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VARIETY

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JFK: SO WHAT'S MY RATING?

Military Throbs With Gratitude To Bob Hope, and President Echoes

By ARMY ARCHERD

Hollywood, March 6.

Screen Producers Guild 10th annual Milestone Award dinner, honoring Bob Hope, took on the aspects of a combination Friars "roastmaster" feed and Broadway ticker tape parade. Sunday (4) night's affair at the Beverly-Hilton Hotel's international ballroom was highlighted by a phone call from President John F. Kennedy to Hope. The call was taped a couple of hours earlier in Washington because of the late hour and time difference.

The Pentagon call from JFK followed a stirring exhibition in the ballroom when a crack Marine Corps band from Camp Pendleton marched in to a heart-shaking drum beat, followed by an honor guard (eight) from all services. The band struck up the National Anthem, followed by a medley of marches, closed with "Thanks for the Memory."

On stage, behind a star-studded dais, the Defense Communications Agency arranged a phone hookup to service bases around the world. As Bob Hope answered calls from

(Continued on page 16)

'I Don't Have to Know Why I Object,' Lawyer Slant on 'Dangereuses'

"I wasn't at Cape Canaveral when Glenn took off, but I believe he went into orbit."

With that statement of personal credo, Montclair (N.J.) attorney John E. Hughes last week justified the filing of his citizen's complaint against Astor's "Les Liaisons Dangereuses," although he has not himself seen the film. As a result

(Continued on page 63)

TV'S BUILT-IN D.C. RESPECT

By GEORGE ROSEN

There's a growing awareness in the television industry of how President Kennedy and the First Lady are collectively and individually wrapping tv around their little finger.

The television-consciousness of Mr. and Mrs. JFK (with even daughter Caroline getting into the off-camera act as the inspiration for the top gag line of the season) looms as the major phenomenon of the '61-'62 semester.

For all the glorified Nielsens on

(Continued on page 40)

Tin Pan Alley Blasts Off Flock of Tunes to Mark Col. Glenn's Orbital Ride

Col. John H. Glenn and his orbital journey was tapped by Tin Pan Alley last week.

Leading the pack was "The Biggest Ride Since Paul Revere," which MGM Records started getting around to the New York deejays last Thursday (1) to coincide with the city's salute to the astronauts. Tune was written by

(Continued on page 48)

Tossup Whether Seattle's Censors Will Relax Nudity Rules for Expo

By DON REED

Seattle, March 6.

Whether the World's Fair here will relax previous rules against nude shows is still undecided, but feeling generally is that it will.

There have been rumors that Fair officials have asked the Seattle Board of Theatre Supervisors (censors) for a relaxation of rules on the fairgrounds while maintaining old rules downtown. This is not so. John Peluso, chairman of the censor board, said no such request has been made. He said he would be unalterably opposed to such a "double standard."

He said that the Fair management would have to go along with the censor's ruling after any show was previewed, similar to procedures on shows and films downtown.

Publicity on Gracie Hansen's Paradise International, which will be the top theatre restaurant on the fairgrounds, emphasizes that

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Sex-&-Scandal Scare Millions From Boxoffice

On the question of morality in films, Dino De Laurentiis, the Italian producer, relates how a research program he directed in Italy uncovered the fact that 20,000,000 persons more would be attending the cinema regularly if it were not for the sex and scandal on the screen. One factor is that parents are disinclined to bring their youngsters to theatres for this non-family fare.

Producer believes this situation obtains the world over and the loss to the b.o. amounts to 150,000,000 persons.

De Laurentiis said he's sup-

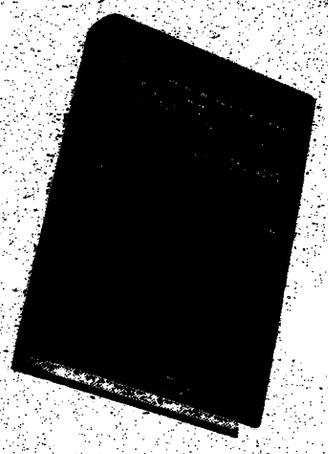
(Continued on page 63)

Preacher 'Hands' Sign To Deaf Seeing 'Kings'

Indianapolis, March 6.

Deaf viewers were able to understand the words at the final showing of "King of Kings" (Metro) at the Lyric, Indianapolis, recently, thanks to the hands of the Rev. Daniel H. Porkorny.

Pastor of Peace Lutheran Church for the Deaf stood at the left of the screen and translated the dialogue into sign language. He wore gloves which glowed in the dark when illuminated by ultra violet light.



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ASCAP's '61 Take $33,191,987, An $847,851 Boost

Hollywood, March 6.

Total 1961 revenue for the American Society of Composers, Authors and Publishers tallied up to $33,191,987, it was reported to the Coast membership last week at the organization's third semi-annual meeting at the Beverly Hilton Hotel. The take represented a gain of $847,851 over the previous year.

Prexy Stanley Adams presided over the meeting, attended by 550 writers-publishers, and advised membership that the Society's major battle in coming months will be "the repeal of the jukebox exemption, and we are making great progress in this regard."

Adams said that in March the membership will be called on to

(Continued on page 48)

Lease Actor's Pacific Isle For 'Polynesian Paradise'

Honolulu, March 6.

Leslie Fullard-Leo, erstwhile film actor under the name of Leslie Vincent, has leased his family-owned Palmyra island, 960 miles south of Honolulu, to Polynesian Paradise, a subsidiary of Mercury International Insurance Underwriters of Los Angeles, for 80 years.

Plans are to develop Palmyra, actually an atoll of 377 islets, as a vacation paradise with marinas and a golf course. The Government set up an airstrip there in World War II.

Actors Disregarding Studio Discipline Risk Trial on Changes, Says SAG

Hollywood, March 6.

Actors who misbehave, horseplay on sets have been served notice by the Screen Actors Guild that it will bring to trial any member guilty of such misconduct, in as thorough a lambasting as has ever been delivered by a union against a segment of its own membership.

Guild, in a bluntly-worded editorial in its offcial publication, Screen Actor, specifically singled out cases in which "an actor doesn't show up for work on time, or takes two hours for lunch when he's only supposed to take one, or is busy on the telephone when the assistant director calls him for a take, or has had a few too many nips out of the bottle, or has just been too busy to learn his dialogue."

The editorial, headed "A Word Of Advice," tees off with "It's time to call a spade a spade."

Then it reminds members that "the Guild's collective bargaining agreements are two-way streets, that the Guild insists the producers live up to their part of the bargain and the actors must do likewise.

"It's time for the particular actors whose conduct has given rise to this editorial, comparatively few in numbers as they are, to decide to give a full day's work for a full day's pay, as do their fellow actors."

Pointing out the unpleasant necessity such an editorial, SAG cited an increasing number of complaints regarding the problem.

SAG wound its chastisement with:

"Several producers have indicated to the Guild that they no longer will put up with overt, deliberate misbehavior on the sets and they will file charges with the Guild against any actor guilty of such conduct. This is to serve notice on whomever the shoe fits: if such a charge is filed against any actor, the Guild will bring him to trial before a trial board composed of his fellow actors."

Wonderland's Primer

The entire range of material available on kidisks was spotlighted in a package of records submitted for review by Wonderland Records last week.

Included were two LPs of reading from "Alice In Wonderland" along with Dr. Milton I. Levine's "A Child's Introduction To Sex."

HAIL HORACE MCMAHON & SHOW BIZ'S 'HEART'

Albany, March 6.

Presentation of the Albany Variety Club's 1962 Humanitarian award to Horace McMahon highlighted the club's annual luncheon for past chief barkers at the Sheraton-Ten Eyck Hotel here Wednesday (28).

McMahon, president of the Catholic Actors Guild of America in N. Y. and star of "The Naked City" tv program, made the point that while show business is not perfect, "no one can ever accuse it of lacking a heart and consideration for other people." He also paid tribute to the late Texas Bob O'Donnell, longtime Variety Clubs leader, as being representative of the best in show business.

Another principal speaker was international dough guy Ralph Price of Philadelphia. Latter described his visits to various camps, clinics and hospitals sponsored by the VC, and talked of plans for the 35th annual Variety Clubs International convention in Dublin, May 15-19. Already there are approximately 600 convention registrants from the States, plus another 150 from London and about 100 from Dublin.

BRITISH EQUITY WARNING

Any U.S. Actors Who 'Scab' Will Be Forever Poison

Hollywood, March 6.

Screen Actors Guild has been asked by Britsh Equity to advise members that any actor who accepts a strike-breaking engagement in Britain will not be admitted into British Equity "now or at any time in the future."

Warning, which stems from strike against British independent television companies, stresses that a British Equity card is the only one recognized for actors, singers and dancers in films made in England as well as for plays in English legit and musicals.

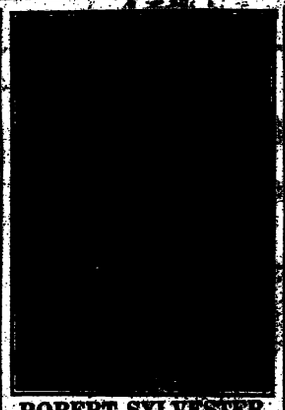
British producers against whom actors' strike is directed were attempting to break the strike by seeking talent in other countries, particularly the U.S.-British Equity informed Hollywood Guild.

Jack Douglas' Al Fresco

Comedian-scripter Jack Douglas, author of "My Brother Was An Only Child" and "Never Trust A Naked Bus Driver," is equally ribald and offbeat with his newest, "A Funny Thing Happened To Me On My Way To The Grave" (Dutton; $3.50) which he laughingly calls his autobiography. It is both of these; it's a personal memoir and it's very funny.

So many things did happen to Jack Paar's favorite author—also frequent guest—that it requires 29 different chapter headings to break these down in the auto-

(Continued on page 16)



ROBERT SYLVESTER

In his topical, humorous and popular column in the New York Daily News, says:

"We'll listen to the PAUL ANKA RCA Victor record 'Love Me Warm and Tender' after our kid stops kissing it. She adores PAUL ANKA and I think he's pretty good, too."

13 From Show Biz Victims Of That Aviation Crash

Last week's (March 1) Jamaica Bay plunge of the American Airlines jet, en route nonstop from New York to Los Angeles, taking 95 lives (87 passengers and crew of eight)—the greatest single tragedy in U.S. civilian aviation—numbered 13 victims from show business. Alphabetically, they were:

Isaac Covino, art director for J. Walter Thompson ad agency; John Dieckman, 35, champ fisherman well-known on the sports and outdoor expo circuit; Douglas Duer, latterly repertoire boss for Columbia Records Club and formerly merchandise manager for Columbia Masterworks (classics); Louise (Mrs. Lee V.) Eastman, 51, wife of the show biz (chiefly N.Y. and Hollywood music sphere) attorney; George Harwell 39, legit actor; W. Alton Jones, 70, Gen. Eisenhower's golf crony and exec committee chairman of Cities Service Co., and longtime friend of sev-

(Continued on page 61)

Kim Novak Kimco Also Eyes Video

Kim Novak has extended her corporate identity—Kimco—into television production as an offshoot of her theatrical filmmaking compact with Martin Ransohoff's Filmways. This is the deal under which three pix are to be turned out for Columbia, two of which will star Miss Novak.

The video foray initially specifies an hourlong comedy series, "Emmy Lou," with a pilot film to be pitched to networks and ad agencies within a few days. (Filmways, of course, incepted as a tv packager.)

For theatrical exhibition, the Kimco-Filmways partnering under the Col pact may lead off with "Two Hearts, Three Diamonds," suspense-comedy which Ira Wallach is now scripting. For his own slate, but presumably interchangeable, Ransohoff is preparing four more, including an original, "The

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Priest Turns Actor

Detroit, March 6.

Ever-busy Malcolm Boyd, former partner of Mary Pickford and Buddy Rogers who thereafter took holy orders in the Episcopal Church, is acting now. He appears March 18 in a Detroit coffee house revue, "Malice Through The Looking Glass." Priest plays a Negro in the skit and a Negro plays a white man.

Meanwhile Father Boyd's book, "If I Go Down To Hell" is due for publication later this month and he is scheduled to address U. of Miami students on the subject, "How Far Out Should Religion Go?"

If The FCC Probed Burly

By MARTIN LEVIN

(Spoof reproduced below appeared in the Phoenix Nest column of Saturday Review.

CHAIRMAN: Please give your name and occupation.

ROSIE: Rosie La Rue, exotic dancer.

CHAIRMAN: Is it true, as claimed, that you have engaged in suggestive performances of questionable taste?

ROSIE: Well, it's more like family entertainment, Judge — I mean Commissioner. Besides, I don't have ad control over my programming. Like I go where I'm booked and I do the kind of show the managers want. I, personally, would like to play Shakespeare. But that's not what my public wants.

CHAIRMAN: How do you know what your public wants?

ROSIE: Surveys, like in every other business. In Youngstown, Ohio, we took this public opinion sample, see. And out of 14 polled, 96% said they would rather see me strip than go to a Burton Holmes lecture. You can't fight statistics like that . . .

CHAIRMAN: Where was this opinion sample taken?

ROSIE: It was taken at intermission time at the burlesque house.

CHAIRMAN: Hm. Don't you think your performance might tend to influence the young and impressionable?

ROSIE: No I don't. I have taken off my clothes in every major city in the United States, and there is no more stripping on now than when I started in the business. Besides, the theatre producers and myself have been introducing our own campaign into the burlesque houses to raise the public taste.

CHAIRMAN: Could you explain?

ROSIE: Certainly. Every burlesque candy butcher in the houses where I work is now selling a line of quality paperbacks along with the Hershey bars and the illustrated programs. Arnold Toynbee, Albert Schweitzer, Martin Buber—all these authors are now available to the burlesque public. It is by such methods that private enterprise can gradually raise the public taste. Any outside supervision would smack of censorship and fascism. And besides—there is a certain educational value in my act itself. Could I . . . ?

CHAIRMAN: Of course.

(A courtroom attendant puts a record of "Pretty Baby" on the gramophone, while the commission subjects the evidence to pitiless scrutiny. Further hearings will be held at 11:00 for the balance of this week, with an extra matinee on Saturday.)

ALL FACTORS ADVERSE BUT MINNESOTA OKAY

St. Paul, March 6.

In the face of temperatures as low as 25 below zero and snowstorms Twin Cityites are turning out well for entertainment. Films, touring legit and local stage shows, indoor circuses, trade shows and sporting events are getting a large boxoffice play considering worst winter elements in years.

This bespeaks rising amusement purchasing power, hunger for entertainment other than television, a willingness as well as ability to spend and defiance of elements.

ARTS LOOKING UP

Revamp 'Off To Buffalo' Maxim—Festival In Prospect

Buffalo, March 6.

Buffalo suddenly comes alive for the living as well as the static arts. Presence of Kleinhans Music Hall here over the past 20 years has been responsible for a revival of interest in music. Not only has there been a growth in support of the Buffalo Philharmonic under the leadership of Josef Krips, but there are musical events now being offered to the public at the Music Hall almost nightly during the regular season. These include orchestral, instrumental, vocal and choral presentations of both local and national stature.

The opening of the new Albright-Knox Art Gallery last month brought a spate of international publicity to Buffalo. The current Van Gogh exhibition is attracting thousands of visitors from all over the country, while the permanent modern collection at the Gallery is being acclaimed as the second most notable one in the world. The new addition to the Gallery just presented to the City by the Knox

(Continued on page 63)

Richard III Image Stands

Those various committees dedicated to clearing the name of Richard (III) Plantagenet will not be particularly pleased with Gene and Roger Corman's upcoming United Artists pic, "A Dream of Kings," according to Roger Corman who'll produce and direct the film.

Corman said in New York last week that while he doesn't think that Shakespeare's vicious portrait of the last of the Plantagenets may be historically accurate, he and brother Gene Corman have decided to keep to the generally accepted idea of Richard as a rather dastardly antisocial type. He described the script by Leo Gordon and Amos Powell as a "suspense-terror" story. Vincent Price will star as Richard.

3/7

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ABEL GREEN, Editor

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'BEST WHEN WE'RE BRITISH'

Says Italy's Censorship So Tough He May Transfer to France

The censorship situation in Italy has gotten to the point where Italo producer Emanuele Cassuto ("The Night") is considering moving his base of operations from Rome to Paris, he reported in New York last week. Here for talks at the homeoffice of United Artists (whose Lopert Films is releasing "Night"), Cassuto said that the French authorities had been much more lenient on his "Night," as well as his earlier "Girl in The Window," than those in Italy.

Since he has his own French company, and qualifies as a resident of France (though he remains an Italian national), the switch should not be difficult. At the moment he is prepping two properties, "End of The Summer," an original which could be done in France or Italy, and a screen adaptation of Thomas Mann's "Tonio Krogers," which should be done in Germany anyway. Whether or not UA will participate in either of these ventures hasn't been decided, but he points out that their relations have been happy on "Night," and they would have the opportunity if they want.

The producer refused to comment on the fact that "Night," directed by Michel Antonioni and the recipient of eight of Europe's top film awards, had not been nominated among the five overseas releases to compete for this year's foreign language Oscar. He limited himself to saying "It was a dissappointment," and pointed out the honors it has already received.

Cassuto interrupted a round-Africa biz trip to come to New York for a week. The producer, who for five years was general manager of Unitalia (the Italo industry org devoted to promoting Italo pix abroad), has been surveying the general industry possibilities from the Sudan through Ethiopia and South Africa, as well as in the newly independent West African republics. There's a chance that he may produce a pic for Titanus in Ethiopia, but that's still nebulous.

As a former Unitalia exec, he agrees that the Italo industry has not gone out of its way to establish some sort of overall public relations program in the U.S., and the need does exist. The Italians, he thinks, burned by the disastrous attempt to establish their own distrib org here, I.F.E., would do well to establish an office here on the lines of the French industry's French Film Office in New York.

Producer left New York for Accra (Ghana) Sunday (4).

Canadian Broadcasting, Unperturbed by Toll, Helps Promote Revue

In a move that's regarded as both a surprise and an incongruity in the United States, Canadian broadcasters are lending an assist to home toll television. The Canadian Broadcasting Co. and independent stations have given free video and a.m. time to promotions for the appearances of the McGuire Sisters and Bill Dana on a "special" which went over International Telemeter in Etobicoke, suburb of Toronto.

The gal singers and Dana were accepted on several outlets for guest spots and interviews. The basic purpose was uncamoflaged bally for their "Headliners in Toronto" outing via pay-to-see Telemeter.

This is in sharp contrast with the situation in the United States where the major networks are almost violently in opposition to any form of toll video.

Observations by some interested parties is that the Canadians apparently do not regard home toll as being in competition, instead is a medium unto itself.

Wood-Murray Partners Hold Back 'Sinner'

Producer Walter Wood and star Don Murray are temporarily postponing their projected pic, "The Sinner," in order to start production within eight weeks of "Tunnel: 28," the story of the 28 East Germans who dug a tunnel to freedom from East to West Berlin three weeks ago.

Wood stated in New York that because of the topical nature of the story, efforts are being made to get the pic into production by April 10. Murray and Christine Kaufman will star, with the script now being written by Peter Berneis. No distrib deal yet set, but it seems unlikely that United Artists, which has a deal with Wood and Murray on "Sinner," will handle "Tunnel." Latter will be made entirely in West Germany.

Wood says that "Sinner" will be made later this year, and will be followed early next year by "Man Running," based on a story by actor Hume Cronyn.

United Artists Awaits Possible Hard-Tix Films

Although United Artists, which has two big budget pix in current roadshow release ("West Side Story" and "Judgment at Nuremberg"), hasn't officially announced any hardticketers for the 1962-1963 season, company has four pix, either shooting or in preparation, from which it feels one or two roadshow attractions might emerge.

These include the now winding action-adventure spec, "Taras Bulba," Stanley Kramer's multi-star comedy, "It's A Mad, Mad, Mad, Mad World," George Stevens' Biblical "The Greatest Story Ever Told" and Fred Zinnemann's "Hawaii."

UA execs describe the Kramer pic as "a contemporary chase comedy, but in the vein of the Keystone Kops." They also say that all the stars will play actual roles, not just personality or so-called "cameo" bits. These include Spencer Tracy, Milton Berle, Sid Caesar, Edie Adams, Ethel Merman, Terry-Thomas, Jonathan Winters, Dick Shawn, Buddy Hackett, Mickey Rooney, and Peter Falk, to name a few.

Company is now aiming at a May shooting start on "Greatest Story," and reports are that it will probably be done in the States, and not abroad as has been most frequently heard.

"Hawaii," which hasn't been cast yet, won't be available until sometime—probably late—1963.

CHIN TO JUT AGAIN: SET 'IL DUCE' FILM

Hollywood, March 6.

David E. Rose and Dino De Laurentiis are partnered in a coproduction deal to film "Il Duce," based on book by Christopher Hibbert, which Little, Brown & Co. of Boston will publish next month. Filming is slated for Italy.

Plans call for an Italian writer to do first draft of screenplay, which will be turned over to a British scribbler for completion.

Trans-Lux's Usual 10c

Board of directors of Trans-Lux Corp. has declared a regular quarterly dividend of 10c a share.

It's payable April 2 to stock of record March 9.

ENGLISH OPPOSE ALIEN 'DILUTION'

By JACK PITMAN

Allied Film Makers, the so far nonstop click British indie, has rejected coproduction overtures from Italy's Dino De Laurentiis and America's Seven Arts. This was disclosed last week in Manhattan by Bryan Forbes, a principal in the British financing-production entity. Partly, it was a matter of spurning the international marquee orientation; but the greater concern, even, was the fear of artistic compromise.

The London indie's success skein to date lists "League of Gentlemen," "Victim," "Whistle Down the Wind," "Angry Silence" and "Man in the Moon," with British distribution primarily via Rank. U.S. distribution has been various, with the current "Victim" and "Whistle" playing via Pathe-America.

Forbes spent part of last week in Texas for the Interstate circuit openings of "Whistle," which he directed. Under the Allied setup, which requires unanimous consent to greenlight a project, Forbes tandems with Richard Attenborough, who takes producer billing. Same team also was responsible for "Angry Silence." Other four AF principals are Basil Dearden, Michael Relph, Jack Hawkins and Guy Green.

Apropos the decision to shun international tieups, Forbes echoes the now familiar sentiment that introspection is the proper course for British independents. They should, he says, do pictures "so peculiarly British that they couldn't be made anywhere else." The attitude taken is that the pip-pip chaps can't rival the Hollywood patent on the big musical and adventure films—so why try? In short, stick to what comes best, which means the "small" pic of thoughtful substance and low cost.

400G "Whistle"

"Whistle," for instance, entailed a $400,000 investment, and Forbes reveals that the negative cost was recouped in the first six weeks of British exhibition. Kindred spirits in the British industry suggest, in view of presentday economics,

(Continued on page 6)

Zukor's Considered Opinion: Film Biz Could Thrive If Given 75 'Good' Releases Every Year

Hollywood, March 6.

Coproduction deals now in vogue "are here to stay," in the opinion of Adolph Zukor, Paramount board chairman. "Today the actor and producer want to be coproducers," added the Par exec, "because of taxes."

Here on his annual visit until end of next month, Zukor maintained "the creative people and personalities would rather take this kind of a deal and spread out their income over three to five years. It's all the same in the end, if the pictures are good."

On subject of good pix, Zukor commented, "The future of the industry depends on the number of good films that can be made, not the quantity."

Asked how many "good" pix he thought was necessary annually, Par topper said, "A minimum of 75."

As he sizes up conditions today, Zukor noted "the industry is more prosperous than ever in the past. The 75 pictures I'm talking about don't necessarily have to be made in Hollywood. They can be made in England. France or anywhere in the world. I think we can get along on 75 good pictures a year.

As for Paramount per se, company chairman asserted "the company has a big lineup for next year. It looks very good, better than last last year."

As for quality pix, Par has "eight big ones that are real boxoffice attractions. I don't like to use the word blockbuster because it doesn't describe anything," he said.

The eight are finished and "I've seen them and know I can talk freely."

Between now and the first of next year, Par will have 14 to 16 pix. There will be some small ones in the tally, Zukor added. And to specific titles of eight seen in big money class, he said he'd rather not discuss any unless he mentioned all.

Since he didn't have them on him at the time, the subject was dropped.

On further diversification, Zukor said he was not aware of any new moves in that direction at this time, the company concentrating on what they've got, such as color tv tube and Telemeter.

$1 Monthly Assessment To Fight 'Runaway'

Hollywood, March 6.

Members of Scenic Artists Local 816 will be assessed $1 monthly "as long as needed" to combat "runaway" production, under a ruling of board of directors. Union has 100-odd members. Coin will be turned over to Hollywood AFL Film Council, according to biz rep Clayton Thomason, to be added to its war chest in combatting out-of-country filmaking.

Thomason called on other unions and guilds to take similar action and urged that Council boycott "runaway" pix. There was no comment from Council, currently meeting with Assn. of Motion Picture Producers to attempt a solution of problem.

Gollin's Choice Of Canada For Costs, Preference

Ottawa, March 6.

U. S.-controlled Canadian company, Am-Can Productions Ltd., will make theatre features—teeing this week in Toronto with "The Young and the Lonely." Later it will enter television films, music publishing and recording, artists' management and concert booking.

Edward A. Gollin of N. Y., who heads Am-Can, says he'll operate in Canada because production costs are lower than in the U. S. He quotes Carl Foreman's prediction that "Hollywood is doomed as a production centre" without subsidy. Canadian-made films, he adds, also qualify under the Commonwealth preference plan, which says 30% of films shown in the UK must be made in Commonwealth countries.

National Boxoffice Survey

Biz Holding Well; 'Lover' 1st for 3d Consecutive Time; 'Story' 2d, 'Judgment' 3d, 'El Cid' 4th

Although this is a post-holiday session, with a natural letdown expected, trade in key cities covered by VARIETY is holding up remarkably fine currently. There are some 14 or 15 pix which are racking up sizeable total grosses this week.

"Lover Come Back" (U), first for the last two weeks, again is No. 1 picture this stanza by a wide margin. Film is running about $160,000 ahead of its nearest competitor at the wickets. "West Side Story" (UA) again is finishing in second spot.

"Judgment at Nuremberg," also from United Artists, is capturing third money, same as a week ago. "El Cid" (AA) is moving up from sixth spot of last week to fourth position.

Sergeants 3" (UA) is taking fifth spot. "Walk on Wild Side" (Col) is landing sixth place the first week out in circulation to any extent. "Pinocchio" (BV) (reissue) is finishing seventh as against fifth last week.

"Satan Never Sleeps" (20th) is capturing eighth position. "One, Two, Three" (UA) is landing ninth money. "Four Horsemen" (M-G) is finishing 10th. "Majority of One" (WB) will be 11th and "View From Bridge" (Cont) in 12th spot.

"Summer and Smoke" (Par), "Light in Piazza" (M-G), "Murder, She Said" (M-G), and "La Belle Americaine" (Cont) are the runner-up films in about that sequence.

"The Victim" (Indie) shapes as one of the better newcomers. It is big in Detroit, hotsy in Chi, fancy in Pitt and fine in N. Y. "Children's Hour" (UA), due soon in N.Y., also looms as a big one. Pic shapes socko in Chi and still very good in L.A. on extended-run. "Whistle Down Wind" (Indie), also new, looms fair in Providence but sluggish in Buffalo.

"Flower Drum Song" (U), fair in K. C., still is stout in L. A. on very long extended-run. "Breakfast at Tiffany's" (Par), big in Toronto, is solid in second week on subrun in N.Y.

"George Raft Story" (AA) looks dull in Indianapolis. "Outsider" (U), fairish in N.Y., shapes nice in Washington.

"Errand Boy" (Par) is rated mild both in L.A. and Seattle. "King of Kings" (M-G), which has finished about all big key city first-runs on upped scale, came through with stout biz in final week at N.Y. State, making it a 21-week run.

"Les Liaisons" (Astor), big in N.Y., shapes good in Frisco. "The Mark" (Cont) is booming in Boston, wow in Pitt and solid in both N.Y. and St. Louis.

(*Complete Boxoffice Reports on Pages 8-9*)

'Molly Brown' to Metro; Forget the Gene Fowler Profile in 'Timberline'

Hollywood, March 6.

Metro-Goldwyn-Mayer has purchased Meredith Willson's Broadway musical "The Unsinkable Molly Brown." It will be produced by Lawrence Weingarten as a starring vehicle for Doris Day.

Purchase culminates almost a year of negotiations during which time Warner Bros. and 20th Fox were on the tail of the musical. Fox bid was also on the basis of securing Miss Day as star.

Asking price of $1,000,000 was extensively "announced" but the actual sale terms were conspicuously not "announced," a growing practice. Gene Fowler version of the story, a chapter in his book "Timberline" tagged "The Unsinkable Mrs. Brown," had earlier been assigned by Metro to Joe Pasternak to produce. Action brought strong protest from Rinimer Corp. and Richard Morris, owners of the music and book on the Broadway show. Studio registered the title with MPAA last May and planned to go ahead with production, but withdrew the title in July. Studio spokesman yesterday said completion of purchase has "obscured" the Fowler version plans.

Picture will be shot in 1962-63.

Lazarus, Ex-Col, AA-Detoured, Now in Mood for Indie Filmmaking

Hollywood, March 6.

Failure of undisclosed financial interests to meet deadline last Friday (2) set by Paul N. Lazarus Jr., ex-Columbia veepee, "to provide financing deemed sufficient by both parties to insure the desired expansion of Allied Artists," is responsible for Lazarus calling off further discussions for him to head AA. As a result, Lazarus, who is off the Columbia payroll, will make another connection.

Uppermost in his future plans, it is understood to be a setup similar to the Mirisch Bros. company with a United Artists outlet for its pix.

It is believed that Lazarus is mulling forming own company with a production group to be composed of a number of established producers in Hollywood, New York and London.

This plan, it is asserted by sources close to ex-Col-ite, will take time to dovetail into working operation, let alone put it together.

It is understood that although Lazarus officially terminated his tie with Col Feb. 23 his personal financial position is such that he doesn't have to make a definite move on future plans in a hurry.

During his visit here, it was stated, Lazarus didn't meet with Claude Giroux, the 31-year old Canadian who initiated the move to bring him into AA setup. Neither did he discuss his situation with AA prexy Steve Broidy.

Several million dollars was necessary to swing the deal for takeover of Allied and it was not forthcoming by deadline date. Hence, all discussions were terminated as of last Friday. Giroux recently purchased about 85,000 AA shares through, or previously held by Al Zugsmith and also has been discussing buying stock interests of others.

In a prepared statement Lazarus noted he still held "faith in the potential of Allied Artists and its importance to the industry" despite his failure to align himself with the firm.

In the assessment of proposals under consideration, he is expected to make periodic trips to Hollywood. Possibly London and other European cities. It is understood, too, that he made several contacts with foreign producers on his recent vacation abroad, some of which may well fit into his future operations.

N. Y. to L. A.

Howard Brandy
Geraldine Brooks
Helen Noga
Marcy Tinkle
Jay Ward

L. A. to N. Y.

Mildred Freed Alberg
Jerry Danzig
Dino DeLaurentiis
Monty Hall
John Houseman
Robert L. Lippert
David A. Lipton
Alan Livingston
George Master
Joseph H. Moskowitz
Debbie Reynolds
Alexander Rose
Denis Sanders
David Savoy
Spyros P. Skouras

U. S. to Europe

Jack Cardiff
Reg Connelly
Allan McClelland
Andre Dassary
Edwin H. Knopf
Milton Lehr
Alfred Lewis
Manny Reiner
Wesley Ruggles Jr.
Haila Stoddard
Lester Welch
Tim Whelan Jr.

The Finest Address In London

May Fair Hotel

BERKELEY SQUARE, LONDON, W.1.
Res.: Cable Collect—Mayfairtel, London or Your Travel Agent

Worst-Taxed Theatre

Chicago, March 6.

Starlite Drive-In Theatre has earned the dubious distinction of rating the highest property tax rate in Cook County (which includes Chi) history. It has been rated at $6.01 per $100 of assessed valuation and is the only parcel in the county to reach that tax height.

The lofty assessment resulted from generally higher rates plus the fact that the theatre is located within the city limits of Chicago Ridge, Ill., and also within the boundaries of the Manor Heights sanitary district.

Par Rolling 7 By Late Summer

Hollywood, March 6.

Paramount, which today (Tues.) launched Jerry Lewis' "It's Only Money," has finalized starting dates for seven additional films to roll between now and late summer, giving company its greatest production spurt in more than a year. Two will be shot abroad, two filmed partially on islands locations with remaining three to be lensed entirely in Hollywood and environs. "Money" also will go locally.

Next to go before cameras will be "My Six Loves," to start March 12; "Gumbo Ya-Ya," April 1; "Together in Paris" — to shoot in France—June 1. "Decision at Delphi" is skedded for a July outing; untitled John Ford production based on material written by James A. Michener and scripted by James Edward Grant, July; untitled circus epic to be shot around the world by Phil Yordan and Nicholas Ray, July. "Come Blow Your Horn" gets away Sept. 5.

Adjusted Accuracy Dept: $1,000,000 Guarantee For 'Spartacus' Was $700,000

Film industry's penchant for bombast is a continual source of inramural amusement. More than one wag has suggested that if all the phony pronouncements, inflated figures, etc., were to be given the anthology treatment, it would fill an average VARIETY anni edition.

Apropos the whatever-became-of stuff, there's another instance come to light as result of the suit Universal filed the other week against Walter Reade Inc.

Distrib stated it has $175,963 due on a $700,000 deal covering exhibition of "Spartacus" at Reade's DeMille Theatre, N.Y. Contrarily, when deal was announced in April of '60, U let it be understood the guarantee was $1,000,000 for a two-year minimum run. Pic actually ran an even year on the Main Stem, winding last Oct. 5.

Pointedly, the original announcement was never modified by the distrib.

ROSSEN, NEWMAN WILL VISIT MAR DEL PLATA

Both Robert Rossen, producer-director of 20th-Fox's "The Hustler," and pic's star, Paul Newman, have accepted invitations to attend the Mar Del Plata (Argentina) film fest. "Hustler" is the official U. S. entry at the fest.

The Mar Del Plata affair runs March 21-31.

Europe to U. S.

Daniel Borenboim
Frank M. Foslom
Herb Helman
Edwin Lester
A. Marc Leventhal
George R. Marek
David Merrick
David Opatoshu
Richard Pack
Eric Pleskow
Fred Robbins
Herm Schoenfeld

Bill Schneider's Madrid Huddles With Bronston On Ad-Copy Strategy

Madrid, March 6.

Motion picture advertising is woefully behind the times in terms of today's indepedent production, according to William H. Schneider, creative consultant to Samuel Bronston. He feels the producer has too much at stake to risk having his picutre popped into a stereotyped vat along with a dozen others. Resulting ads have to be a "tired mish-mash" when the same talents, however skillful, turn out a majority of the campaigns year after year.

After initial talks with Bronston in New York, Schneider is spending a fortnight in Madrid discussing preliminary logotypes, advance promotion and advertising with director Nicholas Ray, art directors Colasanti and Moore and other creative minds now in early preparation for Bronston's forthcoming production "55 Days At Peking."

"Ad side of film-making," Schneider said, "needs retooling in its creative, media and promotion concepts. Because of the shrinkage in commissionable placement, agencies are forced to service a hatful of accounts with a handful of harried men."

"How can you create a campaign," he asked, "without knowing what the producer, director and others had in mind while they made the picture. Today you've got to be on the scene frequently and work with the press and exploitation people to get the ads into the total sales concept."

Former exec veepee of Donahue & Coe intends to gear his new Promotion Specialists Inc. to the concept of total sales-ad-promotion with campaigns that get off the ground when a film goes into preproduction preparation. Comprehensive approach is designed for a tight knot of class pic producers. First on his roster as an independent ad consultant is "55 Days At Peking." His appointment coincides with reorganization of Bronston's pub-ad-promotion network under vice-prexy Ralph Wheelwright.

Schneider pointed out that consultancy works for the producer by eliminating built-in accent on agency commissions as traditionally practiced. He also felt his indie approach in an era of indie film producing would restore significant role of trade ads usually given low-rung agency consideration.

CAPITAL ISSUES FOR NAT'L TELE-SYSTEMS

Washington, March 6.

National Tele-Systems Inc., closed-circuit television company, plans to offer 65,000 shares of common stock for public sale, calculated to garner $154,350 in net proceeds (minus commission etc.).

Another 17,000 shares, underlying $20,000 of outstanding convertible notes which will be converted by individual holders and put on the public block after completion of the 65,000-share company offering. The offering will be made at three dollars per share on an agency best efforts basis by Ezra Kureen Co., New York.

The company, formerly Centurion Motor Products Corp., was organized in 1959 and since 1961 has been making closed-circuit tv systems, of camera and monitor combinations designed by the company.

The proceeds will be used for added inventory, promotion and other business expenses as well as indebtedness and working capital.

In addition to indebtedness, the firm has 132,500 shares outstanding (after a recent 100-1 split). Prexy Norman Yasner holds 52.8% of this common stock; v.p. Gene Goldberg and secretary-treasurer own 15.1% each.

Two Anglo-Amalgamated Films Go Allied Artists

Hollywood, March 6.

Pair of Anglo Amalgamated films, "Payroll" and "The Frightened City," have been acquired by Allied Artists for U.S. distribution.

Michael Craig, Francoise Prevost and William Lucas star in "Payroll;" Herbert Lom, John Gregson and Yvonne Romain, "City." Release is set for late Spring.

BLC Operations Realigned Under Mo Rothman; Vic Hoare M'ging Dir.

London, March 6.

In a move emphasizing Columbia's position in the United Kingdom distribution situation, Mo Rothman, exec v.p. of Col International, becames board chairman of British Lion Columbia. Rothman was the prime mover behind formation of this joint operation a year ago.

E. J. Bryson has been named assistant managing director of Col Pictures Ltd., whose chairman is M. J. (Mike) Frankovich. Formerly sales exee with BLC Films, Bryson remains as director of BLC and in his new post will be liaison between BLC and the Col-aligned indie producers working from London in Great Britain and on the Continent.

Victor Hoare, formerly top man at Lion International, is the new, sole managing director of BLC. Hoare, well regarded by both the Col and British Lion interests, takes over a post that heretofore was shared by Kenneth Hargreaves, a Col man, and David Kingsley, from the Lion side.

Hargreaves is now out of the picture entirely. Kingsley is now a key sales exec in the Lion division only.

Realignment of personnel is designed to bring about full benefits of the merger as previously unrealized. With Rothman as chairman, and all BLC matters reportable to the board, it's apparent that Col is in a firmer U. K. distribution position.

Keaton's 1932 Reissue

Metro-Goldwyn-Mayer plans to reissue "The Passionate Plumber," 1932 release which Buster Keaton produced and Ed Sedgewick directed.

Keaton stars with Jimmy Durante, Gilbert Roland, Polly Moran and Irene Purcell.

Boone Sneezed —Fame Followed

Were it not for writer Michael Blankfort, actor Richard Boone might still be who-knows-where in his development.

In New York the other day in connection with his latest (seventh) novel, "Goodbye, I Guess," Blankfort, who scripted the pic, recalled visiting the "Halls of Montezuma" set one day in 1950 when Boone, girding for a minor part in his first feature, was due before the cameras as a Marine officer. Blankfort had gimmicked Boone's part by having him wheezing and coughing from a cold. Actor, with typical neophyte anxiety, suggested to director Lewis Milestone that he had enough to worry about as it was, and could he forego effecting the cold. Permission granted, and so it stood until Blankfort put in his two cents.

Taking Boone aside, Blankfort argued the actor would not be remembered without the identifying cold, and that otherwise the role was just routine. Blankfort recalls that Boone thought a while, saw the point and acquiesced. The gimmick, says the writer, apparently worked its charm some time later when a producer with a part to fill recollected only the cold but was thus able to locate Boone.

Blankfort relates the story in support of his point that screenwriters can be useful to filmmakers during production. In this instance, retention of the cold gimmick provided a dramatic fillip for the pic, and subsequently also abetted an actor's rise. The convention whereby the writer is out of it once the cameras roll owes mainly to debatable economies Hollywood often imposes on a picture. In the old days, the writer on studio payroll was left to his cubicle except for revisions as they shot. Nowadays, the agented scribe is dispensed with once the scenario is fini. As a four-figure component, maintaining him through 12, 15, 20 or more weeks of production is an expenditure the companies reason they can do without. This view is not invariably without justification, of course.

From his sentiments on production involvement, Blankfort segued to the screenwriter as his own worst enemy. Suggesting that most critics don't understand the role of the writer in films, hence play it down while favoring the directors' contribution, Blankfort sees the writer as "scared to death" of taking himself seriously, thus contributing to the second class status from which he recoils. Usually, he said, pointing up the inferiority complex, the novelist-screenwriter is embarrassed by the latter identification, wanting no part of it other than the fancy remuneration. Blankfort (just nominated to the board of the Screen Writers Guild) does not resent it himself, stating he digs both media, emphasizing their similarities and explaining that his film experience has aided him on novels, and vice-versa.

15 Credits

With 15 screenplays under his belt (he started at Columbia in '37, and the '39 release of "Blind Alley" was his first credit), Blankfort believes conditions for the established screenwriter are better today than ever, albeit the younger ones, because of curtailed production, are shunted off to the video beltline with its limiting rewards. Of the current crop of screenwriters who seem to be making it, he singles out Stanley Shapiro and Maurice Richlin,

(Continued on page 6)

Metro-Kal Short Of Wall St. Hopes

Further investigation into the whyfore of the sudden drop of Metro stock on the N. Y. Stock Exchange last week of a fraction over $5 per share, unprecedented, uncovered an unusual situation. Initial understanding was that investors had become bearish upon hearing from MGM president Joseph R. Vogel, at the annual meeting of stockholders, that earnings would not be up to the level of 1961. It was last year that MGM had the reissue of "Gone With the Wind" and this was an important factor in the net.

New evidence is that, in addition to Vogel's statement anent unspecified profit decline, certain stockholders had thought the company's interest in Metro-Kalvar was ready to pay off big. MGM has a 50% ownership in this outfit which is seeking to develop a new and cheaper way of processing negatives.

It's still in the research stage, said Vogel, thus conveying the message that there's no immediate gain to be made.

Spokesman at MGM said some downtowners had misunderstood the situation. They thought Kalvar already was an accomplished fact.

Lee Gordon Promotes Nitery Entertainments For Toll Exposure

Lee Gordon, who has been promoting arena shows in Australia and is now working on a closed-circuit twist festival, is blueprinting nitery shows for pay tv. Gordon feels that inasmuch as nitery shows have become so expensive and can be afforded only by a small segment of the entertainment going public, he thinks that he can create a cafe market for the stay-at-homes.

Gordon, working with Tele-Prompter, is staging the "Twist Festival" in various arenas on April 7. Gordon says he has signed Chubby Checker and Joey Dee & Starlighters for the telefest.

Warren Beatty at Stake

Los Angeles, March 6.

Seven Arts Associated Corp. has asked declaratory relief in action filed against Warren Beatty, in which it claims that it has an oral contract with actor for one picture.

Beatty, according to complaint filed in Superior Court, denies there is such a pact.

SCRIPTS MAKE PIX, NOT STARS

Amusement Stock Quotations

Week Ended Tues. (6)

N. Y. Stock Exchange

1961-62 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	77	20⅛	19	19⅜	— ⅜
61⅞	41¾	Am Br-Par Th	72	44⅜	43⅜	43½	— ⅝
27¾	17⅛	Ampex	290	18⅞	18⅛	18¼	+ ½
42½	31½	CBS	444	43½	42	42⅞	+ ⅞
35⅜	21⅜	Cel Pix	43	27½	27	27	— ½
47½	32	Decca	227	46⅛	43⅜	45⅞	+2⅛
46½	26⅝	Disney	48	38⅞	37⅜	37¾	..
119¾	97½	Eastman Kdk.	428	111¼	107⅛	110¼	+2¾
7⅝	4¾	EMI	344	6	5¾	6	+ ⅛
17½	12½	Glen Alden	351	14⅛	13⅝	13⅞	+ ⅜
47½	15⅞	Loew's Thea.	184	45¾	43	45	+1¾
83¼	36⅜	MCA Inc.	42	74¼	69	71½	+3½
70⅜	41½	Metro GM	544	52⅛	49	51	+1½
41⅜	25¾	NAFI Corp.	76	30⅜	29¼	29⅜	— ½
9⅛	5⅛	Nat. Thea.	118	7¾	7⅜	7⅝	+ ¼
26¾	16⅝	Outlet	†820	24	23⅛	23¾	+ ⅛
85¾	50¼	Paramount	60	55¼	53	55¼	+2¼
238½	174½	Polaroid	181	192½	184⅝	190½	+5
65⅝	49½	RCA	646	60	56½	60	+2½
18¾	10¾	Republic	59	11⅜	11⅛	11⅛	— ⅛
22	14¾	Rep., pfd.	3	16¾	16½	16¾	+ ⅛
42⅜	26¼	Stanley War.	63	33¾	33	33¼	+ ¼
34¼	27¾	Storer	35	32	31½	31⅝	— ⅜
55¼	29⅝	20th-Fox	112	34¼	32⅛	32⅛	—2⅜
40¾	29½	United Artists	184	35¼	34¼	34¾	— ⅛
20¾	17⅝	Warner Bros.	‡21	18⅞	17⅝	17⅝	—1⅝
82¾	60⅜	Zenith	209	66⅞	65⅛	65⅛	— ¾

American Stock Exchange

8⅛	4½	Allied Artists	91	6⅛	5¼	5½	— ½
17⅝	10¾	Al'd Art., pfd.	6	13¾	12½	13⅛	+ ⅛
15¼	6½	BalM'nt GAC	14	7	6⅞	6⅞	— ⅛
24⅜	9¾	Cap. Cit. Bdc.	27	20⅛	19¼	19¾	— ⅛
22½	4⅝	Cinerama Inc.	167	18⅜	17¼	17¼	— ¾
16⅞	7⅜	Desilu Prods.	43	11	10½	11	+ ¼
9⅝	4⅞	Filmways	37	7⅞	7	7⅞	+ ⅞
18	12¼	Movielab	8	12¾	12	12½	..
25¾	8¼	MPO Vid.	12	12⅞	12¼	12½	..
5¾	1¾	Nat'l Telefilm	65	2⅛	2	2	..
10⅛	3¾	Reeves Bdcst	27	4⅝	4⅜	4⅝	+ ⅛
10½	6	Reeves Snd.	168	6⅜	6⅛	6¼	..
27	20	Screen Gems	19	21⅞	21	21	—1
42⅜	11¾	Technicolor	1195	22⅛	17⅛	19⅞	+2⅜
31	9¾	Teleprompter	100	16	15¼	15¾	— ⅜
6¼	2⅝	Tele Indus.	17	2¾	2⅝	2⅝	— ⅛
25¾	14½	Trans-Lux	39	17	15⅝	15⅝	— ½

* Week Ending Mon. (5).
† Actual Volume.
‡ New Issue.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3⅛	3⅝	— ⅛
Commonwealth Theatres of Puerto Rico	9¾	10¾	..
Four Star Television	19½	21½	— ½
Gen Aniline & FA	249	268	—10
General Drive-in	13¼	14⅝	— ½
Magna Pictures	2¼	3	— ¼
Metromedia Inc.	14¾	15⅞	+ ¼
Official Films	2⅜	2¾	— ⅛
Sterling Television	2⅞	3⅝	+ ⅜
Transcontinent Television	11	12	..
U. A. Theatres	9¾	10¾	+ ⅝
Universal Pictures	61	66	— ½
Universal pfd.	87	94	—3
Wometco Enterprises	22½	24⅝	..
Wrather Corp.	6⅜	7⅛	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Filmways Floating 48,100 Shares; Expansion Includes Waugh Novel

Washington, March 6.

Filmways Inc. is proposing a stock offering in order to acquire screen rights to Evelyn Waugh's "The Loved One" among other objectives.

The New York outfit filed a statement with Securities & Exchange Commission seeking registration of 48,100 shares of common stock of which: 1,800 shares underlie warrants (exercisable at $5.25 a share) which remain unexercised out of a total of 16,000 originally issued to S. D. Fuller & Co.; (2) 12,500 shares to be offered to Haskell Wexler for motion picture and allied rights in "Loved One" and for a screen play based thereon; (3) 10,811 shares underlie the unexercised portion of another option granted in 1958 to Arthur S. Lauden, a former director, exercisable at $4.997 a share; and (4) 23,000 shares are outstanding and may be offered for public sale by the holders.

Latter 23,000 shares and the 10,811 underlying the option, may be sold from time to time until March 1963 on the American stock exchange at prevailing prices.

Company has been in tv commercial business and more recently in vidpix and feature films. It has outstanding 568,654 shares of common stock, of which Martin Ransohoff, board chairman, owns 19.3% and management officials collectively, 27.2%.

Individuals holding shares going on the block include Launden with 6,000 shares, and Jack Levine with 5,000.

Menasche Vice Satori At Allied International

Richard Menasche, ex-Columbia and Paramount, has been named division manager for Continental Europe by Allied Artists International, succeeding William Satori, resigned.

Menasche will base in N.Y. He served for several years with Col in the Near- and Mid-East, and in Belgium, and later functioned as Continental sales topper in Paris. He also served in Belgium for Par.

LEROY FAVORS B'WAY PLAYERS

By WILLIAM ORNSTEIN

Hollywood, March 6.

Producer-director Mervyn LeRoy is thinking of using the original Broadway cast of Jean Kerr's play "Mary, Mary" when he makes the film version starting next February. Two of his best results were "Bad Seed" and "No Time for Sergeants" when he brought the Broadway performers out to repeat on celluloid.

"Mary, Mary" will be fourth and last under Warner Bros. pact. He's now filming "Gypsy" starring Roz Russell and expects to wind it in May. Then he goes to Israel for a month with wife and attorney Arnold Grant. Also he plans to spend four weeks in France; the following six months will be spent with activities at Hollywood Race Track which he heads.

Producer-director suffered an "exhaustion" setback recently. After a rest he's in fine fettle again.

He'd like to do an original, a love story, for a change. Not that he's agin plays and books. But he'd like to latch on to an unpublished or unproduced property that has something "fresh" to say.

Furthermore, he's determined not to do more than one film a year. He says it takes that much time to prepare and produce a pic right. And if a film is prepared well he can save $500,000 on it.

"Stars don't make a picture. Stories do," he insists. "And Shakespeare agrees with me," he vows with a broad smile.

Meanwhile, talked about subsidies for film producers doesn't set well with him. "I've never gone out for subsidies. If I'm going to do any filming abroad it's just for street scenes, authentic background and nothing else," he contends.

"We don't have to go abroad to find money. I've never done it and don't intend to. I hate to think of making a picture in a country for a government using people's taxes for it.

As for tv, LeRoy says 39 of his pix have been shown on the medium.

He points to "Wizard of Oz" which he produced and directed for MGM. Film company racked up $1,000,000 for three airings over CBS, he says, and he got nothing out of it except what was paid him originally.

Hence, for past 10 years he's had a percentage clause in his contract with Mervyn LeRoy Productions providing for a share of tv coin.

Asked how much the percentage was, he seemed startled a VARIETY reporter would ask the question. "Do you think I want to get into a hassle with my agent for giving out figures?" And why not? Yet, he didn't hesitate to reveal "Gypsy" will cost $4,600,000. Or so he expects by the time he's through with it. Agent doesn't care about that.

As a final note, LeRoy emphatically states, "I'm for making American pictures right here in America with American casts, etc. Our talent is the best of any country, bar none. And that's the way it's going to be."

Woman Best Editor

Hollywood, March 6.

Verna Fields outdistanced male editors in winning Motion Picture Sound Editors' annual Golden Reel prize at ninth annual awards dinner Saturday (3) at BevHilton hotel. Femme, competing in field of 10 entries in motion picture division, won for sound work on Samuel Bronston's "El Cid."

In teleseries category, Jim Bullock and Jack Jackson won for Screen Gems' "Route 66." For Editors' new "Captains Award" for producers of winning pix, Herbert T. Leonard accepted as producer of "66," while Sam Bronstein won for "Cid."

Oscar Nominations Corroborate Obvious Truisms: Indie Films And Foreign Releases Now Big

The 1962 Academy Award nominations dramatically point up a couple of major industry trends which may henceforward be overlooked by only the most astigmatic of Hollywood executives:

(1) Giving important talent a large measure of artistic as well as financial independence pays off critically as well as financially; and

(2) Foreign films—even those in a foreign language—are an integral part of the American industry scene.

Spotlighting Trend One is the fact that United Artists, which over the past decade has given Hollywood its new direction towards "independence," for the second year in a row galloped off with the major share of the nominations —33 for seven pix.

Trend Two is emphasized by the fact that this year, for the first time in Oscar history, a lead performance in a foreign language picture has been nominated for a top Oscar—Sophia Loren in the Italo "Two Women." Backing that up is the fact that another Italo pic, "La Dolce Vita," which was not eligible for the foreign language Oscar, because Italy did not officially submit it, is nevertheless competing in four important categories against English language product. The most important, of course, being the directorial nomination for Federico Fellini.

Creating the most surprise (if not outright bewilderment) among members of New York's importing fraternity was the fact that this year neither the French nor Italo entries for the foreign language Oscar placed among the five final nominees for this award. The French, with Alain Resnais' "Last Year in Marienbad," and the Italians, with Michel Antonioni's "The Night," had felt earlier that they were in particularly strong positions this year.

Of the five foreign language nominees, only one, Sweden's Ingmar Bergman's "Through A Glass Darkly," is by a filmmaker of known reputation this side. (It should be recalled that two years ago when Bergman, whose "Virgin Spring" later won in 1961, was left out of the running there was similar bewilderment).

The New York industry people feel that it is indeed ironic that while both "Marienbad" and "Night" have already won a number of major prizes abroad, they cannot even compete in Hollywood. Some admittedly biased folk, who cannot possibly substantiate their charges, suggest that this slight could be making up for alleged slights to American major pix at recent Cannes and Venice fests.

Denver Takes It Big

Denver, March 6.

This year's Academy Awards presentation will get top billing in the Denver area through an all-theatre citywide promotion and guessing contest being sponsored by all local theatres.

The Awards date and local contest is being publicized by trailers and pamphlets in all theatres and Channel 9 (ABC) is devoting promotion time to the contest which offers a $1,000 color tv set as first prize, numerous other merchandise prizes and 1,000 complimentary tickets to local theatres.

Ralph Batschelet, manager of the Fox Mayan, is chairman of the committee which is composed of local theatre and film men.

First Italo 'Runaway'

With Dino De Laurentiis set to produce five pictures (all for Columbia) away from his Rome base, the gag is that he's become the "first Italian runaway."

And since De Laurentiis is building a new and elaborate studio in the Italian capital, it's also suggested, in view of his around-the-world lensing schedule, that "he's running away from himself."

'One Pic a Year For Director Is Enough': Edwards

Hollywood, March 6.

Blake Edwards, now directing "Wine and Roses" for producer Martin Manulis at Warner Bros., plans to limit his activities to one film a year. He made two last year, "Breakfast at Tiffany's" for Paramount and "Experiment in Terror" for Columbia.

To direct two good features a year is too demanding, in his opinion. "I want to confine myself to one a year starting with 'Soldier in the Rain,' next for Allied Artists." Steve McQueen and Jackie Gleason are to star.

"I want to be involved more with picking a story and go through with it from inception to end. That almost takes a year. Then I've got to have time to relax, and I do want to spend some time with my family."

Latter angle took on special significance when director was in San Francisco recently. He had called home to find out how things were going when his young daughter Jenny got on the phone. She told him then how much she longed to see him, that "I forget your face."

Edwards feels there's nothing "worth that."

Then again, he adds, "I want to do like Billy Wilder. He makes one a year and they're darned good ones."

After he winds "Rain," director plans European vacation and promo tour on "Experiment" for Columbia.

"The Great Race" to star Jack Lemmon, follows AA pic. This will probably be for Mirisch Co., not to be included in non-exclusive four-pix pact with company. He's seeking first script under five-year deal.

Edwards recently purchased two originals from Maurice Richland, who wrote "Pillow Talk" and now is scripting "Rain." Two properties are comedies, in same category as "Great Race."

"Having sold my 'Peter Gunn' and 'Mr. Lucky' tv series for syndication," director feels he can afford to relax and live a little.

But he's continually on lookout for stories that excite him. He likes to be with writers, devote more time with them on stories as he did with Larry Gelbart on "Notorious Landlady" for Columbia.

To do a pic right from beginning to end, sitting in on writing, directing, editing, and to final preview requires a year, he feels convinced. Now he's going to practice what he's preaching starting, he hopes, with "Rain." He figures "Great Race" will cost at least $7,000,000 and should take year and a half or more. That is, to do film the way he wants it done.

John Wayne inked by Paramount as star of untitled John Ford production based on group of South Seas stories written in late '40s by James A. Michener and which James Edward Grant is developing.

Pearlman Takes to Muse

Gilbert Pearlman, advertising manager of Buena Vista, Walt Disney distribution subsidiary, has resigned to apply himself to creative writing.

Pearlman wants to reside in Rome and undertake to script properties for various show business outlets. He had been with BV five years.

Cape Fear

Well-made shock drama with Mitchum as Mr. 100% Nasty and solid cast values. Villainy for its own sake. Should be a winner with heavy sell, albeit not for the kiddies.

Universal release of Melville-Talbot production, produced by Sy Bartlett. Stars Gregory Peck, Robert Mitchum, Polly Bergen; features Lori Martin, Jack Kruschen, Martin Balsam, Barrie Chase. Directed by J. Lee Thompson. Screenplay by James R. Webb, based on novel, "The Executioners," by John D. MacDonald; camera, Samuel Leavitt; music, Bernard Herrmann; editor, George Tomasini; asst. director, Ray Gosnel Jr. Reviewed at Universal homeoffice, March 1, '62. Running time, 105 MINS.

Sam Bowden	Gregory Peck
Max Cady	Robert Mitchum
Peggy Bowden	Polly Bergen
Nancy Bowden	Lori Martin
Mark Dutton	Martin Balsam
Dave Grafton	Jack Kruschen
Charles Sievers	Telly Savalas
Diane Taylor	Barrie Chase
Garner	Paul Comi
Officer Marconi	John McKee
Deputy Kersek	Page Slattery
Officer Brown	Ward Hanney
Judge	Edward Platt
Dr. Pearsall	Will-Wright
Waitress	Joan Staley
Ticket Clerk	Norman Yost
Dr. Lowney	Mack Williams
J. Gervasi	Thomas Newman
Vernon	Alan Reynolds
Waiter	Herb Armstrong
Pianist	Bunny Shea
Betty	Carol Sydes
Young Blades	Alan Wells, Allan Ray
Police Operator	Paul Levitt

As a forthright exercise in cumulative terror, Melville-Talbot's "Cape Fear," produced by Sy Bartlett, is a competent and visually polished entry. The Universal release, however, is essentially an amoral entertainment. It will arrest those who dote on the genre, or repel others who will peg it as a horror tale for its own sake and without any other point to make. It is definitely not for the impressionable young. While there may be some resistance to the title, the pic should still do comfortably at the wickets, although Universal will have to gun the campaign and hope for favorable word-of-mouth from there. It has, for a starter, strong marquee allure.

"Cape," in revolving around a psychopath, may incidentally rub some sensibilities with its allusions to forced sodomy, but it is the overall stark and unexplained brutality—implicit more than explicit—to no apparent intellectual purpose that is the dominant disturbance set off by the film.

Taken from John D. MacDonald's magazine-serialized novel, "The Executioner," the James R. Webb screenplay deals with the scheme of a sadistic ex-convict (Robert Mitchum) to gain revenge against a smalltown Georgia lawyer (Gregory Peck), his wife and daughter. Peck, it seems, had testified against him eight years earlier for the savage assault on a woman in a parking lot. Mitchum's menacing omnipresence causes the family much mental anguish. Their pet dog is poisoned, the daughter has a harrowing encounter with the degenerate, and there is the culminating terror in Georgia swampland where Mitchum is lured by a ruse and defeated.

Film achieves a goodly amount of suspense in the earnest but unstylish telling, yet the plot is always on the surface; anyone looking for the ironic twist or the pungent fillip is in for disappointment. What ails Mitchum obviously requires violent sexual expression—the women he takes have to be clobbered as well as violated. But in the undiluted flow of evil, there is nothing in the script or J. Lee Thompson's direction which might provide audiences with some insight to Mitchum's behavior. The why of his attempted retribution is, of course, stated, but there are no intimations of what might have produced so warped and hardnosed a personality. This failure of insight tends to weaken the dramatics as well as giving the film an objectionable moral example.

It is disclosed that Mitchum's wife divorced him after his conviction, and that on his release he degraded her with a vengeance. This amplifies, but sheds no basic light, on his depravity. With Mitchum a single shade of black, with no cause and effect evident, there are elements of dissatisfaction for discriminating audiences.

Peck, displaying his typical guarded self, is effective, if perhaps less distraught over the prospect of personal disaster than his character might warrant. Granting the shallowness of his motivation, Mitchum has no trouble being utterly hateful. Wearing a Panama fedora and chomping a cocky cigar, the menace of his visage has the hiss of a poised snake. Polly Bergen, breaking an eight-year screen absence, turns in a sympathatic job as Peck's wife. She makes a fine suburban matron.

In support, Jack Kruschen is the most beguiling as the raunchy lawyer hired by Mitchum to check police harassment. Martin Balsam, as the local police chief, does well in a role that's no strain on his formidable talent; Lori Martin (of video's "National Velvet" series) is good as Peck's daughter; and Telly Savalas is smooth as a private eye more credible than most of his fictive profession. Perhaps the surprise stint, however, is contributed by Barrie Chase, hitherto with a floofer identity (as Fred Astaire's tv partner), who is generally impressive as a doxy victimized by Mitchum's fists. Lesser parts are all dispatched capably.

Thompson's direction is reliable but uninspired, though the one-note story makes it hard to hold him responsible. Samuel Leavitt's camera admirably captures the dark mood; George Tomasini's editing is sharp and savvy; and Bernard Herrmann lends a workmanlike score to enhance the tension. Other credits are firstrate.

Pit.

Adorable Mentense
(Adorable Liar)
(FRENCH)

Paris, Feb. 26.

Fernand Rivers release of Elefilm production. Stars Marina Vlady; features Macha Meryl, Michel Vitold, Jean-Marc Bory, Claude Nicot, Jean-Francois Calve. Directed by Michel Deville. Screenplay, Deville, Nina Companeez; camera, Claude Lecomte; editor, Nina Companeez. At Marignan, Paris. Running time, 110 MINS.

Juliette	Marina Vlady
Sophie	Macha Meryl
Martin	Jean-Marc Bory
Tartufe	Michel Vitold
Sebastian	Claude Nicot
Brevant	Jean-Francois Calve

Film comedy deals with a pretty femme liar and her so-called rehabilitation via her love for an older man. Early part is full of young feminine caprices and rather intriguing. But yarn segües into its more serious segment a bit arbitrarily. Mainly good as an exploitation pic abroad on its breezy aspects and fresh playing.

A comely 18-year-old girl (Marina Vlady) feels lying is the salt of femininity. She drags her zany sister along on her escapades. But a surly 40-year-old neighbor gets their attention, and she sets out to win him. This finally leads to love, but he will not take her seriously because he knows about the prevarications of her past. But there's a happy ending, as love wins out.

Director Michel Dreville shows an inventive flair in handling thesps and light comic touches. But he can not make the film progress solidly. Hence, this appears somewhat overstretched. Marina Vlady is pretty and the remainder of the cast adequate, with technical qualities good.

Mosk.

A Cavallo Della Tigre
(On the Tiger's Back)
(ITALIAN)

Titanus Film release of a Titanus-Film 5 (Alfredo Bini) production. Features Nino Manfredi, Mario Adorf, Valeria Moriconi, Gian Maria Volonte, Raymond Bussieres. Directed by Luigi Comencini. Story and screenplay, Comencini, Age, Scarpelli, Monicelli; camera, Aldo Scavarda; editor, Nino Baragli; music, Piero Umiliani. At Astoria, Rome. Running time, 120 MINS.

Giacinto	Nino Manfredi
Tagliabue	Mario Adorf
Wife	Valeria Moriconi
Papaleo	Gian Maria Volonte
Il sorcio	Raymond Bussieres

Offbeat pic with a deliberately nonconformist approach to a prison-escape yarn. Will need heavy selling in all situations, with mild b.o. outlook in the offing, even though certain foreign marts beckon.

Story deals mainly with the downbeat adventures of a poverty-harassed van driver, Giacinto, whose family plight drives him to theft. Lacking the know-how, he's jailed and falls in with a group of vet hoodlums, and almost unwittingly helps them escape.

After a long chase, he decides it's all no use, allows his wife's lover to turn him in for the police cash reward, so that his family can be saved from starvation.

Film is a natural for comedian Nino Manfredi, who gets good support from Mario Adorf, his bullish cellmate and murderer, and also from Raymond Bussieres, as another thief, and Valeria Moriconi, as Giacinto's wife. Others in a colorful cast are likewise deserving.

Luigi Comencini's adroit direction nevertheless cannot overcome a certain monotony in the chase format. And audiences are too often uncertain about whether to laugh at or fell for the main characters. Technical credits fine.

Hawk.

Whistle Down the Wind

British import, which Pathe-America is releasing, was rated a "remarkably good film" when *Rich* caught it in London for VARIETY Aug. 2, '61. Religious theme, wherein a murderer who intrudes on two children is mistaken for Jesus Christ, is done, according to reviewer, with *"care, taste, sincerity, imagination and good humor,"* and judgment further was that pic should do nicely at the b.o.

Child star Hayley Mills contributes a "thoroughly moving" performance. Two moppets, Diana Holgate and Alan Barnes, are delights, and Alan Bates, as the intruder, handles a difficult role "brilliantly." Others are also tops, ditto direction by Bryan Forbes and technical credits. Films runs 99 minutes.

Rencontres
(Meetings)
(FRENCH)

Paris, March 6.

Fernand Rivers release of Film Promotion production. Stars Michele Morgan, Pierre Brasseur, Gabriele Ferzetti; features Diana Gregor, Pierre Brasseur, Gabriele Ferzetti; features Diana Gregor, Monique Melinand. Directed by Philippe Agostini. Screenplay, Bertram Loisdale, Odette Joyeux, Agostini; camera, Jacques Robin; editor, Victoria Mercanton. At Marignan, Paris. Running time, 98 MINS.

Husband	Pierre Brasseur
Wife	Michele Morgan
Writer	Gabriele Ferzetti
Sister	Diana Gregor
Maid	Monique Melinand

Three name actors are wasted in this static tale of love and suspense. Surface characterization and lacklustre direction have this mainly a local item.

A pianist who has lost his talents after an accident decides to bring off an insurance hoax. But his wife falls for a writer which botches up everything.

Players walk through their roles, but Michele Morgan, Pierre Brasseur and Gabriele Ferzetti deserved more than this below-average pic.

Mosk.

Challenge to Live
(JAPANESE—TOHOSCOPE—COLOR)

Hollywood, Feb. 26.

Toho release of Masumi Fujimoto production. Stars Tatsuya Mihashi, Yoko Tsugaan. Directed by Eizo Sugawa. Screenplay, Kaneto Shindo, from Shintaro Ishihara's novel, "Challenge"; camera (Eastman), Fukuzo Koizumi; music, Masaru Sato. Reviewed at Toho La Brea Theatre, Feb. 26, '62. Running time, 99 MINS.

Eiji	Tatsuya Mihashi
Saeko Sawada	Yoko Tsukasa
Keiko Takamine	Yumi Shirakawa
Sawada (President)	Masayuki Mori
Prime Minister Mesacin	V. B. Shes
Effran	Chanty Zebery
Maft	Schuan

"Challenge to Live" is a ponderous account of a young man's struggle to resurrect his courage and self-respect and erase the mental stigma of a traumatic wartime experience by unselfishly dedicating himself to a humanitarian cause in peacetime. The sub-titled Toho import, produced by Masumi Fujimoto, has inspirational value and romantic appeal for the Japanese market in this country, but lacks the kind of provocative approach, novel cinematic technique and universal significance and clarity that can carry an art house entry.

Several fine performances lend dramatic impetus to Kaneto Shindo's screen story of a young Japanese oilman who leads his company in a combination enterprising venture and humanitarian gesture to puncture an international carte against the purchase of oil from newly-independent Iraq. In so doing, he dissolves his romance with the daughter of the president of his company and even gives his life, but, in death, recovers the identity and conviction he lost as the corrosive result of a wartime mercy killing.

Rich underplaying by Tatsuya Mihashi brings appeal and dimension to the hero. Yako Tsukasa is interesting and attractive as the uneasy, immature daughter, who happens to be the sister of the mercy killing victim. Masayuki Mori gives a convincing delineation of the understanding, idealistic tycoon—a welcome departure from the ordinary screen depiction of the rich as shallow and selfish. Effective in support are Yumi Shirakawa, V. B. Shes, Chanty Zebery and Schuan.

After an energetic, semi-abstract start, director Eizo Sugawa slows his film down to a rather deliberate pace, only once or twice enlivened by arresting motion or action. Capable assists are those of cameraman Fukuzo Koizumi, art director Iwao Akune and composer Masaru Sato.

The Hellions

Columbia release of Irving Allen-Jamie Uys British production, now hitting the States was reviewed by *Rich* in the Nov. 15, 1961 issue of VARIETY. With Richard Todd, Anne Aubrey and Uys in the leads, the picture, said the reviewer, "should hit a profitable market in popular situations."

But, he qualified, "what this variation of the oldhat "High Noon" theme mainly lacks is the cold, menacing suspense that comes from atmosphere and understatement. Everything, acting, writing and direction, is exaggerated."

I Giorni Contati
(The Days Are Numbered)
(ITALIAN)

Rome, Feb. 27.

Titanus release of a Titanus-Metro production. Features Salvo Randone, Franco Sportelli, Vittorio Caprioli, Regina Bianchi, Paolo Ferrari, Angela Minervini. Directed by Elio Petri. Screenplay, Petri, Carlo Romano, Tonino Guerra from story by Petri and Guerra; camera, Ennio Guarnieri; editor, Ruggero Mastroianni. Previewed in Rome. Running time, 100 MINS.

Cesare	Salvo Randone
Amilcare	Franco Sportelli
Art merchant	Vittorio Caprioli
Giulia	Regina Bianchi
Vinicio	Paolo Ferrari
Graziella	Angela Minervini

One of the first pix under the recent Titanus-Metro coproduction pact, this film is a worthy entry in year's quality stakes, and a further example of Italian production's versatility and high standards. Downbeat theme will, however, have to be overcome via special promotion before the film finds its b.o. niche. Export chances likewise depend on strong sell and word-of-mouth.

Tale deals with a Roman plumber who sees a man die suddenly of a heart attack before his eyes on a tram. This shocks him into realization that same might happen to him, and what has he had out of life to date? He decides to quit working, take a long vacation, roam the city, breathe in fresh air and sunlight "before it's too late."

Full of enthusiasm, he visits museums, tries to catch up on scientific progress, culture, night life, etc. Windup, however, sees him going back to work, discouraged and realizing that "it's already too late" to catch up with life's events for which he has never had to time or the proparation. Salvo Randone does an outstanding job in the key role, with fine support from Franco Sportelli, as an old friend and counsellor; Vittorio Caprioli, as an offbeat art dealer; Regina Bianchi, cast as an old flame he nostalgically tries to befriend; Paolo Ferrari, as a one-time assistant who's become involved in some shady deals, and Angela Minervini, as a piquant but pathetic nymphette who lives next door.

Basically, however, it's Elio Petri's pic (and only his second effort to date) all the way. He gives a very personal and well-conceived tale a unity of style (his hand-held camera work is extremely effective) and a surrealistic contrast offered by the outside world to the aging hero's human and realistic approach to it. Offbeat lensing job by Ennio Guarnieri adds to pic's stylized impact, despite many from-the-hip sidewalk takes. Ruggero Mastroianni's editing is likewise rapid and in keeping with the concept of the pic.

Hawk.

Enlarged Board, to 12, Of Screen Actors Guild

Hollywood, March 6.

Bylaws of the Screen Actors Guild have been amended by national board to boost number of board members elected by the N.Y. membership from nine to 12. Decision was reached by national board after several months of study. Gotham will continue to elect one veepee, as in the past.

Change eventuated as result of a request by the N.Y. Branch Council for greater representation to make it more nearly proportionate to that of Hollywood, which has 39. Examination of membership records revealed Hollywood had 9,561 members in good standing as of Oct. 31, 1961, and N.Y. had 3,660 or almost 26% of the Guild total membership.

It's expected the N.Y. Council will fill the three additional seats by appointment during the interim before next election.

Our British Selves

Continued from page 3

that indie budgets should indeed be geared to profitable playoff just in the home market alone, and there are several examples of this besides "Whistle."

In the Allied scheme of things, all principals are otherwise autonomous and can work laterally. Forbes, for example, hired himself out to screenplay (he's also a veteran thesp) "Only Two Can Play," Peter Sellers comedy for British-Lion. This gets complicated, but within or without the Allied tent, the Forbes-Attenborough association has its very own identification as Beaver Films (viz "Whistle" and "Silence"). Under a coproduction deal with Romulus (James Woolf), the Beavers will next turn out "The L-Shaped Room" with Leslie Caron, rolling April 2 for British Lion.

Footnotes

There's an historical footnote of sorts to this project. Forbes, who scripted and will direct, originally was asked to write it by Warner Bros. When the screenplay was kicked back by the Production Code, Forbes declined to make revisions, whereupon British-Lion snapped it up. Described by Forbes as a love story (based on the Lynn Reid Banks novel of the same name), it's the account of an unmarried girl, living with a middleclass family, who becomes pregnant. In rebellion from her environment, she moves out and into a sleazy rooming house.

After "Room," which has a 12-week shooting schedule, the Beavers plan (back under Allied aegis) a Simone Signoret vehicle provocatively titled "Seance on a Wet Afternoon," based on a first novel (not published in the U.S.) by a young Aussie. It's premise is so "sensational," Forbes explains, "that I don't want to bandy it about." After that Forbes figures to write "Feathers of Death," with a British army background and homosexual overtones, as a Laurence Harvey starrer. It may roll in the summer of '63.

In the U.S. market, Forbes' identity has been, and still is, primarily as an actor. His talent as a writer is not something sudden, however. In the early 50s, he tried, but didn't get far, scripting for Hollywood. The experience soured him and he resumed his acting career (commenced on the English stage at age 16) in London. He has worked as a journalist, under his own and pseudonyms, served as a book critic for the Spectator, British publication, and ten years ago turned out his first novel, "Truth Lies Sleeping." Book sold rather quietly, but recently was reissued in Britain as a paperback.

His last acting stint, two years ago, was in "League of Gentlemen" with Jack Hawkins.

Blankfort

Continued from page 4

whose tandem comedic flair resulted notably in "Operation Petticoat" and "Come September."

Reflecting on his own film credits (among them "The Juggler" and "Caine Mutiny"), Blankfort says he has drawn the most satisfaction from "Broken Arrow," 1950 20th-Fox release which pioneered by depicting the American frontier Indian as human. Blankfort's 15th credit will be the upcoming "Tower of Fire," which Mark Robson is to make for 20th. It's a retrospective on the Anglo-Turkish worldwar one hostilities, with focus on a family of Palestinian Jews employed by Gen. Allenby to spy on the Turks. Same material (based on a true story) plus leftover researches may jell as Blankfort's next novel.

Of his new book, which Simon & Schuster brought out Monday (26), the author says Michael Kanin has signified interest in it for the stage, and there is also some talk, unspecified, about a picture.

Ralph Fry for 14 years on the staff of the Paramount exchange in Dallas resigned to join North American Mogul Products Co. of Cleveland as western Texas representative, Fry was voted the 1960 Salesman of the Year by exhibitors, and was a member of the Paramount 100 Per Cent Club.

BRAUNER FETES HIS LAYOFFS

Issue Ever Same: Protect Kiddies

Albany, March 6.

Key leadership figures here appear to have mixed feelings on a proposal for a state film classification law. But the reservations seem outweighed by the conviction that children have to be protected from the excesses of the screen.

As proposed by the pending Maranon-Conkling measure, the State Education Department via Louis Pesce, director of the Motion Picture Division, would be empowered to designate suitability of films for youngsters through the high school grades. Technically, the bill only covers children attending state-supervised schools, but the practical effect would be to limit attendance by all children through secondary grades.

If enacted as an amendment to the state education law, the measure would go into effect next July 1.

Edgar W. Couper, chancellor of the Board of Regents, said last week that he doesn't "like the idea of censorship as such," but indicated that classification might be a good idea. He and Dr. James E. Allen Jr., state education commissioner, both suggest that the courts in recent years have chipped away the film licensing statute to the extent that "sometimes we have to license a film with which we are not entirely satisfied." It's understood this sentiment is widely shared by state officials and others.

Under the classification scheme, Pesce would indicate that a film is cleared for children when issuing a state seal. If he doesn't designate for moppets, the distrib can request a written report in explanation.

New York Sound Track

Lots of French film talent in town last week: producers **Jacques Bar** and **Christine Gouze-Renal**, director **Rene Clement**, writer **Roger Vailland**, comedian **Darry Cowl** . . . And speaking of things French, the latest Unifrance Film News, put out by the local French Film Office, lists the following imminent Gallic imports: "Cleo from 5 to 7" (Zenith), "Shoot the Pianist" (Astor), "Jules and Jim" (Janus), "Seven Deadly Sins" (Embassy), "The Hard Knocks" (UMPO), "The Magicians" (UMPO), "Death of Belle" (Trans-Lux).

UA European-Middle East sales chieftain **Eric Pleskow** arrives today (Wed.) from his Paris base to take bows on the new heir who was born at Doctors Hospital on Sunday (4) to **Mrs. Barbara Pleskow**. Latter insisted her husband remain in France; last time, five years ago when their first daughter was born, he was delayed three weeks because of time miscalculation. This year Mrs. Pleskow insisted he "mind the store" in Europe until it happened. She houseguested with the **Seymour Poes** until moving to Doctors Hospital; baby weighed eight pounds 10 ounces at birth.

Not generally known that **Dorothea Bennett**, author of a British and now U.S. whodunit bestseller, "The Dry Taste of Fear," is **Doela (Mrs. Terence) Young**, in private life the wife of the Anglo-American film director.

In the spring, tra la. French producer **Jacques Bar** indicates **Mlle. Brigitte Bardot** could be an April visitor for the preem of "A Very Private Affair" (via Metro). She may be preceded (oh, joy!) by Italy's **Claudia Cardinale** who, if she makes it, would be in around mid-March for Embassy's kickoff of "Bell' Antonio." Both pix have the same costar, **Marcello Mastroianni**. It would be the first Yank sojourn for both ladies.

Tony Randall is described as "the most wasted comedian in the Hollywood dustbowl" by London's New Statesman film critic **John Coleman**, reviewing "Lover Come Back."

George Pal cast **Barbara Rush** and **Rod Taylor** as romantic leads of his Metro film, "The Circus of Dr. Lao," to roll in July with budget between $1,500,000 and $2,000,000 . . . **Samuel Bronston** registered "Comrade, I Love You!" original story by his publicity chief, **Ralph Wheelwright**, with MPAA Title Bureau . . . **Maximilian Schell** with **Sophia Loren** in Titanus Films' "Prisoner of Altona," for 20th-Fox release . . . **Melville Shavelson** bought film rights to **Roland Gant** novel, "World in a Jug," for Paramount production.

George M. Schweig, ex-Columbia, named assistant sales exec at Allied Artists International. He'll report to sales v.p. **Bernard Gates** . . . To clarify, it looks like "Boccaccio 70" will get both grind and roadshow runs, the two-intermission policy only applying to the latter. And "Boccaccio" impresario **Joe E. Levine**, noting that Embassy Pictures now has 15 films backlogged, declares "we're going to stay in the distribution business" . . . National Allied's '62 convention, Dec. 3-5 in Cleveland, is now a three-decker conclave. Exhibs will be joined by Theatre Equipment & Supply Manufacturers Assn. (TESMA) and Theatre Equipment Dealers Assn. (TEDA).

Minneapolis Morning Tribune carried a reader's letter to the editor urging the nomination of actor **Ronald Reagan** as the Republican party's Presidential candidate in the next campaign. Followed Reagan's recent visit to deliver addresses for the two adjoining towns' Chamber of Commerces and to participate in the St. Paul Winter Carnival celebration.

Astor's **Joe Besh** to the Coast yesterday (Tues.) to help drumbeat those four potential Oscars for "La Dolce Vita." **Federico Fellini** also expected out there to draw attention to the pic . . . **Robert Rossen** is being honored by a retrospective showing of eight of his pix at the New Yorker Theatre here this week.

Twentieth-Fox already has two pix in two upcoming film fests: "The Innocents" for Cannes as the official British entry, and "The Hustler" for Mar Del Plata (Argentina) . . . 20th's sales department has set more than 450 dates on "State Fair" from the Easter holidays through the end of April . . . **Murray M. Kaplan**, sales manager of Medallion Pictures, has been elected to the board.

From Paris **Peter Riethof** reports that he is currently preparing the English language versions for the following imports: "La Belle Americaine," "A Summer to Remember," "Five-Day Lover" and "Tomorrow Is My Turn". . . UA's domestic sales veep **Jim Velde** reports that "Sergeants 3" has passed the million dollar mark in b.o. receipts in its initial 75 engagements in the U.S. and Canada.

Arthur P. Jacobs pubrel firm has two new overseas affiliations. **Richard Okamoto**, of Fuji International Consultants, is new Tokyo and Far East rep, and E. G. Conti Associates will be official Italian rep. Okamoto is formerly a senior ed of Crowell-Collier and features editor of Esquire.

Frank Launder and **Sidney Gilliat** due in town from London March 10 for opening of their latest, "Only Two Can Play." **Peter Sellers** starrer which is being released here by Kingsley International. Pic opens on the 20th at the Fine Arts.

Nancy Kwan has won the "New Faces Going Places" contest sponsored by the Detroit Free Press. She will visit Detroit in September to pick up her award—a miniature makeup table.

A Japanese film showing in Honolulu is advertised as being "In Exciting Color" and a current nudie professes to having been made "In Naked Color."

MORALE PARTY IN FILM CRISIS

By HANS HOEHN

Berlin, March 6.

Arthur Brauner's CCC studios are empty at present. But to prove that he's still very much alive, producer invited all his 400 employees plus their closest relatives (husband or wife respectively), another 400, to a bigscale shindig. Beer, schnaps, coffee, cake, hot dogs, a substantial dinner and all that gratis. Dancing until 5 a.m. A memorable, morale-raising event for his employees.

Brauner said: "We are in the middle of a big film crisis. We were not so sure whether it was right to stage such a feast. We first had in mind to postpone it but then decided to give it. The press has written many untrue things—often perhaps involuntarily. One thing is sure: The German film situation cannot stay that way. We need support. There's justified hope that it'll be granted. If so, we start shooting two new films still in March. But something in the form of support has to happen." Party frame consisted of a cabaret program. If judged by the mood of the many feast participants, the spirit of Brauner's enterprise is still okay.

Brauner has recently been blamed by a woman journalist for not having turned out enough class product. Thereby, she argued, he was responsible in part for the German film crisis. What doesn't happen so very often: Large part of the W-Berlin film journalists sided with the producer. At a meeting, majority adopted a clear pro-Brauner attitude, some even condemning the authoress of the article. It was conceded that Berlin owes much to Brauner. That Berlin could regain its status as a German film metropolis despite so many handicaps, has mainly if not entirely been Brauner's doing.

JESUIT PRIEST DISSECTS 'OPERATION ABOLITION'

St. Paul, March 6.

The backwash of "Operation Abolition" — House unAmerican Committee pic purporting to show Commie agitation in San Francisco action—now lists still another rebuttal. This one's titled "Autopsy on 'Operation Abolition,'" and it's being distributed via Impact Films, St. Paul.

Film, narrated by a Jesuit priest, examines contending opinions of the House unit's documentary, plus some of the "riot" footage in "Abolition," but reaches no sharp conclusion either way. It's suggested, instead, that audiences should serve as jury.

Burma Coup Might be Helpful; U.S. Films Earlier Snarl There

Logic Is Logic

San Francisco, March 6.

Someone—obviously over 21—swiped three reels of film from a Frisco neighborhood theatre, the Crown, last week. Burglary, according to manager William Rush, consisted of Reels One and Three of "The Immortal Mr. Teas" and Reel One of an early Brigitte Bardot four-reeler, "Come Dance With Me."

And how did police deduce that the crime was not the work of juveniles? Easy—films were clearly marked "Adults Only."

In a move somewhat unusual for the usually taciturn Motion Picture Export Assn., the organization released a statement Monday (5) reporting the "mixed feelings" with which American producers and distributors view the takeover of the Burmese government by General Ne Win's military forces. MPEA seldom comments on such political moves until they have had direct results on film biz.

MPEA says that to the extent that General Win's action "will stabilize the nation's rapidly deteriorating economy and curb the strong leftist trend which existed in the civilian administration headed up by U Nu, the change is welcomed."

The statement then adds: "However, General Win is no particular friend of the American motion picture industry and the stringent regulations by which he sought to force American companies to relinquish their distribution offices there and turn them over to independent Burmese businessmen, is a sore point with the industry here."

The Burmese military group, which last held power until 1960, had tried to "Burmanize" all import trade, by turning over the import business to Burmese agents. Under U Nu, and as a result of MPEA efforts, a compromise was reached whereby Burmese employees of the American branch offices were able to qualify as import agents.

The original order, drafted by the military government and put into effect by U Nu, resulted in an 18-month cessation of most imports of American pix into the Burmese market.

MPEA winds its statement: "Whether or not the military government which has again seized power will go along with the compromise worked out with the U Nu government, only time will tell.

New Hub Spokes Alters Exhibition Map, Outlook

Boston, March 6.

Tradesters here detect a changing pattern in Hub filmgoing, and it's being spurred—as elsewhere—by increasing road construction and multi-dwelling completions in the heart of town.

Some showmen profess to see patronage flowing more to the peripheral theatres, and it's being suggested that in the foreseeable future some of the outlying situations are destined to become first-runs.

Paradox is that suburban migrations appear to have been checked—many locals, in fact, have moved back into town to fill the new high rise apartment units. But all the new construction—a turnpike extension, a Federal complex—are forcing the fold or relocation of several landmark cinemas. Two key situations slated for demolition later this year are the Kenmore, firstrun arty owned by Louis Richmond, and the Capri, whilom legit house operated by Ben Sack on lease from the Shuberts. Several other theatres are also effected by the facelifting in progress.

This "progress," however, has cued pleas for something like a local arts council which would plan for the continuation of theatres convenient to the population. Otherwise, it's feared, the city could be emptied of its prime showcases. There's a bright spot respecting longhair attractions, however — the now-building Prudential Center, which will furnish a civic auditorium designed to handle films, legit, ballet, opera and expositions.

Animator, 70, Pows His Producer, 30; Claims Not Paid on Amish Cartoon

Lancaster, Pa., March 6.

Contention over a prizewinning documentary color film led to a blackout scene in a courtroom corridor here last week as producer Vincent R. Tortora, in his 30s, was slugged by artist Vernon K. Newswanger, near 70, who did some animated sequences for Tortora's "The Old Order Amish."

To-do involved a payoff dispute. "Amish" is keyed to the principle of nonviolence, a cardinal precept of their way of life.

The attack came minutes after Newswanger had dropped his suit in equity against Tortora, local freelance writer, photographer and lecturer.

"I've been wanting to do this for some time," the artist allegedly yelled, just before pasting his victim in the left eye and momentarily stunning him. Tortora did not retaliate, but rushed to a nearby alderman's office and charged his erstwhile collaborator with assault and battery.

That wasn't the end of it. Later that same afternoon, the two collided again, this time at a creditors' hearing for financially entangled Pennsylvania Folklife Society, sponsors of last summer's disastrous "Pennsylvania Dutch Harvest Frolic." Tortora had been press rep for that fiasco, and the film in question had been one of the attractions.

Cancel Deal for Japanese Cartoons

American International's Enthusiasm Chills When 'Alakazam' Goes Ka-plunk

American International Pictures, which announced some months ago tentative plans for two cartoon features a year from Toei of Japan, has dropped the whole idea. The announcement of the original deal last year came as AIP was prepping the release here of the Toei-made animated feature, "Alakazam The Great."

The latter turned out to be something of a disappointment in the domestic market, despite the fact that AIP invested a sizable amount of loot in completely reediting the pic, adding a Les Baxter score and getting such names as Jonathan Winters, Tommy Sands and Arnold Stang to dub the voices and songs.

Pic also did poorly in the foreign markets in which it played. It was banned in Norway and Denmark because of the horror elements — somewhat ironic since it is a fairy tale designed for kids.

Toei was to come up with "Sinbad" as a follow up to "Alakazam" but, despite the fact that AIP had already given the advance money on the pic, Toei could not deliver by the specified date. This gave AIP its out, and it now seems unlikely that AIP will avail itself of the other Toei cartoons.

Also presumably off the sked is the projected AIP-Toei coproduction of "Ali Baba and The Seven Wonders of The World," which had been mapped as a combined animated-live action feature.

Church-Owned Cinema

Chicago, March 6.

Allied Theatres of Illinois has recruited a church—Transfiguration Parish in exurban Wauconda.

Church owns the Elm Theatre there, using it for school and other activities in addition to operating it theatrically evenings and weekends. It's booked by Illinois Allied here.

Mrs. Petty Carrying On

Munday, Tex., March 6.

Mrs. Bill Petty has taken over the operations of the Roxy and Rex and the 55 Drive-In Theatre. Her husband spends most of his time on a ranch near here recuperating from a heart ailment. They have a son who looks after the operation of the theatres. Mrs. Petty also operates a theatre at Grandfield, Okla.

L.A. Biz Tapers; 'Innocents' Fancy 19G, 'Summer' 12G, 'Horsemen' 15G, 'Story' 26G, 'Song' Stout 14G, 11th

Los Angeles, March 6.

Firstruns are slackening off here this week although Academy nominees are showing certain strength. Only incomers are three pix going into first general release. "The Innocents," paired with reissue of "The Hustler," looks nice $19,000 in three theatres. "One, Two, Three" aims for light $18,000 in four spots.

"Summer and Smoke" is heading for good $12,000 or over in two locations. Of regular holdovers, "Four Horsemen" is shaping to land okay $15,000 in second Hollywood Paramount week.

"Flower Drum Song," in an amazing 11th round at Warner Hollywood, looks stout $14,000 or close. "Errand Boy," in second playing three houses, is mild $12,500.

"West Side Story" heads hardticketers, with a hotsy $26,000 in 12th Chinese stand. It's followed by "Judgment at Nuremberg," with a fancy $20,500 for same session at Pantages.

Estimates for This Week

Orpheum, Pix, Baldwin, El Rey (Metropolitan-Prin-State-FWC) (2,213; 758; 1,800; 861; 90-$1.50) — "One, Two, Three" (UA) (first general release) and "Saintly Sinners" (Indie). Light $18,000. Last week, Orpheum, Pix, "Sergeants 3" (UA), "Secret of Deep Harbor" (U) (3d wk-5 days), $5,300. Baldwin, "Never On Sunday" (UA), "Room at Top" (UA) (reissues), $4,000 in 5 days. El Rey with Warren's, Iris, "Pinocchio" (BV), "Adventures of Huckleberry Finn" (Indie) (reissues) (1st wk), $17,300.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50) — "Summer and Smoke" (Par) (first general release) and "Too Late Blues" (Par). Good $12,000 or over. Last week, Hawaii with State, "Bad Day at Black Rock" (M-G), "Love Me or Leave Me" (M-G) (reissues), $5,400.

Iris, Loyola, State (FWC-UATC) (825; 1,298; 2,404; 90-$1.50)—"Innocents" (20th) (first general release) and "Hustler" (20th) (reissue). Fine $19,000 or near. Last week, Loyola with Los Angeles, Hollywood, Wiltern, "Errand Boy" (Par), "Hey, Let's Twist" (Par), $24,700.

Fox Wilshire (FWC) (1,990; $1.49-$2)—"Satan Never Sleeps"

(Continued on page 14)

Key City Grosses

Estimated Total Gross

This Week $2,757,500
(*Based on 24 cities and 285 theatres, chiefly first runs, including N.Y.*)

Last Year $2,522,700
(*Based on 22 cities and 238 theatres*).

'Story' Wham 17G, Cleve.; 'Lover' 15G

Cleveland, March 6.

First-run biz here is turning on the heat currently after being in doldrums for more than a month. Showing the greatest strength is "West Side Story," which is heading for a great figure in third round at the Ohio. "Judgment at Nuremberg" is rated smart in second frame at Palace.

"Lover Come Back" looms fancy in third at the Hipp. "Four Horsemen of Apocalypse" shapes satisfactory in first session but under expectations at State.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Pinocchio" (BV) (2d wk). Brisk $14,000 after $18,000 for opener.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Singer, Not Song" (WB). Thin $2,500. Last week, "Les Liaisons Dangereuses" (Astor) (4th wk), $2,900.

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"Anatomy of Love" (Indie). Okay $2,300. Last week, "Call Me Genius" (Cont), $1,300.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"La Belle Americaine" (Cont) (2d wk). Fine $2,600 after $3,100 opener.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Lover Come Back" (U) (3d wk). Fancy $15,000. Last week, $15,000.

Ohio (Loew) (2,700; $2.50-$2.75) —"West Side Story" (UA) (3d wk). Great $17,000 after $20,000 last week.

Palace (Silk & Helpern) (2,739; $1.50-$2)—"Judgment at Nuremberg" (UA) (2d wk). Helped by Oscar nominations to hold with great $15,000 after $15,500 last week.

State (Loew) (3,700; $1-$1.50)—"Four Horsemen" (M-G). Okay $13,500 but under hopes. Last week, "Sergeants 3" (UA) (3d wk), $11,000.

Stillman (Loew) (2,700; $1.50)—"Sergeants 3" (UA) (m.o.). Oke $7,500 for fourth downtown week. Last week, "Light in Piazza" (M-G) (2d wk), $5,000 in 8 days.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Roses for Prosecutor" (Indie). So-so $1,600. Last week, "Virgin Spring" (Indie) (reissue), $2,400.

'PINOCCHIO' FAT 11G, L'VILLE, 'LOVER' 9G, 4

Louisville, March 6.

The weather is ideal for big downtown houses in Derbytown this week. Customers are coming out in large numbers. First-run biz shows, current session will be one of best since the holidays. Reissued "Pinocchio" at United Artists will lead the newcomers. "El Cid" on hardticket at the Brown shapes strong.

Among the holdovers, "Lover Come Back" in fourth round at the Kentucky still is smash. "Sergeants 3" in second at the Ohio looms fine.

Estimates for This Week

Brown (Fourth Avenue) (900; $1.25-$2.00)—"El Cid" (AA). Strong $7,000 or near on hardticket. Last week, "King of Kings" (M-G) (5th wk), $6,000.

Kentucky (Switow) (900; 75-$1.25) —"Lover Come Back" (U) (4th wk). Wham $9,000 after third week's $10,000.

Mary Anderson (People's) (1,100; 75-$1)—"Happy Thieves" (UA) and "Son of Paleface" (Par) (reissue).

(Continued on page 14)

'Lover' Lofty $9,000 In Prov.; 'Sgts.' Smooth 8G

Providence, March 6.

A couple of third week holdovers still hold the most interest currently and are keeping the State and Albee happy. "Sergeants 3" is nice at former. "Lover Come Back" shapes big at Albee. Third of "Pinocchio" looks good at Majestic, also in third. Strand's second of "Whistle Down Wind" looms mild.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"Lover Come Back" (U) (3d wk). Big $9,000 after $12,000 in second.

Elmwood (Snyder) (724; 75-$1.25) —"Oklahoma" (20th) (reissue) (2d wk). Fair $3,500. First was $4,500.

Majestic (SW) (2,200; 75-90)—"Pinocchio" (BV) and "Bear Country" (BV) (reissues) (3d wk). Good $6,000. Second was $10,000.

State (Loew) (3,200; 75-$1.25)—"Sergeants 3" (UA) (3d wk). Nice $8,000 after $11,500 in second.

Strand (National Realty) (2,200; 65-90)—"Whistle Down Wind" (Indie) (2d wk). Mild $4,000. First was $5,000.

'Summer' Oke 12G, Hub; 'Lover' 18G, 3

Boston, March 6.

Bitter cold wave hit the b.o. here over the weekend with temperatures dropping to five above. Frigid ozone thinned crowds with newcomers below expectations. However, "Summer and Smoke" looks to be okay at the Met while "Satan Never Sleeps" is fair at Paramount. "Murder She Said" opened well at Exeter.

"Judgment at Nuremberg" at the Saxon in third week shapes socko. "The Mark" at Fenway in seventh round is booming. "Lover Come Back" is still great in third at the Memorial. "Sergeants 3" looks hep at Orpheum in fourth. "View From Bridge" is holding stoutly at Kenmore in fourth week.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70) —"El Cid" (11th wk). Fine $12,000. Last week, $11,000.

Boston (Cinermana, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (9th wk). Oke $8,000. Last week, $9,000.

Beacon Hill (Sack) (900; $1-$1.50) —"One, Two, Three" (UA) (11th wk). Nice $10,000. Last week, $11,000.

Capri (Sack) (900; $1-$1.50) — "Majority of One" (WB) (5th wk). Okay $7,000. Last week, $8,000.

Center (E. M. Loew) (1,200; 90-$1.25)—"Paradisio" (Indie) (2d wk). Big $12,000. Last week, $15,000.

Exeter (Indie) (1,376; 90-$1.49)—"Murder She Said" (M-G). Fat $10,000. Last week, "La Belle Americaine" (Cont) (10th wk), $5,000.

Fenway (Indie) (1,300; $1.50) — "Mark" (Cont) (7th wk). Booming $4,200. Last week, $4,900.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (18th wk). Great $16,000. Last week, $24,000.

Kenmore (Indie) (700; $1.50) — "View From Bridge" (Cont) (4th wk). Stout $9,000. Last week, $10,000.

Metropolitan (NET) (4,357; 90-$1.25) — "Summer and Smoke" (Par). Okay $12,000. Last week, "Pinocchio" (BV) (reissue) (2d wk), $14,000.

Memorial (RKO) (3,000; 90-$1.49) —"Lover Come Back" (U) (3d wk). Still sock with $18,000 or near. Last week, $23,000.

Paramount (NET) (2,357; 70-$1.25) — "Satan Never Sleeps" (20th). Fair $10,000 or close. Last week, "Tell Tale Heart" (Indie) and "Dentist in Chair" (Indie), $10,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Sergeants 3" (UA) (4th wk). Nice $13,000. Last week, $15,000.

Pilgrim (ATC) (1,909; 75-$1.25)— "Roman Spring" (WB) (reissue) and "World By Night (WB). Oke $7,500. Last week, "Journey to 7th Planet" (AI) and "Alakazam Great" (AI), $11,000.

Saxon (Sack) (1,100; $1.50-$3)— "Judgment at Nuremberg" (UA) (3d wk). Boosted by Oscar nominations to sock $18,000. Last week, $22,000, with extra shows.

State (Trans-Lux) (730; 75-$1.25) —"Naked Island" (Indie) and "Facts of Love" (Indie). Hot $7,000. Last week, "Immoral Mr. Teas" (Indie) and "This Is My Body" (Indie) (4th wk), $5,500.

'Lover' Still Standout in Mpls., 16G In 3d, 'Cid' 10G, 2d; 'Sgts.' Wow 12G

Minneapolis, March 6.

A series of sub-zero temperatures, ranging as low as 32 below plus several snowstorms seem enough almost to murder any boxoffice. Yet it has not been throttling biz too badly. Which is a testimonial to the terrific draw of the product.

Such blockbusters as "West Side Story," "Lover Come Back" and "Sergeants 3" apparently can't be stopped by anything. "El Cid," too, is doing nicely. "Pinocchio," still doing fine, will have to leave on Friday (9) because a legiter is booked.

Newcomers this stanza also loom well, particularly "Light in the Piazza" and "La Belle Americaine," latter being especially solid.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (2d wk). Despite reviewers' pans, giving good account of self at good $10,000. Last week, $12,000.

Avalon (Frank) (800; $1) — "Garden of Eden" (Indie) and "Upstairs and Downstairs" (Indie) (2d wk). Okay $1,500. Last week, $1,800.

Century (Cinerama, Inc.) (1,100; $1.75-$2.65)—"Search for Paradise" (Cinerama) (reissue) (8th wk). Last stanza only because Cinerama, Inc., quits as local exhib as its lease on theatre expires and new showhouse is under construction for its releases. Wow $12,000. Last week, $7,000.

Gopher (Berger) (1,000; $1-$1.25) —"Wonders of Aladdin" (M-G). Lean $3,000. Last week, "The Innocents" (20th) (4th wk), $3,500.

Lyric (Par) (1,000; $1-$1.25) — "View From Bridge" (Cont) (2d wk). Good $4,000. Last week, $7,000.

Mann (Mann) (1,000; $1.50-$2.80) "West Side Story" (UA) (3d wk). Loud $13,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Pinocchio" (BV) (reissue) (2d wk). Must make way for legit show. Good $7,000. Last week, $13,000.

Park (Field) (1,000; $1.25-$1.50) —"Light in Piazza" (M-G). Theatre open full day every day for this one. Mild $5,000. Last week, "One Two, Three" (UA) (10th wk), $3,000.

State (Par) (2,200; $1.25-$1.50)— "Lover Come Back" (U) (3d wk). A boxoffice dilly, wham $16,000 or near. Last week, $17,000.

Suburban World (Mann) (800; $1.25) — "Invasion Quartet (M-G) (3d wk). Solid $2,500. Last week, $3,200.

Uptown (Field) (1,000; $1.25-$1.50) — "Sergeants 3" (UA) (2d wk). A nabe firstrun record-breaker. Wow $12,000. Last week, $18,000.

World (Mann) (400; $1.25-$1.50) —"La Belle Americaine" (Cont). Rave reviews helping to big $5,000. Last week, "Majority of One" (WB) (3d wk), $4,000.

Broadway Grosses

Estimated Total Gross

This Week $566,000
(*Based on 30 theatres*)

Last Year $526,300
(*Based on 29 theatres*).

'Story' Wow 12G, Balto; 'Lover' 14G

Baltimore, March 6.

Clear weather and nice holdovers are giving exhibs another pleasing week. "Lover Come Back" is rated big in second week at Stanton. "Pinocchio" looks good in third at the New.

"West Side Story" is doing capacity biz in third round at Mayfair. "Majority of One" is okay in second at the Charles. "Four Horsemen of Apocalypse" shapes mild in third at the Hippo.

Estimates for This Week

Avalon (Hyatt) (860; $1.50) — "Man in Moon" (T-L). Good $3,000. Last week, "Bridge" (AA) (3d wk), $1,700.

Aurora (Rappaport) (367; 90-$1.50) — "Passionate Summer" (Indie) and "Fire Under Skin" (Indie). Fair $1,400. Last week, "Two Women" (Embassy) (reissue) (5th wk), $1,500.

Charles (Fruchtman) (500; 90-$1.80)—"Majority of One" (WB) (2d wk). Warm $5,000. Last week, $6,000.

Cinema (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (reissue). Fair $1,700. Last week, "Summer To Remember" (Indie) (2d wk), $1,200.

Five West (Schwaber) (435; 90-$1.50) — "Summer and Smoke" (Par). Good $2,700. Last week, "Rocco and Brothers" (Astor) (3d wk), $1,300.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Four Horsemen" (M-G) (3d wk). Fair $5,000. Last week, $6,000.

Little (Rappaport) (300; 90-$1.50) —"Don Quixote" (Indie). Slow $1,500. Last week, "Murder, She Said" (M-G) (5th wk), $1,500.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (3d wk). Smash $12,000. Last week, $13,000.

New (Fruchtman) (1,600; 90-$1.50)—"Pinocchio" (BV) (reissue) (3d wk). Good $6,000. Last week, $10,000.

Playhouse (Schwaber) (355; 90-$1.50) — "La Belle Americaine" (Cont) (2d wk). Good $2,000. Last week, $2,700.

Rex (Freedman) (500; $1.50) — "Sun Lovers Holiday" (Indie) (2d wk). Good $2,500. Last week, $3,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lover Come Back" (U) (2d wk). Big $14,000 or over. Last week, $18,000.

Town (Rappaport) (1,125; $1.50-$2.50) — "King of Kings" (M-G) (11th wk). Down to mild $4,000. Last week, $4,500.

'ONE, TWO' SOLID 10G, OMAHA; 'LOVER' 9½G, 2D

Omaha, March 6.

Firstruns here are doing especially well considering freakish weather currently. When it's cold, it's too cold to go out and when it warms up, the public heads for the country. Hyped by a major ad campaign, "One, Two, Three" is fancy at three houses. "Summer and Smoke" is barely okay at Omaha. "Light in Piazza" is hotsy at State. Second week of "Lover Come Back" is rated big at Orpheum.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000; 1,200; 75-$1)—"One, Two, Three" (UA) and "Have to Run Fast" (UA). Fine $10,000. Last week, "Prisoner of Iron Mask" (A-I) and "Deadly Dup" (A-I), $7,000.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (15th wk). Smash $4,500. Last week, $4,800.

Dundee (Cooper) (500; $1)— "Ivanhoe" (M-G) and "Knights of Round Table" (M-G) (reissues)

(Continued on page 14)

'WALK' SOCKO $14,000, D.C.; 'OUTSIDER' 13G

Washington, March 6.

Classy field of entries last week surpassed their expected form, and mainly are maintaining a torrid pace this session. Among the second-weekers rated socko are "Walk on Wild Side" at Trans-Lux and "Murder, She Said" at the MacArthur.

"Lover Come Back" is a wow standout in third Town stanza. "La Belle Americaine" looks large at Ontario in first holdover round. "The Outsider" at two Stanley-Warner houses shapes fairish. "Judgment at Nuremberg" looks smash in third session at the Warner.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Outsider" (U). Good $13,000. Last week, "Big Country" (UA) and "Thunder Road" (UA) (reissues), $9,500.

Apex (K-B) (940; $1.25-$1.40) — "La Belle Americaine" (Cont) (2d wk). Big $9,500. Last week, $11,400.

Capitol (Loew) (3,420; $1-$1.49) —"Four Horsemen" (M-G) (4th wk). Fast okay $10,500. Last week, $12,600.

Dupont (Mann-K-B) (400; $1-$1.65)—"One, Two, Three" (UA) (11th wk). Nice $5,000, same as last week.

Keith's (RKO) (1,839; $1-$1.65)

(Continued on page 14)

Chi Still Solid; 'Hour' Wham $33,000; 'Walk' Socko 26½G, 'Satan' Fine 17G, 'Story' Boff 29G, 2d; 'Lover' 26G, 3d

Chicago March 6.

Windy City deluxers are notching another rosy round, with last week's big batch of preemers scoring well in their first holdover round and "Children's Hour" heading up this week's new entries with a wow $33,000 at the Woods.

Arty houses are teeing off with some lively newies. "Victim" is posting a stout $5,500 in its Carnegie bow, and "Doctor In Love" is pulling a solid take first session at the Surf. "Devil's Eye" is debuting nifty at the World, and the Polish-made "Ashes and Diamonds" looks brisk in its Town opener. Monroe tandem of "Nude In His Pocket" and "More Deadly Than The Male" rates okay.

"Walk on Wild Side" heads up a group of hefty holdovers, with a second round at Roosevelt. "Satan Never Sleeps" shapes solid in second Oriental stanza. "Pinocchio" is great in Loop second session. United Artists pair of "Three Stooges Meet Hercules" and "Flight of Lost Balloon" is mild, and "La Belle Americaine" rates bright, both in second frames.

"Lover Come Back" continues powerful in third Chicago lap. "Sergeants 3" remains hot in its State-Lake fourth.

Of the hardticketers, "West Side Story" is nailing a socko second canto at the Todd, and "El Cid" rates nice in its Cinestage 11th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Victim" (Indie). Hotsy $5,500. Last week, "Murder, She Said" (M-G) (4th wk), $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (3d wk). Tall $26,000. Last week, $32,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (11th wk). Hardy $13,000. Last week, $14,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (2d

(Continued on page 14)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Hunt' Great, 18G, Det.; 'Horsemen' Fancy $17,000

Detroit, March 6.

A couple of hot newcomers, aided by strong holdovers, means good biz for downtown firstruns this week. "War Hunt" looks great at the Palms. "4 Horsemen of Apocalypse" got off to a fast gallop at the Adams.

"Judgment at Nuremberg" shapes up well in second round at United Artists. "West Side Story" didn't do as well as expected opening week at the Madison, but looks big this outing. "Lover Come Back" continues terrific in third session at the Michigan. "View From Bridge" is nice at the Grand Circus on opener.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Satan Never Sleeps" (20th). Light $10,000 or near. Last week, "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col), $13,500.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Lover Come Back" (U) and "All That Oriental Jazz" (U) (3d wk). Jazzy $19,000 or near. Last week, $21,000.

Palms (UD) (2,995; $1.25-$1.49)—"War Hunt" (UA) and "Deadly Duel" (UA). Swell $18,000. Last week, "Sergeants 3" (UA) and "Secret Deep Harbor" (UA) (3d wk), $15,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (3d wk). Big $13,000. Last week, $13,900.

Grand Circus (U) (1,400; $1.25-$1.49) — "View From Bridge" (Cont). Nice $9,000. Last week, "Summer and Smoke" (Par) (3d wk), $8,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Four Horsemen" (M-G). Fast $17,000. Last week, "Light in Piazza" (M-G) (3d wk), $6,000.

United Artists (UA) (1,667; $1.25-$2)—"Judgment at Nuremberg" (UA) (2d wk). Great $13,000. Last week, $13,090.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (11th wk). Sturdy $11,000. Last week, $11,800.

Mercury (UM) (1,465; $1-$1.50)—"Majority of One" (WB) (2d wk). Okay $9,000. Last week, $9,500.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Victim" (Indie). Big $10,000. Last week, "Les Liaisons Dangereuses" (Astor) (7th wk), $3,000.

'Lover' Lush $13,000, Seattle; 'Sgts.' 17G

Seattle, March 6.

Two strong newcomers are giving firstruns here a solid lift currently. "Lover Come Back" shapes socko at Music Hall while "Sergeants 3" looks smash at Coliseum. "West Side Story" is rated solid in second at 738-seat Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Majority of One" (WB) (4th wk). Okay $3,500. Last week, "King of Kings" (M-G) (10th wk), $6,100 at $3.50 top.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Sergeants 3" (UA) and "Teenage Millionaire" (UA). Socko $17,000. Last week, "Errand Boy" (Par) (2d wk), $7,200.

Fifth Avenue (2,500; $1-$1.50)—"Summer Smoke" (Par) and "Too Late Blues" (Par). Mild $6,000. Last week, "Light in Piazza" (M-G)

(Continued on page 14)

'Majority' Tall $19,500, Toronto; 'Judgment' Hep 18G, 3d; 'One, Two' 19G

Toronto, March 6.

Only newcomers at major first runs are "Majority of One," off to big start at two Famous Players houses and "Raising the Wind," slow at the Hyland. "Judgment at Nuremberg," in third stanza, is still topping the city at the University. Socko is "One, Two, Three" at three spots in second weeks. "Murder, She Said" and "Sergeants 3" also are okay. "El Cid" is lusty in 11th round at Tivoli.

Estimates for This Week

Capitol, Imperial (FP) (1,026; 3,206; $1-$1.50)—"Majority of One" (WB). Big $19,500. Last week, "Rocco Bros." (Astral) (2d wk-5 days), $9,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"One, Two, Three" (UA) (2d wk). Boffo $19,000 or close. Last week, $24,000.

Eglinton (FP) (919) $1.50-$2.50)—"Holiday in Spain" (Indie) (11th wk). Steady $7,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffanys" (Par) (12th wk). Unsurge to fat $7,500. Last week, $6,000.

Hyland (Rank) (1,357; $1-$1.50)—"Raising the Wind" (20th). Mild $7,500. Last week, "Flame in Streets" (20th) (2d wk), $5,500.

International (Taylor) (557; $1-$1.25) — "Illicit Interlude" (Indie) (2d wk). Nice $3,000. Last week, $3,500.

Loew's (Loew) (1,641; $1-$1.50)—"Sergeants 3" (UA) (4th wk-6 days). Healthy $8,000. Last week, $10,000.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (11th wk). Lusty $8,500. Last week, ditto.

Towne (Taylor) (693; 90-$1.25)—"View from Bridge" (IFD) (3d wk). Okay $3,000. Last week, $3,500.

University (FP) (1,382; $1.25-$2)—"Judgment at Nuremberg (UA) (3d wk). With nightly turnaway biz, sock $18,000. Last week, same.

Uptown (Loew) (2,543; $1-$1.75)—"Murder, She Said" (M-G) (2d wk). Tall $7,500. Last week, $11,000.

'Story' Strong $14,000, St. L.; 'Lover' 15G, 3d

St. Louis, March 6.

Top lure at firstruns this stanza is "West Side Story," showing at Loew's Mid-City on advanced-scale. Strongest of holdovers is "Lover Come Back," big in third round at Fox. "Summer and Smoke," in second at Ambassador, looks good. "Four Horsemen of Apocalypse" shapes okay in second at State.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Summer and Smoke" (Par) (2d wk). Good $10,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25) — "No Love for Johnnie" (Indie). Okay $1,500. Last week, "The Bridge" (Indie), $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Majority of One" (WB) (3d wk). Good $9,000. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Lover Come Back" (U) (3d wk). Big $15,000. Last week, $25,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50)—"West Side Story" (UA). Smash $14,000. Last week, "Light in Piazza" (M-G) (2d wk), $8,500.

State (Loew) (3,600; 60-90) — "Four Horsemen" (M-G) (2d wk). Okay $9,000. Last week, $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Secrets of Women" (Indie). Good $3,000. Last week, "Innocents" (20th) (7th wk), $2,000.

St. Louis (Arthur) (3,800; 76-90)—"Pinocchio" (BV) (3d wk). (reissue). Mild $6,000. Last week, $7,000.

Shady Oak (Arthur) (760; 90-$1.25) — "The Mark" (Cont) (2d wk). Solid $2,500. Last week, $3,000.

'Cid' Rousing 10G, Indpls.; 'Lover' 9G

Indianapolis, March 6.

Biz is generally good at firstruns this week. "El Cid" opened roadshow run in fine style at Lyric. Standout is "Lover Come Back" at Keith's with great third round. "Sergeants 3" at Loew's shapes dandy in second. "South Seas Adventures" also is up in 11th week at the Indiana. Also new, "George Raft Story," is dull at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"George Raft Story" (AA). Dull $4,500. Last week, "Majority of One" (WB), $3,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"South Sea Adventure" (Cinerama) (11th wk). Bouncy $8,000. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"Lover Come Back" (U) (3d wk). Big $9,000. Last week, $10,500.

Loew's (Loew) (2,427; 75-$1.25)—"Sergeants 3" (UA) (2d wk). Dandy $8,000. Last week, $9,000.

Lyric (C-D) (850; $1.25-$2.50)—"El Cid" (AA). Hefty $10,000. Last week, "King of Kings" (M-G) (10th wk), $5,000.

Rain, Snow Bop B'way But 'Walk' Wow $52,500; 'Lover' Big 140G, 4th; 'View' Big 26G, 'Judgment' Capac. 37G, 11th

Too much rain, snow in suburbs and cold weather are being blamed for the spotty biz outlook this stanza at Broadway deluxers. Many pictures are so far along in extended-runs that the bulk of trade is done in the three-day period from Friday through Sunday. Absence of any new entries is a downbeat factor. Matinees were hard hit on Thursday (Glenn Day) but night trade picked up considerably for many firstruns.

Outstanding is "Lover Come Back" with stageshow with a big $140,000 likely for current (4th) session at the Music Hall. Trade was strong enough for the first four days to insure a fifth week, which starts tomorrow (Thurs.). Second stanza of "Walk on Wild Side" held with a sockeroo $52,500, daydating the Criterion and the arty Murray Hill.

"Satan Never Sleeps" looks to get okay $32,000 in its second round, daydating the Paramount and arty 72d St. Playhouse.

"Sergeants 3" looks to register a socko $21,000 in first four days of fourth stanza at the Capitol after $34,000 for third full week. "Light in Piazza" hit good $20,000 in fourth round, daydating the Victoria and the Trans-Lux 85th St.

"One, Two, Three" is holding with lofty $25 500 in 11th week, daydating the Astor and arty Fine Arts. "View From Bridge" looks like nice $16,000 in current (5th) round at the DeMille. Pic got trim $10,000 in fifth at Sutton. "The Victim" held at fine $11,500 in the fourth week at the Forum.

"Judgment at Nuremberg" looks sellout $37,000 in 11th session at the Palace. "West Side Story" looks wow $44,000 in 20th round at the Rivoli. "King of Kings" is heading for a big $23,500 in final (21st) week at the State. "Four Horsemen of Apocalypse" opens next Friday (9). "El Cid" shapes to get a big $21,000 in 12th stanza at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"One, Two, Three" (UA) (11th wk). Current stanza ending today (Wed.) looks like solid $16,000 or near after $22,000 in 10th week. "Children's Hour" (UA) opens March 14, daydating with Trans-Lux 52d St.

Capitol (Loew) (4,820; $1-$2.50)—"Sergeants 3" (UA) (4th wk). First four days of present week ended yesterday (Tues.) was socko $21,000 or close. Third full week, $34,000. Holding.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (3d wk). First holdover session completed yesterday (Tues.) was wow $42,000 after $58,000 for opener.

DeMille (Reade) (1,463; 90-$2.75)—"View From Bridge" (Cont) (6th wk). This round ending tomorrow (Thurs.) is heading for stout $16,000 or near after $18,500 in fifth. Also at Sutton.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (13th wk). The 12th frame finished yesterday (Tues.) was smash $11,500 after $14,500 for 11th week.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (12th wk). The 11th stanza finished last night (Tues.) was sellout $37,000 after capacity $41,000 for 10th week, which had extra shows.

Forum (Moss) (813; 90-$1.80)—"Victim" (Indie) (5th wk). Fourth session completed Sunday (4) was fine $11,500 after $14,500 for third week. "Satan in High Heels" (Indie) opens in about two weeks.

Paramount (AB-PT) (3,665; $1-$2)—"Satan Never Sleeps" (20th) (3d wk). Second week ended yesterday (Tues.) was okay $25,000 after $39,200 in first.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Lover Come Back" (U) and stageshow (4th wk). This session winding today (Wed.) looks like big $140,000 or close after $167,000 for third. Holding a fifth week, and possibly longer. Saturday trade was very close to same day of tthird stanza.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (20th wk). This round ending today (Wed.) looks to hit mighty $44,000 for 11 shows after $50,000 in 19th week, which was for 13 performances. Continues indef.

State (Loew) (1,900; $1.50-$3.50)—"King of Kings" (M-G) (21st-final wk). This week ending today (Wed.) looks like sturdy $23,500 after $27,500 for 20th week. "Four Horsemen" (M-G) opens Friday (9), house closing next Thursday to prep for "Horsemen" opening on continuous-run.

Victoria (City Inv.) (1,003; 50-$2)—"Light in Piazza" (M-G) (5th wk). Fourth frame completed yes-

(Continued on page 14)

'Judgment' Torrid 16G, Philly; 'Lover' Fat 18G, 'Story' Tall $12,000

Philadelphia, March 6.

No change in lineup of product currently but weekend trade held up firmly. Outstanding showing is being made by "Lover Come Back," with great take in third session at 623-seat Arcadia. "Judgment at Nuremberg" looms stout in second at Boyd.

"West Side Story" still is big in 17th stanza at Midtown Theatre. "Pinocchio" shapes torrid in third at Stanton.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.80)—"Lover Come Back" (U) (3d wk). Great $18,000. Last week, $23,000.

Boyd (SW) (1,536; $2-$2.75)—"Judgment at Nuremberg" (UA) (2d wk). Stout $16,000. Last week, $18,000.

Fox (Milgram) 2,200; 95-$1.80)—"Sergeants 3" (UA) (4th wk). Hefty $13,500. Last week, $16,500.

Goldman (Goldman) (1,000; $2-$2.75—"El Cid" (AA) (11th wk). Trim $9,500. Last week, $14,000.

Midtown (Goldman) (1,200; $2-$2.75)—"West Side Story" (UA) (17th wk). Big $12,000. Las week, $13,500.

Randolph (Goldman) (2,200; 95-$1.80)—"Majority of One" (WB) (2d wk). Lean $9,000. Last week, $13,000.

Stanley (SW) (2,500; 95-$1.80)—"Tender Is Night" (20th) (3d wk). Slow $8,400. Last week, $9,000.

Stanton (SW) (1,483; 95-$1.80)—"Pinocchio" (BV) (3d wk). Hotsy $10,000. Last week, $13,500.

Studio (Goldberg) (383; 95-$1.80)—"Erotica" (Indie) and "Lost Women" (Indie) (2d wk). Wow $6,300. Last week, $8,000.

Trans-Lux (T-L) (500; 95-$1.80—"View from Bridge" (Cont) (5th wk). Solid $4,000. Last week, $5,000.

Viking (Sley) (1,000; 95-$1.80)—"Satan Never Sleeps" (20th) (2d wk). Busy $9,000 or near. Last week, $12,000.

World (R&B-Pathe) (500; 95-$1.80)—"Murder, She Said" M-G) (2d wk). Big $4,500. Last week, $6,000.

'El Cid' Powerful 20G, Pitt.; 'Summer' Lusty 16G; 'Lover' Sockeroo 18G, 3d

Pittsburgh, March 6.

Mainstem biz got three more hypos this week as "El Cid" opened hardticket run at the newly renovated Fulton and "Summer and Smoke" reported fancy take in first round at Stanley. The Fulton is powerful entry is "Victim" at the now one of the country's class houses with the entire interior redecorated. New seating capacity is about 100 less or 1,530. Other powerful entry is "Victim" at the Shadyside.

Holdovers continue excellent and all shape sturdy or better. "West Side Story" in fourth at Nixon is rated mighty. "Judgment at Nuremberg" in third at Warner looks hefty. "Mark" is remarkable seventh week at the Squirrel Hill. "Lover Come back" in third at Gateway looms wow. "Sergeants 3" in third at Penn looks nice.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA). Powerful $20,000 in first week on hardticket. Last week, dark prepping for this entry.

Gateway (Associated) (1,900; $1-$1.50)—"Lover Come Back" (U) (3d wk). Brilliant $18,000. Last week, $20,000.

Nixon (Rubin) (1,760, $1.50-$2.75)—"West Side Story" (UA) (4th wk). Mighty $16,000. Last week, $16,300.

Shadyside (MOTC) (750; $1.25)—"Victim" (Indie). Hotsy $3,200. Last week, "L'Adventura" (Janus) (3d wk), $1,500.

Squirrel Hill (SW) (834; $1.25)—"Mark" (Cont) (7th wk). Unbelievable $3,000. Last week, same.

Stanley (SW) (3,700; $1-$1.50)—"Summer and Smoke" (Par). Lively $16,000. Last week, "Journey to Seventh Planet" (AI), $8,500.

Warner (SW) (1,516; $1.50-$2)—"Judgment At Nuremberg" (UA) (3d wk). Hardy $14,500. Last week, $14,000.

Penn (UATC) (3,300, $1-$1.50)—"Sergeants 3" (UA) (3d wk). Fine $13,000 or close. Last week, $16,000.

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BEST SCREENPLAY (from another medium) — Abby Mann

BEST ART DIRECTION (Black and White) — Rudolph Sternad. Set: George Milo

BEST CINEMATOGRAPHY (Black and White) — Ernest Laszlo

BEST COSTUME DESIGN (Black and White) — Jean Louis

BEST FILM EDITING — Frederic Knudtson

THE CHILDREN'S HOUR

A William Wyler Production. Presented by the Mirisch Company

BEST SUPPORTING ACTRESS — Fay Bainter

BEST ART DIRECTION (Black and White) — Fernando Carrere. Set: Edward G. Boyle

BEST CINEMATOGRAPHY (Black and White) — Franz F. Planer

BEST SOUND — Samuel Goldwyn Studio Sound Department. Gordon E. Sawyer, Sound Director

BEST COSTUME DESIGN (Black and White) — Dorothy Jeakins

ONE, TWO, THREE

A Billy Wilder Production. Presented by the Mirisch Company in Association with Pyramid Productions A.G.

BEST CINEMATOGRAPHY (Black and White) — Daniel L. Fapp

WEST SIDE STORY

A Mirisch Company Presentation in Association with Seven Arts Productions Inc. A Robert Wise Production

BEST MOTION PICTURE

BEST DIRECTOR — Robert Wise and Jerome Robbins

BEST SUPPORTING ACTOR — George Chakiris

BEST SUPPORTING ACTRESS — Rita Moreno

BEST SCREENPLAY (from another medium) — Ernest Lehman

BEST CINEMATOGRAPHY (Color) — Daniel L. Fapp

BEST ART DIRECTION (Color) — Boris Leven Set: Victor Gangelin

BEST SOUND — Todd-AO Sound Department, Fred Hynes, Sound Director; and Samuel Goldwyn Studio Sound Department, Gordon E. Sawyer, Sound Director

BEST COSTUME DESIGN (Color) — Irene Sharaff

BEST FILM EDITING — Thomas Stanford

BEST SCORING OF A MUSICAL PICTURE — Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal

POCKETFUL OF MIRACLES

Produced by Frank Capra. A Franton Production

BEST SUPPORTING ACTOR — Peter Falk

BEST COSTUME DESIGN (Color) — Edith Head, Walter Plunkett

BEST SONG — Music: Jimmy Van Heusen, Lyrics: Sammy Cahn

PARIS BLUES

A Pennebaker and Diane Production

BEST SCORING OF A MUSICAL PICTURE — Duke Ellington

TOWN WITHOUT PITY

Presented by the Mirisch Company in Association with Gloriafilm Munich

BEST SONG — Music: Dimitri Tiomkin, Lyrics: Ned Washington

Again...the Record-Breakers are... UA

Cold February's Hot Boxoffice; 'Lover' Smacko, 'Sergeants' Socko; 'West Side', 'El Cid' Among Pacers

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U.S.-Canada market this monthly reprise does not pretend to express total rentals.

Shortest month in the year, February, was a rousing boxoffice stanza this year. In many key cities covered by VARIETY, the bigger attractions hit amazing totals in the face of blizzards, heavy snow, rain, sleet and low temperatures. Four biggest releases grossed nearly $3,500,000.

"Lover Come Back" (U) was the b.o. champion last month although only out in circulation two weeks, both of which saw it in first place by wide margins. This comedy, which drew raves from crix and patrons alike, did so well even even in smaller cities that it amassed normal two-week trade in the first four or five days. Universal reports the pic running ahead of "Operation Petticoat," one of its biggest comedy grossers, despite the fact that the latter preemed on Christmas-New Year's week.

"Sergeants 3" (UA) is finishing a strong second, initial session finding it in No. 1 spot in weekly tabulations. The Frank Sinatra draw is credited with the film's big showing opening week. "West Side Story," also from United Artists, is capturing third spot. It was second in January.

"El Cid" (AA) pushed up to fourth place via additional playdates and some stronger showings. In January, the Spanish opus was seventh. "One, Two, Three" (UA) climbed to fifth position as compared with sixth in the previous month.

"Majority of One" (WB) wound up sixth although going as high as second in weekly surveys in one stanza. "Judgment at Nuremberg," another from United Artists, is coppin seventh money despite being out in release to any extent only two weeks. Obviously, it will be heard from additionally in the future.

"Tender Is Night" (20th), new last month, landed in eighth spot, never rising higher than fourth in weekly ratings. "Pinocchio" (BV) (reissue) captured ninth position via its strong showings, for an oldie, in two weeks of playdating. "King of Kings" (M-G), fifth in January and long high on the lists, wound up 10th.

"Flower Drum Song" (U), first in January, finished 11th as it finished up unusually strong dates started in that month the first two weeks in February. "View From Bridge" (Cont), a newcomer, captured 12th place with indications of going higher. Pic finished seventh in the final week of the month.

Five pictures won runnerup ratings, some of them missing the Top 12 list because comparative newcomers. "Light in Piazza" (M-G), which rose as high as seventh in the weekly lists; "Innocents" (20th), which was 11th in January; "Sail Crooked Ship" (Col), also a runnerup in the preceding month; "The Mark" (Cont) and "Murder, She Said" (M-G), just getting out in release, are the runner-up films.

Among the important newcomers launched late in the month, most attention perhaps is being focused on "Four Horsemen of Apocalypse" (M-G). Film was rated nice in Balto on extended-run, hotsy in Washington, lofty in St. Louis and boff in L.A. It opens at N.Y. State on March 9.

"Walk on Wild Side" (Col) teed off like a blockbuster, being wow in N.Y. at Criterion, great in Chicago and sockeroo in Washington. "Three Stooges Meet Hercules," from the same distrib, was good in Cincy and Frisco but mi'd in Chi and Detroit. "Satan Never Sleeps (20th), hefty in Chi and Philly, was good at N.Y. Paramount and busy in L.A.

"La Belle Americaine" (Cont) wound up a runner-up film one week. "Summer and Smoke" (Par) was in like category. "Les Liaisons Dangereuses" (Astor), a comparative newie, paced the runnerups the final week in the month.

"George Raft Story" (AA) copped 12th place one week. "Journey To 7th Planet" (AI) came through with some good to solid engagements. "Bachelor Flat" (20th), which was 10th in January, did well enough to finish eighth one week last month.

February Top 12

1. "Lover Come Back" (U).
2. "Sergeants 3" (UA).
3. "West Side Story" (UA).
4. "El Cid" (AA).
5. "One, Two, Three" (UA).
6. "Majority of One" (WB).
7. Judgm't Nuremberg" (UA).
8. "Tender Is Night" (20th).
9. "Pinocchio" (BV).
10. "King of Kings" (M-G).
11. "Flower Drum Song" (U).
12. "View Bridge" (Cont.).

New Hardtops 'Alter' Philly

Philadelphia, March 6.

The rapid development of Philadelphia's sprawling northeast section will cause a reversal of the trend in the local film setup via construction of two new hardtop theatres, set for this year.

William Goldman, legit theatre operator and owner of an independent chain of firsfruns and nabes, will build and operate the 1,500-seat Orleans, in conjunction with A. P. Orleans, developer of the shopping centre in which it is to be located.

A twin-auditorium film house, the first of its kind in this country (although they use them with two and even three auditoriums behind the Iron Curtain), will be built as part of a 13-acre community centre on Roosevelt Blvd., (Route 1, to Trenton and New York).

Simon Enterprises, of New York, is owner of the centre. The theatre, to be known as Twin-Cinema, has been leased to Northeast Cinema Inc., a subsidiary of General Drive-in Corp. of Boston.

It will have two identical 900-seat theatres separated by a central lobby, with a staggered time schedule for showings of the same film, or different films. Projection screens 54 feet wide will span the entire end walls. The plans for the Twin-Cinema, which will provide for a smooth flow of audience traffic, were developed by General Drive-in.

The Orleans is to be a luxury film house with wide, deep-cushioned pushback chairs and will be equipped for the showing of Cinerama, Cinemiracle and Todd-AO. Year-round airconditioning and newly developed scientific eye-ease lighting to be built in as an integral part of the Goldman showcase.

NIX 'NEVER ON SUNDAY'; 'DOLCE VITA' FACES CUTS

Regina, Sask., Feb. 27.

Greek-made motion picture, "Never on Sunday," has been banned in Saskatchewan, and a decision on the Italian product, "La Dolce Vita," is hanging fire.

Rejection of "Sunday" by William Murray, provincial censor, was unanimously upheld by a five-member independent appeal board, including two women and a priest.

Saskatchewan's Labor Minister C. C. Williams, under whose authority the censor operates, said there is no recourse, even if the distributor offers to make cuts.

Lopert Pictures Corp. film has been released in Canada through United Artists Corp. The distributors, Film Exchange, Winnipeg, appealed.

Murray rejected the film because it "apparently attempted to glorify prositution," according to Williams.

Murray said the Astor Pictures film, "La Dolce Vita," may get the green light if certain cuts are made. A final decision has yet to be made. Meanwhile, pix has been tentatively booked for the Metropolitan Theatre in Regina for mid-March.

DECCA'S REGULAR 30c

Decca directors declared a regular quarterly dividend of 30c a share on company's capital stock. Payable March 30 to holders of record March 19.

Trumbo B.O. OK; Raps Vs. 'Exodus', 'Spartacus' Fail

Now, approximately a year-and-a-half after the extremely successful release of "Exodus" and "Spartacus," both scripted by Dalton Trumbo, it appears that the predicted "public indignation" over the employment of Trumbo failed to materialize, or, at least, to have much effect at the boxoffice.

The disclosures, first by producer Otto Preminger in early 1960, followed by Kirk Douglas, that Trumbo was writing "Exodus" and "Spartacus" respectively, resulted in storm of protest, particularly from the American Legion and the Hearst press. Their principal point at that time was that the Hollywood producers had violated the so-called Waldorf pledge, by which the major distribs agreed not to employ admitted Communists or talent which had made use of the Fifth Amendment in Congressional probes of the industry.

(Neither Preminger nor Douglas, as indie producers, were bound by that agreement.)

Trumbo had served an 11-month jail term for contempt of Congress, and during his subsequent period of being blacklisted, wrote approximately 30 screenplays under various noms de typewriter.

A number of industry execs thought that Prem and Douglas had made longrange booboos just to get a little current publicity. It's apparent now that the fears were unjustified. "Exodus" will do something in the neighborhood of $10,000,000 domestic, and "Spartacus" has done about $12,000,000 worldwide (the domestic breakdown should be about half, though Universal hasn't said so).

Last week an exec at United Artists, which released "Exodus," commented that he thought what picketing there was of the Prem pic might actually have helped. ("It certainly didn't hurt"). He said further that the public obviously couldn't care less about all the charges and counter charges if the picture is good and people want to see it.

In addition to the two aforementioned pix, Trumbo also scripted U's Kirk Douglas-Rock Hudson starrer, "The Last Sunset." (According to a story, which may be apocryphal, Trumbo reacted to the critical drubbing "Sunset" received by commenting: "After trying for 10 years to get my name on the screen, I'd like to get it off now.")

Trumbo is now working on the screenplay for "Hawaii," Fred Zinnemann production for the Mirish Co. and UA.

White Student Jailed For Sitting in Balcony

Salisbury, N.C., March 6.

Some 15 Negro students and one white student at Livingstone College remained in jail here, declining release without bond in custody of Dr. S. E. Duncan, college president. They are charged with trespass following demonstrations seeking admission to main floor seats at two local segregated theatres, the Capitol and the Center.

A 17th student, Louis Douelger, 19, a Negro, of East Orange, N.J., accepted release to appear for trial with the others before Rowan County Judge George Burke.

The white student, Max Allen Yoder, 19, of Goshen, Ind., was arrested for refusing to vacate a seat he had taken in the balcony reserved for Negroes at the Capitol. The Negro students were charged with trespass by the theatre managements after they had purchased tickets and refused to disperse after admission to the main floors was denied them.

Brewer Sees Public Relations, Not Sincerity, in Film Biz Versus Reds

Roy M. Brewer, manager of branch operations for Allied Artists, longtime identified with "rightwing" Hollywood, claims that Hollywood was inspired by a sense of public relations, rather than by sincerity, in deciding which individuals—writers, actors and directors—should be hired or not hired. The key angle was their alleged alignment with the Communist cause.

Thus the issue of the "blacklist" goes on, as perpetuated by Brewer, who brands the "blacklist" term antagonistic with "evil overtones."

Brewer resents the Saturday Evening Post article of Oct. 14, 1961, wherein Ring Lardner Jr., sought to rap the alleged Hollywood major studio practice of avoiding employment of anyone connected in an unfriendly light with the House un-American Activities Committee.

Brewer offered a rebuttal to SEP for publication and then another, and both were turned down, but the rebuttal is published this month in the March issue of the American Legion Magazine.

Brewer's article is forefronted by editorial wordage which includes the following: "The motion picture industry was not anxious to face up to the problem that Communist infiltration presented. Most of its leaders found it much more convenient to accept the denials of the leftists and join them in their denials."

Brewer writes that the Motion Picture Producers Assn. undertook to portray "Hollywood's anti-Communists as crackpots." He adds a new light was thrown on the matter as the House hearings showed that the witnesses "were not the persecuted idealists they had pretended to be. Americans decided they wanted no part of such characters, and stayed away from films in which they had a part."

Brewer asserts that the Red element claimed foul, pinned upon themselves the label "blacklist" in a bid for sympathy and this was echoed in influential publications. They had another ally in the report by the Fund for the Republic (in a sizeup by John Cogley) which was used by the offended parties "as further proof that a lot of people were being victimized by a sinister crowd of superpatriots," according to Brewer.

The film company executive says he finds it strange that the "once highly conservative" Post should publish such an article as Lardner's, because it tends to generate sympathy for Lardner and others who "allegedly suffered as a result of the Waldorf Declaration." This is a reference to a 1947 conclave of film industry executives wherein a resolution was adopted to the effect that "sympathizers" would no longer be on the payroll.

Brewer labels Lardner as a persuasive writer who, in the SEP outing, made it appear that a Hollywood evil was the "blacklist" when in alleged actuality the real problem was the "Communist penetration of the movie industry."

A major "heavy" in Brewer's blast is John Howard Lawson, considered by Brewer as among the "hard core" "of the Hollywood Communist apparatus." He raps, too, "the heads of the producing companies (who) didn't want to be considered reactionary" and "went along with much of the 'progressive program'."

PULL 'EM DOWN

Fox Going, Alcazar Gone in San Francisco

San Francisco, March 6.

Real estate broker Peter J. Speros, repping National Theatres, has called for bids to wreck the 34-year-old, 4,651-seat Fox, biggest film theatre west of Chicago.

Separately, a wrecking crew began razing the 50-year-old, 1,147-seat Alcazar, which for most of its life had been a legit house but for a half-decade in the 1940's was a Fox West Coast moveover house.

Speros said decision on the Fox demolition was "final" and ruled out the possibility that the cleared site would be sold to other interests. "It's possible," he said, "that a smaller theatre may be built there, along with an office building, but definite plans for the future are uncertain."

Frisco voters last November rejected a ballot proposal that the city buy the Fox for convention purposes.

Albany Deaf To Minima Pleas

Albany, March 6.

State legislators appear to be turning a deaf ear on exhibitor pleas for exemption from the newly-proposed minimum wage law. This would set the minimums at $1.15 hourly effective Oct. 15, 1962, and $1.25 effective Oct. 15, 1964.

Bill which would establish the new minimum was presented by Sen. Harold A. Jerry Jr., Elmira Republican, and Assemblyman Edward J. Amann Jr., Staten Island Republican. The proposed law has been recommended by Gov. Rockefeller.

Sen. Jerry pointed out that exhibitors did not gain an exemption in 1960 law which set the minimum at $1 an hour and doubts there will be any kind of exemption at this time.

MARK HANSEN'S SUIT ON JEWEL'S CAPITAL

Los Angeles, March 6.

Mark M. Hansen has brought suit against Paramount Theatres Inc. and three others for declaratory relief, asking Superior Court to find he owns and is entitled to possession of 2¼ (2¼) shares of outstanding capital stock in Jewel Theatre Corp. Also named are Edith Evelyn Leslie, Barbara J. Dixson and Jerome Pastor.

Complaint states there are only three shares of capital stock of Jewel, with total valued at approximately $68,000. Hansen also asks court to declare defendants have no interest or rights in possession of his share of stock and that they be barred from claiming such interest. Plaintiff says he has owned his 2¼ shares since June 6, 1946, and that defendants contend they are owners of 1½ (1½) shares of his 2¼ shares.

Janus Gets 'Jules et Jim'

Cy Harvey's Janus Films has just acquired U. S. release rights to Francois Truffaut's new pic, "Jules et Jim." Deal also gives Janus an option on the French director's next picture, as yet unspecified. According to Harvey, there is a chance that Janus might even enter into a coproduction deal on the next Truffaut venture, that is, with the U. S. indie contributing a part of the preproduction financing.

Janus' acquisition of "Jules" is regarded as something of a coup for the company, since earlier trade reports were that Astor Pictures, which has Truffaut's 'Tirez Sur Le Pianiste," would also get "Jules."

No plans for the U.S. release of "Jules" have been made yet, but will be among the subjects up for discussion between Harvey and Trauffaut when latter stops over in New York en route back to Paris in early April following the Mar Del Plata (Arg.) film fest.

Skouras Fete Organizers

That exhib-sponsored 20th anni fete for Spyros Skouras as head of 20th-Fox, down for April 12 at the Waldorf, N.Y., now has a committee.

Members from Theatre Owners of America are Arthur H. Lockwood, Samuel Pinanski, Mitchell Wolfson, Walter Reade Jr., E. D. Martin, Myron N. Blank, Ernest G. Stellings, George Kerasotes, Albert M. Pickus, and S. H. Fabian.

From Allied States Assn.: Jack Armstrong, Ben Berger, Jack Clark, Sidney Cohen, Meyer Leventhal, Milton London, Ben Marcus, Alden Smith, Wilbur Snaper and George Stern.

Arthur Kennedy replaces Edmond O'Brien in "Lawrence of Arabia," latter bowing out due to illness.

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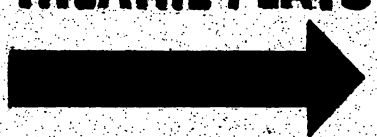

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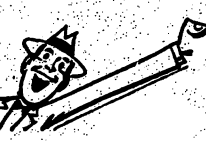

SPYROS P. SKOURAS

Picture Grosses

Cincy Biz Spotty But 'Lover' Big $13,000 In 3d; 'Sgts.' Torrid 9G

Cincinnati, March 6.

Cincy film biz is spotty this week, tapering from two rousing rounds. Holding hotsy in the third frame, "Lover Come Back" is far out in front. "Sergeants 3" looks hep at Keith's. "Mysterious Island" and "Purple Hills" rate okay as a Twin ozoner dualer. "El Cid" remains firm in 11th week at the Valley as does "Judgment at Nuremberg" in third stanza at Capitol. "Summer and Smoke" bids okay in holdover at the Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Lover Come Back" (U) (3d wk). Big $13,000 after $16,500 second stanza.

Capitol (SW-Cinerama) (1,400; $1.50-$2)—"Judgment at Nuremberg" (UA) (3d wk). This session bids for okay $9,000 to match the second week.

Esquire Art (Cin-T-Co) (500; $1.25)—"Doctor In Love" (Indie). Nice $1,300. Last week, "Summer to Remember" (Indie), $1,200.

Grand (RKO) (1,300; $1-$1.25)—"Summer and Smoke" (Par) (2d wk). Fair $5,500 following $7,500 bow.

Guild (Vance) (300; $1.25)—"Secrets of Women" (Indie). Fair-ish $1,200. Last week, "No Love For Johnnie" (Indie), $700.

Hyde Park Art (Cin-T-Co) (500; $1.25) — "Horse's Mouth" (Indie) and "Black Orpheus" (Indie) (reissues). Pleasing $1,100. Last week, "Joker" (Indie), $700.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Sergeants 3" (UA). Hep $9,000. Last week, "Pinocchio" (BV) (reissue), $17,000. First Disney film here, booked for only one week.

Palace (RKO) (2,600; $1-$1.25)—"Raintree County" (M-G) and "Gigi" (M-G) (reissues). Mild $5,500. Last week, "Majority of One" (WB), $7,500.

Twin Drive-In (Cin-T-Co) (800 cars; 90c)—West side only. "Mysterious Island" (Col) and "Purple Hills" (Col). Okay $4,000. Last week, "Three Stooges Meet Hercules" (Col) and "Underwater City" (Col), $6,000.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"El Cid" (AA) (11th wk). Still firm at $5,500. Last week, $6,000.

SAN FRANCISCO

(Continued from Page 8)

"Light in Piazza" (M-G) (5th wk). Good $6,000. Last week, $7,500.

Larkin (RR) (400; $1.25-$1.49)—"Les Dangereuses" (Astor) (3d wk). Good $3,500. Last week, $6,700.

Clay (A-R) (400; $1.25-$1.49)—"Call Me Genius" (Cont.) and "French Are Funny Race" (Indie) (reissue). Good $3,200. Last week, "Five-Day Lover" (Indie) (6th wk), $2,300.

Presidio (Art Theatre Guild (774; $1.25)—"View from Bridge" (Cont) (2d wk). Fine $4,500. Last week, $7,600.

Alexandria (United California) (1,610; $1.49-$3.00)—"El Cid" (AA) (11th wk). Hefty $10,000 or near. Last week, $11,000.

Metro (United California) (1,000; $1.50-$1.80) — "Two Women" (Janus) (10th wk). Fair $2,800. Last week, $3,200.

Esquire (No. Coast) (846; $1.25-$1.50)—"King and I" (M-G) and "Carousel" (M-G) (reissues). Fair $1,000 in 3 days. Last week, "One, Two" (UA) (9th wk) and "Breakfast at Tiffany's" (Par) (5th wk), $4,700.

Coronet (United California) (1,250; $2.20-$2.75)—"Judgment at Nuremberg" (UA). Boff $17,000. Last week, closed.

OMAHA

(Continued from Page 8)

(4th wk). Nice $2,200. Last week, $2,300.

Omaha (Tristates) (2,066; $1-$1.25) — "Summer and Smoke" (Par). Just passable at $4,000. Last week, "Innocents" (20th), $5,000.

Orpheum (Tristates) (2,877; $1-$1.25) — "Lover Come Back" (U) (2d wk). Big $9,500 or near after $14,500 debut.

State (Cooper) (743; $1.25-$1.55)—"Light in Piazza" (M-G). Bright $6,000. Last week, "King of Kings" (M-G) (4th wk), $3,000.

WASHINGTON

(Continued from Page 8)

—"Sergeants 3" (UA) (4th wk). Tall $11,000. Last week, $14,000.

MacArthur (K-B) (900; $1.25-$1.40)—"Murder, She Said" (M-G) (2d wk). Boff $10,000 after setting new record of $13,000 on initialer.

Ontario (K-B) (1,240; $1-$1.49)—"Light in Piazza" (M-G). Sock $12,000. Last week, "View From Bridge" (Cont) (4th wk), $3,500.

Palace (Loew) (2,360; $1-$1.49)—"Pinocchio" (BV) (reissue) (3d wk). Fair $9,800. Last week, $13,300.

Playhouse (T-L) (459; $1.49-$1.80)—"La Dolce Vita" (Astor) (subrun). So-so $3,000. Last week, "Liaison" (Astor) (10th wk), $13,000.

Plaza (T-L) (278; $1-$1.80)—"Temptation" (Indie) (4th wk). Good, $4,000. Last week, $4,200.

Town (King) (800; $1.25-$1.80) — "Lovei Come Back" (U) (3d wk). Great $7,000 or close. Last week, $20,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (2d wk). Sock $14,000 after $16,500 opener.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (16th wk). Boff $12,000 after $12,600 in 15th round.

Warner (SW) (1,440; $1.25-$1.60)—"Judgment at Nuremberg" (UA) (3d wk). Smash $17,000 after $17,700 in second.

LOS ANGELES

(Continued from Page 8)

(20th) (2d wk). Fair $7,500. Last week, $8,700.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Four Horsemen" (M-G) (2d wk). Okay $15,000. Last week, $21,000.

Music Hall (Ros) (720; $2-$2.40)—"Les Liaisons Dangereuses" (Astor) (2d wk). Hefty $5,200. Last week, $10,400.

Warren's (Metropolitan) (1,757; 90-$1.50)—"Pinocchio" (BV) and "Adventures Huckleberry Finn" (Indie) (reissues) (2d wk). Soft $3,600.

Los Angeles, Hollywood, Wiltern (Metropolitan - FWC - SW) (2,017; 856; 2,344; 90-$1.50)—"Errand Boy" (Par) and "Hey, Let's Twist" (Par) (2d wk). Mild $12,500.

Fine Arts (FWC) (631; $1.49-$2.40)—"View from Bridge" (Cont) (3d wk). Sturdy $5,000. Last week, $4,100.

Beverly (State) (1,150; 90-$2)—"Light in Piazza" (M-G) (4th wk). Firm $6,000. Last week, $8,200.

Four Star (UATC) (868; 90-$1.80)—"Green Mare" (Indie) (4th wk). Thin $2,500. Last week, $3,000.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (4th wk). Strong $6,000. Last week, $4,900.

Crest (State) (750; 90-$1.50)—"Children's Hour" (UA) (4th wk). Breezy $3,200. Last week, $4,100.

Village (FWC) (1,552; $1.49-$2.40)—"Majority of One" (WB) (10th wk). Busy $8,000. Last week, $8,200.

Warner Hollywood (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (11th wk). Stout $14,000 or close. Last week, $15,600.

Warner Beverly (SW) (1,316; 90-$2)—"Lover Come Back" (U) (11th wk). Lusty $9,000 in five days. Last week, $16,000.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (11th wk). Hefty $14,000. Last week, $13,900.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (12th wk). Sturdy $20,400. Last week, $19,800.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (12th wk). Hotsy $26,000. Last week, $25,200.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (M-G) (21st wk). Pale $8,000. Last week, $8,100.

SEATTLE

(Continued from page 9)

and "Rosemary" (Indie), $7,300.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (2d wk). Solid $9,000. Last week, $16,900.

Music Hall (Hamrick) (2,200; $1-$1.50) — "Lover Come Back" (U). Great $13,000 or close. Last week, "Majority of One" (WB) (3d wk), $6,300.

Paramount (Fox-Evergreen) (3,000; $1-$1.50)—"Four Horsemen" (M-G) and "Desert Warrior" (Indie). Slow $5,500. Last week, "Three Stooges, Hercules" (Col) and "Clown and Kid" (UA), $6,700.

BROADWAY—

(Continued from page 9)

terday (Tues.) was good $12,500 after $19,500 in third week. Daydating with Trans-Lux 85th St. "Day Earth Caught Fire" (U) opens March 15, daydating with T-L 85th St.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (12th wk). This stanza finishing today (Wed.) looks like big $21,000 after $26,000, with extra shows, for 11th week. Stays, natch.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Murder, She Said" (M-G) (9th wk). Eighth round completed Friday (2) was socko $10,000 after $11,000 for seventh week. Although pic is doing big enough biz to continue for several more weeks, it will wind up here soon because house is set for a reconstruction program.

Fine Arts (Davis) (468; 90-$1.80)—"One, Two, Three" (UA) ((1th wk). This session ending today (Wed.) is heading for big $9,500 after $11,000 for 10th week.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"La Dolce Vita" (Astor) (13th wk). The 12th week ended was hotsy $7,000. The 11th frame was $8,500.

Carnegie Hall Cinema (F&A) (300; $1.25-$1.80)—"Last Year at Marienbad" (Indie). Opens tonight (Wed.).

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.) (12th wk). The 11th stanza finished yesterday (Tues.) was solid $6,000 after $7,000 for 10th round.

Normandie (T-L) (592; $1.25-$1.80) — "Les Liaisons Dangereuses" (Astor) (4th wk). Third week completed Monday (5) was big $12,000 after $17,000 for second session.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "The Night" (Lope) (3d wk). Second round ended Sunday (4) was socko $17,000 after $21,000 for first week.

Guild (Guild) (450; $1-$1.75)—"Tomorrow Is My Turn" (Show) (4th wk). This stanza winding today (Wed.) is heading for $9,500 after $10,000 for third week. Stays.

Murray Hill (Rugoff Th.) (565; 95-$1.80) — "Walk on Wild Side" (Col) (3d wk). First holdover round ended yesterday (Tues.) was robust $10,500 after $15,000 for opener.

Paris (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (12th wk). The 11th week completed Saturday (3) was good $7,000 after $9,500 for 10th stanza.

Plaza (Lopert) (525; $1.50-$2)—"Black Tights" (Magna) (3d wk). Second round finished at $14,300 for six days after $17,500 for opener.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Breakfast at Tiffany's" (Par) (subrun (3d wk). Second week ended yesterday (Tues.) was nice $4,700 after $7,500 for opener. Stays through Sunday (11), with "Murder, She Said" (M-G), being moved over from Baronet to open March 12.

Sutton (Rugoff Th. (561; 95-$1.80) — "View From Bridge" (Cont) (7th wk.) (7th wk). Sixth session completed Sunday (4) was excellent $10,000 after $15,000 for fifth week.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Satan Never Sleeps" (20th) (3d wk). First holdover stanza ended yesterday (Tues.) was nice $7,000 after $9,500 for opener.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Outsider" (U) (5th wk). Fourth week finished yesterday (Tues.) was okay $4,000. "Children's Hour" (UA) moves in March 14.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Light in Piazza" (M-G) (5th wk). Fourth session concluded yesterday (Tues.) was fine $7,500 after $10,500 for third. "Day Earth Caught Fire" (U) opens March 15.

World (Perfecto) (390; 90-$1.50)—"Wild for Kicks" (Times) (20th wk). This week winding up tomorrow (Thurs.) sets a new longrun mark here, with big $9,000 in sight. The 19th week, $8,000. The longrun record is for current policy which covers the last 15 years. Bigger runs were on a foreign arty theatre format.

Press Women's Luncheon

Hollywood, March 6.

California Press Women stage their 12th anni awards luncheon Saturday (10) in the Beverly Hills Hotel, with comedian Marty Ingels tapped to make the presentations.

Felix De Cola, comic, and singer Dana Gibson are slated to perform.

'El Cid' Loud $10,000, Denver; 'Lover' 12G, 3d

Denver, March 6.

Break in weather this stanza is giving nearly all firstruns a nice lift in biz despite a plethora of holdovers and longruns. Lone opener is "The Mark," with a good take in first week at Capri Art on moveover. "Lover Come Back" shapes great in third round at 1,270-seat Centre while "Sergeants 3" looms big in fourth at the larger Paramount. "Pinocchio" shapes stout in second at the Denver. "El Cid" looms fine in fourth at Denham.

Estimates for This Week

Capri Art (Art Theatre Guild) (238; $1.25)—"Mark" (Cont) (m.o.). Good $1,500.

Centre (Fox) (1,270; $1.25-$1.45)—"Lover Come Back" (U) (3d wk). Great $12,000. Last week, $14,000.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (20th wk). Sock $15,000. Last week, $14,000.

Crest (Wolfberg) (750; $1.23)—"Light in Piazza" (M-G) (2d wk). Potent $7,000. Last week, $6,500.

Denham (Indie) (800; $1.25-$2.50)—"El Cid" (AA) (4th wk). Fine $10,000. Last week, $21,000.

Denver (Fox) (2,432; $1.25) — "Pinocchio" (BV) and "Bear Country" (BV) (reissues) (2d wk). Stout $13,000. Last week, $15,000.

Esquire (Fox) (600); $1.25) — "Mary Had a Little" (Indie) (2d wk). Nice $2,200. Last week $3,300.

Orpheum (RKO) (2,690; $1.25-$1.45) — "Summer and Smoke" (Par) and "One Plus One" (Indie) (3d wk). Stout $6,000. Last week, $8,000.

Paramount (Wolfberg; (2,100; 90-$1.25)—"Sergeants 3" (UA) (4th wk). Big $14,000 or near. Last week, $15,500.

Towne (Indie) (600; $1.25-$1.45)—"Bachelor Flat" (20th) (4th wk). Okay $2,500. Last week, $3,000.

CHICAGO

(Continued from page 9)

wk). Bright $5,700. Last week, $5,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"View From Bridge" (Cont) (2d wk). Good $7,500. Last week, $9,000.

Loop (Telem't) (606; $1.25-$1.80)—"Pinocchio" (BV) (reissue) (2d wk). Great $17,000. Last week, $20,000.

Monroe (Jovan) (1,000; 65-90)—"Nude In His Pocket" (Indie) and "More Deadly Than Male" (Indie). Oke $4,200. Last week, "Pirate Blackhawk" (Indie) and "Devil's Partner" (Indie), $4,000.

Oriental (Indie) (3,400; 90-$1.80)—"Satan Never Sleeps" (20th) (2d wk). Nifty $17,000. Last week, $24,000.

Palace (Indie) (1,570; 90-$1.80)—"Cinerama Holiday" (Cinerama) (7th wk). Nice $10,000. Last week, $9,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Walk On Wild Side" (Col) (2d wk). Sock $26,500 or near. Last week, $35,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Sergeants 3" (UA) (4th wk). Potent $18,500. Last week, $27,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Doctor In Love" (Indie). Bright $5,600 Last week, "Mark" (Cont) (9th wk), $3,400.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (2d wk). Lofty $29,000. Last week, $33,000.

Town (Teitel) (640; $1.25-$1.80)—"Ashes and Diamonds" (Indie). Sharp $4,600. Last week, "Utamaro" (Indie) (3d wk), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Three Stooges Meet Hercules" (Col) and "Flight of Lost Balloon" (Col) (2d wk). Tame $8,500. Last week, $14,400.

Woods (Essaness) (1,200; 90-$1.80)—"Children's Hour" (UA). Giant $33,000. Last week, "Light in Piazza" (M-G) (4th wk), $11,500.

World (Teitel) (606; 90-$1.25)—"Devil's Eye" (Indie). Perky $6,200. Last week, "Summer To Remember" (Indie) (3d wk), $4,500.

LOUISVILLE

(Continued from Page 8)

Dull $3,500. Last week "Majority of One" (WB) (2d wk), same.

Ohio (Settos) (900; 75-$1.25)—"Sergeants 3" (UA). Fine $8,000, after first week's $10,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"South Seas Adventure" (Cinerama) (7th wk). Good $7,000 after sixth round's $7,500.

United Artists (Fourth Avenue) (3,000; 75-$1.25 — "Pinocchio" (BV) (reissue) and "Purple Hills" (20th). Big $14,000. Last week, "George Raft Story" (AA), $4,500.

'El Cid' Bangup 15,000, K.C., 'Pinocchio' Big 16G, Both 2d; 'Satan' Hot 8G

Kansas City, March 6.

Biggest share of firstrun currently stems from holdovers here. "Pinocchio" in Uptown-Granada combo, and "El Cid" hardticket at Capri both are well over usual first weeks. Newcomer "Satan Never Sleeps" at Roxy is rated good. "The Head" at Paramount looms mild. A pleasant surprise is reissue of "King and I" coupled with "Carousel" at Fairway for sock biz.

"Sergeants 3" looms lofty in third at Plaza. Wether turned nice for weekend after miserably cold temperatures midweek.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.50) — "Flower Drum Song" (U) (11th wk). Fair $2,200. Last week, $3,000.

Capri (Durwood) (1,260; 90c-$2.50)—"El Cid" (AA) (2d wk). Hefty $15,000, adding 11th show per week, Saturday morning kids matinee. Last week, $15,400.

Empire (Durwood) (1,200; 90-$2)—"Cinerama Holiday" (Cinerama) (reissue) (6th wk). Oke $4,500. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"Truth" (Kings) (11th wk). Steady $1,500. Last week, same.

Fairway (FMW-NT3 (700; $1)—"King and I" (20th) and "Carousel" (20th) (reissues). Sock $3,300; holds. Last week, subruns.

Paramount (Blank-UP) 1,900; $1-$1.25)—"The Head" T-L). Mild $5,000. Last week, "Summer and Smoke" (Par) (2d wk), $6,500.

Plaza (FMW-NT) (1,630; $1-$1.25)—"Sergeants 3" (UA). (3d wk). Nifty $7,000. Last week, $10,000.

Rockhill (Little Art) (750; $1-$1.25)—"The Mark" (Cont) and "Tiger Bay" (Cont) (2d wk). One of better bills here recently, good $1,400. Last week, $2,200.

Roxy (Durwood) (850; 75-$1.50)—"Satan Never Sleeps" (20th). Good $8,000; stays on. Last week, "Majority of One" (WB) (3d wk), $3,500.

Uptown - Granada (FMW-NT) (2,043, 1,217; $1-$1.25) — "Pinocchio" (BV) and "Dondi" (BV) (reissues (2d wk). Fancy $16,000 or close. Last week, $23,000.

'Lover' Lively $7,000 In Port; 'Summer' $6,000

Portland, March 6.

Heavy snowstorms and extremely cold weather will cut deeply into biz at most spots this session. Despite this, "Lover Come Back" is rated big in third stanza at the Broadway while "Summer and Smoke" looks big in second at the Irvington. "Sergeants 3" looks modest in final 10 days of second week at Paramount. "Majority of One" is hep in fourth at the Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (3d wk). Smash $7,000. Last week, $7,700.

Fine Arts (Foster) (426; $1-$1.50)—"Don Quixote" (M-G) and "Brothers Karamazov" (M-G) (reissue). Fair $2,000. Last week, "Cold Wind In August" (Indie) and "St. Trinian's" (Indie) (5th wk), $1,600.

Fox (Evergreen) (1,600; $1-$1.49)—"Majority of One" (WB) and "Breakfast At Tiffany's" (Par) (reissue) (4th wk). Happy $5,500. Last week, $5,700 (single feature).

Guild (Rosener) (400; $1-$1.50)—"Light In Piazza" (M-G) (3d wk). Fast $3,500. Last week, $2,400.

Hollywood (Evergreen) (1,180; $1.49-$2)—"This Is Cinerama" (Cinerama) (15th wk). Fine $3,500. Last week, $6,200.

Irvington (Smith) (600; $1.25)—"Summer and Smoke" (Par) and "Two Women" (Indie) (2d wk). Big $6,000. Last week, $5,500.

Music Box (Hamrick) (640; $1.50-$3)—"King of Kings" (M-G) (11th wk). So-so $3,000 in 4 days. Last week, $3,800.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Tender Is Night" (20th) and "Womanhunt" (20th) (2d wk). Slow $4,000. Last week, $4,900.

Paramount (Port-Par) (3,006; $1-$1.50)—"Sergeants 3" (UA) and "Hell Drivers" (UA) (2d wk). Modest $7,000 for 10 days. Last week, $8,600.

21st Ave. (Foster) (650; $1-$1.50)—"One, Two, Three" (UA) (m.o.) and "Make Mine Mink" (Indie) (2d wk). Nifty $2,800. Last week, $3,000.

12-28 April

international film, TVfilm and documentary market (MIFED)

a great success of world importance

MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film dealers from all over the world, Asia and Africa included. At the two Cine-Meetings held in 1961 the buyers and renters of seventy-four countries and five continents saw 1997 full length, TV and documentary films of cultural, scientific, travel and publicity interest.

MIFED's next Cine-Meeting, which is the fifth, will include a series of important and highly interesting international gatherings, notably the First Euro-African Cine-TV Trade Congress. Producers, film executives and cinema circuit managers are cordially invited to attend the Fifth Cine-Meeting, which will be held from 12 to 28 April 1962.

MIFED

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Albany Times-Union Gleeful That 'Disney Decency' Pays Off at B.O.

Albany, March 6.

Business attracted by Walt Disney's "Pinocchio" and "Bear Country," at Fabian's Palace in Albany, the circuit's State in Schenectady, and its Proctor's in Troy—"on the third time around for both of these movies"—caused The Albany Times-Union to editorialize, Thursday (1), "Let's Have More."

"While Hollywood defends some of its more lurid productions," began the editorial, "with the claim that sex and violence are what the public wants, a pithy punch from the tri-city area landed in the midriff of this conception last weekend."

Observing that it was the third time around for both films, the editorial added, "Times-Union staffers blessed—if that is the word in this case—with kids hope, in one way, it will be a long time before the fourth time comes. Because all three theatres played to capacity. The queues were hundreds of yards long. Local Fabian spokesmen said it was 'astounding.' The Palace has 2,800 seats, the State 1,600, Proctor's 2,200."

"There's no need to describe either movie," the editorial continued. "Suffice to say that both are and always will be, thundering good entertainment. We do not suggest that every film that comes from Hollywood be in the style of these two. However, many others can be recalled with vastly different approach but equally lasting appeal. Movies are a comparatively young medium of entertainment. But the men who make them might profit by analyzing their past performances.

"Afterthought: It wasn't only the kids who enjoyed the program. Without the queues, the staffers were happy too."

The Palace held the Disney bill for five additional days—through Sunday (4). Tap for children was 50 cents. It was necessary for the police, on various occasions, to regulate the traffic outside the Palace. The first three days, doors opened at 10 a.m.

Other businesses in the immediate area profited from the theatre patronage surge. Meanwhile, the Stanley Warner Strand—two blocks away—racked beaucoup grosses with the "adult, sophisticated" comedy, "Lover Come Back," (booked for three weeks, at $1.25 top). The U-I release also enjoyed extended runs at Proctor's in Schenectady, the Troy (SW) in Troy, the Olympic (Kallet) in Utica, the Olympic (Schine) in Watertown, and the Rialto (Schine) in Glens Falls.

Editorial Clobbers Tactics Of 'Without Pity' Pitch

Honolulu, March 6.

The "For Adults Only" tagline that accompanies some motion picture advertising gets a working-over in a Honolulu Star-Bulletin editorial, which notes that display ads for "Town Without Pity" (United Artists) said "No one under 16 will be admitted unless accompanied by parent." In subsequent ads, only this line appeared: "Children under 12 free."

Says the editorial: "Town Without Pity' is a story about a gang rape. Was the warning 'no one under 16 admitted less accompanied by parent' intended to warn teenagers against coming? Or was it intended to get the whole family into the theatre, rough diet or no? We think the latter. And after reading the later ads, and learning that the parents, the teenagers, even the children under 12 are welcome, just so those over 12 buy a ticket, we are more convinced than ever."

The editorial concludes: "Television, after a reckless policy of nothing barred, or almost nothing, found out within the last 12 months that the public does care what is thrust into its homes. Maybe, if enough people show their resentment, the movies will learn, too."

Coincidentally, same day the editorial appeared, an ad for an indie film, "Call Me Bad," contained this punchline: "Adults only!...Sorry, but we'll have to separate the men from the boys."

Don Mankiewicz will script "The Alligators," Molly Kazan play which John Houseman will produce for Metro.

Historic Footnote

Peter Lawford has been named to the board of Douglas Whitney's Buckingham Livery, the N.Y. limousine service comprised exclusively of a Rolls Royce fleet (with bars and telephones).

Other show biz names on the directorate are Mervyn LeRoy, Joan Crawford, and Coast attorney Gregson Bautzer. Also, Lyman G. Bloomingdale, Alfred Bloomingdale, Jerome K. Ohrbach, Stuart Scheftel, Gottfried von Hohenberg, Charles Wohlstetter, Harry Sylk, and prexy Whitney who is a former MCA agent, later casting director at RKO Pictures.

Upsurging Take Of Technicolor

Hollywood, March 6.

Earnings of Technicolor Inc. and its wholly-owned subsidiaries amounted to $1,744,962.63 for calendar year of 1961, a 404.4% increase over previous year's $345,943, it was reported by Patrick J. Frawley Jr., board chairman and chief executive officer. Net was equivalent to 67c per share on 2,623,218 shares, as against 16c per share on 2,211,679 in 1960.

Frawley stated that the 1961 net was reached after certain deductions. These included cost chargeoffs of all expenses incurred in the preliminary preparation, development and initial introduction of the Technicolor 8m Instant Home Movie Projector, the absorptions of major preproduction expenses, and expenses in consolidating various acquired operations.

Instant Home Movie Projector, he pointed out was introduced only in a few limited markets in latter part of 1961. Other chargeoffs in 1961, approximately 10c per share, included nonrecurring losses, the sale of certain Brooklyn, N.Y., real-estate during the last quarter of 1961 being a major portion.

Frawley also stated that if the 1960 earnings had included earnings of those companies Technicolor had acquired in 1961, earnings in 1960 would have equalled 43c per share. Included in 1961's net of $1,744,962.63 is $1,479,647.68 from operations and $265,314.95 or 10c per share of non-recurring income after taxes.

Company topper further reported that sales in 1961 amounted to $55,026,000 as compared to $28,458,945 in 1960. If 1960 sales had included sales of those companies acquired in 1961, he said, 1960's sales would have equalled $44,872,525. These sales do not include the sales of foreign subsidiaries which have not been consolidated.

Frawley declared that while the Consumer Photographic Division continued to operate substantially in the red during 1961, considerable improvement in that division is anticipated during 1962.

DELAY PROTESTANTS' POLICY STATEMENT

The pronouncement on "The Chuch and The Mass Media," expected to be released in the course of the meeting of the general board of the National Council of the Churches of Christ in Kansas City last week, was delayed "because of a technicality."

Because the NCCC's Broadcasting and Film Commission had not had a chance to study the pronouncement, it was referred back to the commission, which will act on it at its May meeting, sending it on to the next general board meeting in June. Both of those meetings will be in New York.

The pronouncement, or statement of broad policy, is the result of a survey of the mass media situation made by a special committee last year. It's not anticipated that it will prescribe specific censorship taboos, but will instead suggest ways and means by which the NCCC may encourage producers, in all media, to raise the general level of entertainment.

Bob Hope

Continued from page 1

each outpost, a light indicated the spot on giant map. Places where contact was established included West Berlin, Seoul, Alaska, Thule. Others lined up, waiting to be called in included Guatanamo, a Strategic Air Command plane in the air, the nuclear sub, Patrick Henry, somewhere off the coast of Scotland, and a base in French Morocco. Two global communicators from the Pentagon were assigned to coordinate the calls.

This was one show for which Hope didn't have to leave home. It was taped and also broadcast live to Armed Forces overseas, also filmed by NBC and Armed Forces radio-tv. The logistics for this operation were under the helm of producer Frank Rosenberg and his committee. Incidentally, Rosenberg will produce Hope's next film, "Critic's Choice."

A recent addition to the SPG ranks, making his bow as M.C. at an industry function. Rosenberg's opening line: "Can I interest anyone in a hot engagemet ring?"

Dais guests included Jack Benny, Janet Leigh, Eric Johnston, Lee Remick, Y. Frank Freeman, Lucille Ball, James Stewart, Natalie Wood, Jack L. Warner, Gen. Thomas S. Power, Adolph Zukor, George Lehr (winner of the Jesse L. Lasky Intercollegiate film award), Rabbi Leonard I. Beerman, Guild President Walter Mirish, Bob Hope and his wife Dolores.

President Kennedy, after giving a hearty "well done" for efforts in entertaining troops, added he had seen many of the Hope "Road" pictures and "I suppose he'll next be considering 'The Road to Washington'. But I can tell him—from experience—it is not the easiest one to travel."

Jimmy Stewart presented the Milestone Award to Hope, described him as "our diplomat beyond compare." Benny, noting the various types of comics said, "Jack Warner is one of our great ad lib performers—he must be ad lib, he obviously prepares nothing." As for Danny Thomas, Benny billed him as "A Vatican Vaudevillian."

At the end of the emotion-packed proceedings, Hope admitted, "It's been a very emotional evening for me." He discarded ad libs because he was so moved, ploughed into prepared notes, "This is the first time a producer ever gave an actor anything that was curable. It's a handsome award—but I wish it didn't have wreath on it . . . I've done about as much for pictures as President Kennedy has for—hats."

Referring to "The Clan"—he called it "Las Vegas' answer to the Old Vic. As for Sinatra, the engagement's over and he's resumed testing . . . Jack Benny—he's the 'El Cid' of Hillcrest."

Hope finaled, "a lot of people say I gave a lot of my time—but I don't give. I'm a beneficiary . . . I'm very lucky, I tossed out a few crumbs and ended up with the whole bakery."

SPG award-winning producers were Robert Wise for "West Side Story," and in tv, Matthew Rapf for "Ben Casey."

'Geronimo' Helps New Mexico's Anni

Albuquerque, March 6.

United Artists will world premiere new film, "Geronimo," in Albuquerque on April 28, per Louis Gasparini, city manager for Albuquerque Theatres Inc. Chuck Connors, who plays title role, will be present.

Preem is in connection with New Mexico's 50th anni as member of union.

Apache outlaw Geronimo is one of badmen who did more to exploit the state than all the chambers of commerce. Others who helped were Billy the Kid and Pancho Villa.

Sid Ganis Joins 20th, N.Y.

Sidney Ganis has joined 20th-Fox's publicity department as its staff writer.

For the last three years he has been staff publicist in the New York office of the Solters, O'Rourke & Sabinson pubrel firm.

Ralph Taeger signed by Paramount with first chore "My Six Loves" with Debbie Reynolds.

Scranton Corp. (That Was) Okayed To Sell Roach Studio To Wenrob

Scranton, March 6.

Sale of Hal Roach Studios to Wenrob Inc., of Santa Monica, Cal. is expected to be "consummated" in April by Scranton Corp. Federal Judge Michael H. Sheridan signed an order (15) authorizing acceptance of the $2,100,000 offer from Wenrob, which was accompanied by a $105,000 deposit last Aug. 23.

Sale of the Culver City, Cal. property has been held up since that time because of the illness of Chief Federal Justice John W. Murphy, who handled the original proceedings involving reorganization under the Bankruptcy Act.

Also holding up the sale were objections entered by the Government and Reldan Trading Corp. of New York, which claims to be a Scranton Corp. creditor to the extent of about $2,000,000. The Government, an interested party because of a Reconstruction Finance Corp. loan, later withdrew its objections. The objections by Reldan were dismissed by Judge Sheridan, in giving the greenlight for the sale.

Potential tv revenue played a role in the negotiations, since the sale includes the Roach stock library — including thousands of reels of feature product and short subjects. However, later film product is specifically excluded.

Terms of the court order call for payment of an additional $105,000 at the closing and the remaining $1,890,000 within nine months after the close of escrow.

Failure to pay the second $105,000 would result in forfeiture of the $105,000 now in the hands of the trustees, attorneys J. Julius Levy and John F. Murphy. In entering objections, Reldan had questioned whether Wenrob was acting in good faith and would complete the purchase.

The sale is the latest chapter in the storied history of the studios founded by Hal Roach, film pioneer, and later used by his son, Hal Roach Jr., who effected a takeover by Scranton under which he became board chairman prior to the reorganization proceedings. SC was Scranton Lace Co. before embarking on a diversification program which led to financial problems.

Cast Not Admissible?

Ottawa, March 6.

"Hey, Let's Twist!", preeming today at Regent, bears a restricting "adult entertainment" tag in all advertising. This, presumably, could bring about a repeat of the teenage Mary Pickford plight of being banned from her own picture. Cast is topped by such youthfuls as Joey Dee, Fabian, Tommy Sands, Jo-Anne Campbell, others.

Possible reason is co-billed "Live in a Goldfish Bowl."

Foreign Press Bestows Kudos

Hollywood March 6.

Hollywood Foreign Press Assn. named "Guns of Navarone," "West Side Story" and "Majority of One" as best dramatic, musical and comedy film, respectively at org's 19th annual Golden Globe presentations last night (Mon.) at BevHilton Hotel. Stanley Kramer got nod as best director of year for "Judgment at Nuremberg," while "The Mark" copped foreign sweepstakes and "Majority" selected as film contributing most to international understanding.

Song award was handed "Town Without Pity," Samuel Bronston cited with special merit award for "El Cid," Judy Garland won Cecil B. DeMille award for outstanding contribution to world entertainment. Charlton Heston and Marilyn Monroe named world film favorites.

FIVE FILMS LINED UP, LEMMON DELAYS LEGIT

Hollywood, March 6.

Jack Lemmon, who had hopes of returning to Broadway for a play, is delaying this chore slightly, due to fact that after windup of his curent "Days of Wine and Roses" for Warner Bros. he's lined up for five features in next two and one-half years.

Next will be Sam Spiegel's "Dangerous Silence" for Columbia Pictures release, followed by "Irma La Douce" for Billy Wilder and UA. Thereafter, he'll do another for Columbia, probably either "Try, Try Again" or "Yum Yum Tree"—both skedded to start simultaneously—then "Good Lord, You're Upside Down" for Col and "The Great Race" wth Blake Edwards, probably for The Mirisch Co.

Gotta Make Financing Of Newcomers Easier

Hollywood, March 6.

To encourage the development of filmmakers, and to inject a new enthusiasm into U.S. production, Hollywood must find a way to enable new talent to make films, according to indie producer Terry Sanders who, with his brother Dennis, heads T-D Enterprises.

Sanders suggests that Hollywood come up with a plan for a sort of revolving fund which would help tyro talent make pix and thus get necessary experience. Latter is almost impossible today, he says, because of the major companies' preoccupation with multi-million dollar films and the high cost of production generally.

The Sanders brothers thought they had licked the indie low-budget problem in Hollywood several years ago when Allied Artists picked up their initial production, "Crime and Punishment, U.S.A." The pic never quite got off the ground, though its star, George Hamilton went on to bigger things via a Metro pact. Now the Sanders have "War Hunt" ready for United Artists release, and will follow this up with another UA pc when all parties concerned agree on a property.

In the meantime, the brothers are making their livings elsewhere —Terry, as a professional cameraman, has just done a 40-minute General Telephone documentary, and Denis is writing and directing several documentaries for NBC.

Buy N.O. Cinerama Site

New Orleans, March 6.

Martin Theatres of Georgia has acquired a square of ground here for construction of a $1,000,000 theatre to introduce Cinerama.

B. G. Kranze, of Cinerama Inc. and E. D. Martin Jr. signed contracts for site containing over 52,000 square feet of space in the 3600 block of Tulane ave. Two corner lots were purchased outright for $150,000 and other portions of location leased for 75 years.

Jack Douglas

Continued from page 2

biographer's perigrinations from one of his many homes (Lynbrook, L.I.) to Hollywood (also the scenes of much of his masochistic humor) and back. A sampling of the chapter headings gives a very rough idea: "Summertime and the Livin' Is Ridiculous"; "Guest Star at a Massacre"; "Hollywood and Chicago, or From Chorus Boy to Fan Dancer in 10 Short Years"; "New Year's Eve In, I Think, Buffalo"; "Thirteen Guys Named Jesus" (a Spanish band); "Instant Gypsies"; "Christmas Eve Cook-Out"; "Hollywood Joins the Allies, and Other War Stories"; "Only One Bluebird to a Customer"; "With the Peace Corps in Sodom and Gomorrah"; "A Python in the Men's Room," etc.

Douglas' prose somehow matches the chapters. Somehow, also, it does have a sequential story. He bemoans having written two previous books, both bestsellers, but neither making him rich because of no film sale—Hollywood only liked books that had a plot continuity. If and when Jack Rollins, his personal manager, does effect a Hollywood sale the film version can never be as funny as Douglas' al fresco prose. Read it and don't weep. *Abel.*

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Bennie Berger As to Hollywood: '1962 Product Great, Terms Odious'

By ROBERT REES

Minneapolis, March 6.

Usually loath to hand out any compliments to or praise for Hollywood, even such local anti-film company exhibs as belligerent circuit owner Bennie Berger now are raving about current product.

Because of what has been released since the first of this year and just preceding it, Berger actually is patting Hollywood on the back, believe it or not.

Still as antagonistic as ever toward sales policies and determined to "fight these to the last ditch," he admits, however, that "there's in the film companies' favor the fine pictures they're bringing us."

Like other exhibs here, he believes that recent and current releases, while not sufficiently numerous, rate high in quality and, for the most part have what it takes at the boxoffice.

Never at any one time before, within memory, have there been so many topdrawer films on view here simultaneously. This is helping to bring back to the theatres many entertainment seekers who had been sitting close to their television sets, local exhibs agree.

The current list of pictures now running in firstrun houses includes three hard-ticket offerings—"West Side Story" (UA), "El Cid" (AA) and the reissued "Search for Paradise" (Cinerama). Along with that trio are "Lover Come Back" (U), "One, Two, Three (UA), "Sergeants 3 (UA), "A Majority of One (WB), "The Innocents (20th) and "Pinocchio" (BV).

The aforegoing fails to take into consideration pictures which did big business downtown during lengthy runs and now are clicking nicely in subsequent-run nabe houses, like "Sail a Crooked Ship" (Col), it's pointed out.

Attitude

Remarkable part of all this is that, with such stiff competish, there nevertheless has been enough profitable business to go around. This, too, at a time when the city has been suffering its severest winter weather in many years, including a succession of bad snowstorms and below zero temperatures. Conditions which are calculated to keep people at home and glued to their tv sets at night.

The fact that so many folks nevertheless keep on venturing out and thus braving the terrible elements in order to attend a theatre when high grade entertainment is on tap, demonstrates how strong a hold on the public that movies still have, it's pointed out by Charles Winchell, head of the Minnesota Amusement Co. (United Paramount circuit).

However, some of the other local exhibs are wondering if, sans such strong screen stuff, there'd be the highly respectable movie turnouts which have been in evidence so far this winter.

Overlooks Pearl Harbor

Honolulu, March 6.

Consolidated Amusement Co., which now operates 17 hardtops and two drive-ins in Hawaii, opened a second ozoner, Kam Drive-In Theatre, on a site overlooking Pearl Harbor. Project, exclusive of land, cost approximately $500,000.

CAC, which is the Hawaiian arm of Pacific Drive-In Theatres, Los Angeles, additionally has acquired property for start of construction this summer of two more drive-ins.

Ohio Still Hounds Eads of Far Hills

Dayton, O., March 6.

Montgomery County Grand Jury, after hearing the testimony of several private citizens who were asked to join the jury in viewing five allegedly obscene films which had been confiscated at the Far Hills Theatre, in suburban Oakwood, returned an indicement against Edward M. Eads, 31, manager of the house.

Though five films were viewed, the indictment was based on "The Immoral Mr. Teas." The other four films included "Twilight Girls," "Fast Set," "Sins of Youth," and "Love is My Profession," the Bardot film. The action, in effect, held these four not to be obscene.

The action stems from the dismissal of Oakwood municipal court suits against Eads as a result of a decision of the Ohio Supreme Court in another case, involving French import, "The Lovers." The Ohio Supreme Court freed Allen Warth, Dayton, theatre manager, because he had been prosecuted under a section of the state obscenity law which had been declared unconstitutional, because it did not charge "knowledge" of obscenity, but merely possession.

In order to have Eads prosecuted under the obscenity clause which was constitutional, it was necessary to charge "knowledge" of obscenity in the films and also having them in his possession with a "purpose." Since violation of this section of the law is a felony, an indictment by the grand jury was necessary. In order to obtain the indictment, the panel of citizens was asked to view the films and testify as to their obscenity. Though only one film was selected for the action, comments by the citizens indicated they thought other of the films were also "objectionable."

The indictment specifically charges Eads and Far Hills Theatre Inc., with "knowingly" and "with a purpose" having in their possession an obscene movie.

Closes After 23 Years

Lubbock, Tex., March 6.

W. O. Bearden has closed his Chief Theatre here which he had owned and operated for 23 years. He operates the Arcadia and the Red Raider, Westerner and Golden Horseshow Drive-Ins here, in addition to theatres in Amarillo and Clovis, N. M.

He stated that he would have closed the Chief long before this but that he had kept it open for "sentimental" reasons.

Show-A-Rama V Angles; Small Burg Showmanship, Cocktails at Exhibit

By JOHN W. QUINN

Kansas City, March 6.

"Show-A-Rama V," the 1962 edition of the annual theatre owners convention, lifts off here for its three-day session beginning today. Keynote address at luncheon by Spyros Skouras sparks a program designed to hold peak interest till the closing luncheon Thursday.

Emphasis throughout is to be on practical showmanship, according to Richard Orear, president of Commonwealth Theatres and president of the United Theatre Owners of the Heart of America, the sponsoring organization.

Talent includes Robert Selig, National Theatres, and John Stembler, TOA president, on the executive side of the industry, to Rock Hudson, Chuck Connors and Delbert Mann on the production side.

Selig is to give the summary address at the Thursday luncheon, while Stembler at a session late Wednesday afternoon is to unveil in some detail the TOA special program, "Maytime is Movietime."

Connors is to appear at the opening session, coming in from the Coast in connection with the UA release, "Geronimo"; Hudson flies in Thursday to receive the "star of the year" award at the final luncheon, and Mann also is to be accoladed there.

Added this year is a cocktail party to be held late Wednesday amidst the displays of the trade show, so that exhibs will have a pointed reason for visiting the equipment and supply booths. This follows the research clinic on practical showmanship to be conducted by Herbert True and Fred Klemp.

The schedule also includes a "small town business clinic" Thursday morning, under direction of Paul Ricketts, area exhib. Other phases of the program will cover hard top as well as drive-in theatres, product, concessions, theatre operation, advertising and promotion, Orear said.

Attendance is virtually certain to be at an all time peak with nearly 600 reservations before the convention opened. These are at $20 a head, the highest registration fee in the history of conventions here, but apparently is deterring no one from the industry.

SETTLEMENTS Q.T. IN BUFF & LONG ISLAND

Two exhibitor antitrust actions which both sought treble damages were settled out of N.Y. Federal Court last week. As usual, no details were revealed in either case.

Plaza Theatre, Buffalo, which asked for total of $210,000, had named Warner Bros., Universal, United Artists, 20th-Fox, Metro, Columbia, Allied Artists, Republic, and several competitive theatre companies.

Other suit, filed by the Beacon Theatre, Long Island City, named the same distribs plus Buena Vista instead of Republic, also a number of circuits. Both complaints charged conspiracy to restrain trade. They had been pending for about a year.

U's 25c Divvy

Universal Picture declared a regular quarterly divvy of 25c a share.

Payable March 28 to holders of record March 16.

Jack Dodgins new manager of the Texas Theatre, Austin, operated by the Trans-Texas Circuit.

Seattle Expo & the Censors

Continued from page 1

the Barry Ashton show will feature nudes or at least bra-less beauties. Zollie Volchok, of Northwest Releasing Corp., which is bringing in Minsky's Follies, starring Lili St. Cyr, to the Orpheum, says the show will take its cue from fairgrounds productions. Shows on fairgrounds open April 21; Minsky's June 19.

More apropos, perhaps, in the situation here is the fact that the city "obscenity" statute was declared unconstitutional in a recent action barring showing of the film, "Erotica." City censors now work under a state "obscenity" statute, and Peluso said they generally favor classification of shows.

"Erotica," incidentally, opened Friday (2) at the Gramercy Theatre. Peluso said the film had been okayed after some cuts and deletions had been made. Previously the town has had "Not Tonight, Henry," "Eve and the Handyman," "The Immoral Mr. Teas" and other similar flesh shows with no beefs. There are three art theatres that show such films here.

Louis Guzzo, drama editor of the Seattle Times, last week did a humorous review of the VARIETY story quoting C-21 Expo prexy Joe Gandy, which used the head: "Seattle Expo Goes Las Vegas; '62 Nudes Versus N.Y. '64 Prudes."

Guzzo gently chided Gandy and said of his statement that "Expo plans will shock some of the Seattle citizens, but others will approve and love his blueprints, especially the nudity." There's the understatement of the month. Some will cry and some will shout, but the boys in the back room will love those blueprints."

Guzzo told VARIETY that telephone calls on the story were about evenly split for and against nude shows, but that there certainly was no storm of disapproval.

Seek Eased Booze

Seattle, March 6.

Seattle authorities are being urged by promoters of the World's Fair to ease the liquor regulations for the duration, especially the flat prohibition against serving drinks on Sunday.

Whether the interests of the 10,000,000 expected visitors might override the Sabbatarian and semi-dry conventions of the community is, of course, moot.

No Nudes May Be 'Bad' News for Expo; Blue Laws

Seattle.

Editor, VARIETY:

I found comic your Feb. 14 headline, SEATTLE EXPO GOES LAS VEGAS, and the accompanying article.

I do not know if you are familiar with Seattle and its customs, but let me highlight a few items for you to compare and contrast against that twisty headline.

Seattle has the following liquor rules:

1. After 2 a.m. Monday-through-Friday all liquor outlets must close.

2. Drinks stop at 12 midnight on Saturdays.

3. *No* alcoholic beverages on Sundays—in short, dry, dry, dry!

4. "Hard liquor" only at cocktail lounges which must, by law, serve hot meals.

5. At taverns only, beer and wine.

6. All liquor retailed must be purchased from a state store. Special orders taken on items can only be bought in 24-case lots. Do you know anyone who drinks after-dinner liquors by the case?

Now you have a rule-of-thumb for our spirits attitude.

Let me tell you a little bit about the flesh. There are about two night clubs in Seattle by any kind of a New York, Boston, Philly, Vegas or Los Angeles standard.

A "hot" nude act would cause our censors to flow out by a Boeing jet. Think not? Well, there hasn't been one in Seattle for ice-ages.

My theatre recently took part in a little of the Seattle-(Joseph E.) Gandy Century 21 kind of excitement. We opened the New Year with Bardot in "The Truth" (La Verite). For the months preceding our scheduled event we were told by the Seattle censor board (the same one to whom Gandy reports his nudes) that under no account could we show such a "dirty, rotten, unmoral film." The battle began. We were in fact even expecting (attorney) Ephraim London from Kingsley (International Films) if the steam came on. Long story short: we won. The censor board saw the French version, thought it was more "arty" than the English, and decided, on the Jan. 2, 1962 opening night, not to close us down. We had cops out here—"special assignment" boys—and a packed house.

But there is more to this "flesh" thing. One of my colleagues, the Gramercy Playhouse in Seattle, last October (1961) booked "Erotica." That is a "nude" of the new comic order. Well, the chaps at the Gramercy had (1) their film seized by the morals squad; (2), a $100 fine levied on them; (3), found guilty in Municipal Court; (4), won their case on appeal in Superior Court on the grounds that the city ordinance was unconstitutional (thus the court did not have to wrestle with the film itself); (5), still do not have their film back because they have recently been threatened by the Mayor's office (even after the Superior Court decision) that under no means will the City of Seattle permit such a shocking affront to public morals be presented.

Now, sir, in light of what is going on here in Seattle I could not help but find your headline a bit humorous. I know Gandy wants New York $—and so do I—but I think there should be a little truth in how we get it. For your headline represents *all* of Seattle, and not just a few businesses that may use high-ad methods . . . to get a buck.

If we have a hot nude show in Seattle it will be so antiseptic that it will be boring.

John Crawford,
(Manager, Fine Arts Guild
7720 Greenwood Ave.
Seattle 3, Wash.)

Try for Perspective

Editor, VARIETY:

"Mischa Elman loves movies in his spare hours on tour because he falls asleep, and so relaxes himself before a concert."

So reports Sidney Fields in a N. Y. Mirror feature, based on an interview with the famed violinist.

Yet, probably no film theatre in the country assays as many sleepers per square yard as does Carnegie Hall. Mr. Elman of course has a perfect right to doze in a movie theatre. As much right, anyway, as a concert-goer has.

In either case, the only obligation is not to snore as loud as to wake others nearby.

Anyhow, movies are still better than ever—and cheaper.

No concert hall can make that claim.

Noel Meadow.

James Barry a booker for 20th Century-Fox in Albany, is being transferred to the company's Boston branch.

Nat Taylor's Two Companies Under Same Tops, Rosen and Bernstein

Toronto, March 6.

D. V. (Doug) Rosen is new managing director of International Film Distributors, with Jack Bernstein general sales manager. This follows union of Allied Artists and IFD in Canada. N. A. (Nat) Taylor is prexy of both companies in Canada. Corporate names of both will be continued but respective staffs will be "consolidated."

Rosen becomes chief of both AA and IFD, with Bernstein, previously sales manager of AA, ditto as general sales manager of both. Rosen plans immediate reshuffling. Company will spend more time on the acquisition of product and closer relations with producers who distribute through it.

Bernstein resigned as Cleveland branch manager for RKO to become general sales manager for AA in Sept., 1954, at which time IFD also acquired the franchise.

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Cuba Asks Its Shorts Be Withheld From 8th Oberhausen Film Fest

By HANS HOEHN

Oberhausen, Feb. 27.

Under normal conditions, the Eighth Oberhausen Short Film Fest (Feb. 26-March 3) probably would have been a gay affair. This flourishing West German industrial town is observing its 100th anni this year. This big carnival plus the fact that Oberhausen has emerged as one of the most important short film festivals (no other fest of this category boasts of so many guests) in Europe would have contributed to a frolic event.

But all the gay intentions became a victim of unfortunate political (the Berlin wall) and climate (the flood disaster in northern Germany) events. In respect for the more than 300 flood victims, all carnival activity was nixed here.

The Berlin wall finally was (at least indirectly) responsible for the complete withdrawal of the East Bloc countries which in former years hardly ever missed an Oberhausen fest. Hilmar Hoffmann, the head of the Oberhausen fest, had informed the East German film functionaries that he can't invite them after what happened on Aug. 13 (the erection of the wall) in Berlin. As it happened at several sports events in previous months, the East Bloc countries let Oberhausen know that they won't come if the East Germans can't come.

Shortly before the festival opened, a telegram arrived from Cuba asking the Oberhausen committee not to screen any of the Cuban pictures that had been submitted. Fidel Castro's Cuba therewith showed "solidarity" with the Soviet zone of Germany.

Yugoslavia was the only East European country represented at Oberhausen. The country also had the strongest guest lineup here. The international guest list included no less than 44 Yugoslav film and press people. "We are not as stupid as the others," said one. "We don't care about politics at a film festival."

No Polish Entries

Qualitywise, the absence of Polish pix was felt. Nevertheless, the fest committee was lucky inasmuch as they found outstanding substitutes in the form of additional French and American shorts, Hoffmann explained.

In all, 65 shorts from 29 nations were screened in competition. 20 more were shown outside competition, while around 60 ad, industrial and other shorts were shown to the trade via special screenings.

Lineup of U.S. short pix included "Rooftops of New York" (Robert McCarthy), "Munro" (Gene Deitch), "The Shoes" (Ernest Pintoff), "Minister of Hate" (Roger Manvell, H. Fraenkel), "Journey Alone" (Michael and Philip Burton), "Moment of Happiness" (Frank Warren), "The American Way" (Marvin Starkman) and "Assembly Line" (Morton Heilig).

Oberhausen attracted more than 600 guests (film and press people), with around 180 from abroad. American Amos Vogel, exec secretary of Cinema 16, N.Y., had a seat in the jury. George Wallach, film and tele officer, repped the American Embassy (Bad Godesberg) at Oberhausen.

Entire Chinese Opera Company of 52 Flees China for Hong Kong

Hong Kong, Feb. 27.

An entire Chinese opera troupe of 52 performers, complete with wardrobe and musical instruments, has fled Communist China and come to Hong Kong for sanctuary. They said hunger drove them to escape, this having been planned for over two years.

The opportunity, however, for this escape came only recently when they mutinied on board a motorized junk which was sailing in the former pirate-infested Bias Bay, some 50 miles outside of this city.

The troupe, according to one of its leaders, was a touring one. So when they asked and got permission to travel, they decided this was the time to attempt the escape. From Hong Kong, the troupe hopes to work its way to Free China, which, from agency reports, is willing to receive them.

Toho Plans Cinemas In Hawaii, Hong Kong

Tokyo, Feb. 27.

Prodded by the success of its own theatres in Sao Paolo and Los Angeles and the general reception of its product in North and South America, Toho plans to open additional theatres in Honolulu and Hong Kong before the end of this year.

Back from a month's tour of the Americas, Toho director in charge of foreign markets Tadashi Yonemoto also said arrangements have been made in N.Y. for regular exhibition of Toho films in arty theatres and for five more houses to show Toho product in Brazil. He said Toho's total earnings in the Overseas markets during 1961 exceeded $1,300,000, and should be even higher this year with more vigorous promotion.

Still Plenty Of French Legiters

Paris, Feb. 27.

Though entering its last lap, the legit season is still seeing plenty of openings with an average of five per week since the holidays. Three of the new crop have Yank names involved in some capacity with good chances in store. A lot of new local shows look short-lived.

Yank actress Betsy Blair essays her first stage role in French via a reprise of Francois Billetdoux's offbeat hit, "Tchin-Tchin" at the Theatre Moderne. It looks in for a fair run. Reviewers lauded the actors though they felt the play has lost something in transfer from the Left Bank.

"The Front Page" has been adapted by Jacques Deval as "Speciale Derniere" and appears in for a run at Theatre De La Renaissance. Jules Dassin's direction and the Italo play "Flora" at Theatre Varietes got so-so crix appraisal on the play but raves for actress Melina Mercouri. This "Dolce Vita" tale is doing okay, if not smash biz.

Claude Spaak's "Trois Fois Par Jour" (Three Times A Day) appears a failure at the Theatre Athenee. Georges Soria's "Les Temoins" (The Witnesses) at the Vieux-Colombier looks in for a short run.

The state subsidized Odeon-Theatre De France has produced a French version of Brendan Behan's "The Hostage" (Un Otage) with George Wilson staging. It looks like a hit. Critics found it mainly a Rabelaisian affair, expertly played by a large cast with a special nod to Arletty, actor-director Wilson, Pierre Blanchar, J. P. Moulin, Anne Doat and Madeleine Renaud. Jean-Paul Roncoroni's "Le Temps Des Cerises" (Springtime) at the Oeuvre was found tender and neatly acted by Daniel Delorme and Yves Robert. This nicely observed slice of life was rated sans the feeling to make its people moving and their troubles dramatically acceptable. Theatre Michel's "Trente Seconds D'Amour" (30 Seconds of Love), adapted by Roger-Ferdinand from an Italop lay of A. Benedetti, also seems in for a short career.

Keaton Plugs 'General' On Reissue in Germany

Paris, Feb. 27.

Buster Keaton has arrived in Paris after two weeks of barnstorming around West Germany to ballyhoo the reissue of one of his early silent films, "The General." Keaton was pleased with the results.

Keaton was especially happy over the way youthful audiences reacted to the pic. For the first time, this film was shown at its correct speed which took away the usual staccato, old fashioned look of silent pix. Keaton recently won the rights to all silent feature pix. The German release was the first official theatrical showing since he re-acquired these.

$280,000 FIRE LOSS

3,000-Seat Gaumont Suffers Bad Damage

London, March 6.

The 3,000-seater Gaumont Cinema at Lewisham, a London suburb, was severely damaged by fire to the tune of $280,000. Only staff were in the building.

Ella Fitzgerald was to have sung at the cinema on Sunday (4).

Three Political Parties Eager To Help German Pix

Bonn, Feb. 27.

For the first time in postwar West Germany, all three major political parties here are agreed on one major point—there must be some assistance granted to the West German film industry. Beset by high entertainment taxes and handicapped severely by decreasing boxoffice receipts and constant competition from the tax-free tele, West German film producers and exhibitors long have been presenting their problem to the West German government. The U. S. film industry, too, has made appeals to the appropriate West German officials for some aid to the entire industry.

And it looks as if at last some action will be taken. In a remarkable meeting here, a spokesman for the Socialist Party of West Germany cited the need for aiding the film industry because of the fact that it represents the image of Germany in other lands. He noted that both "Brigitte Bardot and Sophia Loren are immeasurable treasures of aid to their countries," and added that France and Italy both provide about 10 times as much federal assistance to their local film industries as West Germany does.

The plan of the Socialist Party of Germany calls for more federal assistances to the German film industry. He suggested, for instance, that films playing in West Berlin be given a special tax benefit of 4%, and that perhaps the same tax reduction be extended to the remainder of West Germany. In a letter to the federal ministry of industry, the Socialist Party pointed out the film industry has losses of close to $9,000,000. And suggested that the government issue supports of about $6,000,000 to help cover these losses.

In the federal parliament, a Socialist Party speaker requested the premiums given to West German films in 1962 be increased to about $3,750,000.

The Free Deutsche Party suggested that the entertainment tax levied on the cinemas be dropped or reduced. For instance, in 1960 the entertainment tax took in about

(Continued on page 21)

TALKS FAIL TO SAVE EDINBURGH'S EMPIRE

Edinburgh, Feb. 27.

The Empire vaudery here, longtime a live theatre, is to shutter for all time. That, at least, seems its fate after a spirited fight to save the theatre by members of British Actors' Equity.

All efforts to keep the building in use as a theatre have failed, according to the owners. A suggestion by the Assn. of Scottish Theatrical Unions that the theatre be used for the production of shows with a Scot national flavor has been rejected because a similar venture by Howard & Wyndham Ltd. cost it "tens of thousands of pounds."

The Empire, it is understood, has been requiring a subsidy of almost $3,000 a week. A last move was made here by the Assn. of Theatrical Unions, which asked Edinburgh Corp. not to grant planning permission for redevelopment of the site. An application for such permission was withheld in November by Moss' Empires, owner of the house, until its board had time to consider proposals from the theatre unions.

Meantime, it appears that the Empire will be razed and a shopping centre built on its site.

Additional Foreign News On Page 21

Some Detaxation, Change in Film Aid, Help for Prod. in France by Decree

Paris, Feb. 27.

The Consultative National Cinema Commission has revealed the recent legislative decree steps taken on the film setup. Some detaxation was in sight, film aid would go on with an emphasis on helping offbeat prestige pix as well as building up a system of guarantees to keep film production on an even keel.

Federal taxes on hardtops charging less than 25c admission were abolished while houses getting from 25c to 40c got a tax reduction. It was estimated this would add $2,000,000 to the annual gross for distributors and producers. But exhibs still feel they need detaxation on the important first-runs to reach an equilibrium.

Film Aid of 6% on local grosses and 25% on foreign repatriated take, to go towards guarantees for next pix, will only be reduced to 5.5% and 23% respectively for this year instead of the planned 5% and 20%.

This may mean aid will be kept up long after the proposed elimination by 1968 due to Common Mart coproduction, and especially because of West Germany. But with the latter in financial trouble, and with aid imminent there, it may stay on here. And since the new reductions go into effect during the second part of 1962, it means only a small aid cut.

There is also expected to be a hike in advances on aid to pix in pre-production and immediate post-production stages. That will depend on the assumed quality of the pix. And offbeat, prestige pix that are felt to have a chance with the public will get special quality handouts. Films with distributors will have an easier chance for guarantees in this new aid distribution method.

But there is worry about a patronal type of filmaking amenable to the government which could cut the frank, outspoken edge of French pix. The reluctance of film producers to avail themselves of credit auspices also bodes a possible continuance of aid via gross taxes.

Vienna Spent 100G More on Theatre Wien

Vienna, Feb. 27.

The City of Vienna had to spend an additional $100,000 for the final reconstruction of the Theatre an der Wien. Latest examination of the brick structure showed more deficiencies than originally found.

Initiative by vice-mayor Hans Mandl, also chief of the Cultural Department, prompted purchase of the house from the Marischka family. The price paid was close to $1,000,000.

Cinema Shutdown Threatens in Mex.

Mexico City, Feb. 27.

The danger of a widespread shutdown of cinemas throughout the Republic is worring exhibitors and film industry groups. Municipal authorities in Cordoba (Vera Cruz) reopened the dormant and ticklish matter of increased taxation of boxoffice receipts, asking for an additional 10% tax bite. The operators of three theatres in the city (Isabel, Reforma and Cordoba) promptly shuttered and appealed to the National Chamber of the Film Industry for help.

The Chamber, in a special bulletin, stressed that due to "difficult economic situation" of the Mexican industry as a whole, with exhibitors also hard hit, further taxation is unfeasible.

Film houses in states of Vera Cruz, Guerrero, Colima and others face threats of municipal action, boosting taxes. However, the Chamber has notified members that where authorities insist on tax hikes, houses should be shuttered in protest, even though this might aggravate the situation. Actual number of houses affected is unknown, but an industry spokesman estimated that at least 300 to 400 theatres, including those of the federally operated National Theatre Operating Company, can be affected.

Cesar Santos Galindo, president of the Chamber and Juan Lance, of the Union of Independent Exhibitors, have been dickering with authorities, presenting arguments for a suspension of increased taxation. Galindo for some time has been proposing a federalization of motion picture taxation to avoid local pressures at regular intervals.

"Every year local authorities move to increase taxes," Galindo said, "without taking into consideration growing exhibitor problems, with boxoffice receipts now affected by tele, especially in the provinces."

As an outcome of this latest drive by municipal authorities, the creation of a federal bureau to collect taxes, and distribute these pro rate to federal, state and municipal authorities, may become a reality. Lance and Galindo see eye-to-eye on this matter, with Quirino Ordaz Rocha, head of the federally-owned circuits also for federal control of taxes to avoid recurrent difficulties.

'Ben-Hur,' 'Guns,' 'Sept.' Hot Karachi Grossers

Karachi, Feb. 27.

"Guns of Navarone" (Col) now looks to round out three months at the local Lyric cinema. The house has been packed for eight weeks, with the pic looking to run well into March. Admission scale is about 55% higher than the normal ones here.

"Ben-Hur" (M-G), also on increased admission scale at Lahore's Odeon, broke the record for any foreign film there (other than Indian) after its 12th week. "Come September" (U) had a six-week run at the local Rio, and could have stayed a few weeks longer except for prior commitments. "World of Suzie Wong" (Par) also had a good five-week run at the Palace here.

British Actors Equity Head Hits Moss' Empires Vaude Closure Threats

Glasgow, Feb. 27.

A stinging attack on Moss' Empires, the U.K. vaude chain, and its executives, was delivered here by Ruari McNeill, Scottish organizer of British Actors Equity Assn., following its threats to close down both the Edinburgh and Glasgow vauderies.

He alleges that Moss' Empires "have discovered they can make more money by selling theatre sites for development as shop and office accommodation than they can by working out an intelligent theatrical policy. This, coupled with the fact that they (and all our big theatrical combines) can and do make more money from their television interests, spells doom for our theatres. The public interest simply does not enter into it."

Equity official claims that Moss Empires, having started its "empire" at Edinburgh with the Empire Theatre there (Edinburgh is still registered offices of the company), "the firm is now abandoning the Scottish end of it to create a new television one." McNeill says that "Leslie MacDonnell, to his credit, reversed this nude policy, and there was some improvement but the public was bewildered by being offered the Ballet Rambert one week, Max Bygraves the next, a musical play the week after, and so on."

No precise information has been forthcoming on the future of either Glasgow or Edinburgh Empire, both widely known to lots of U.S. artists. It seems likely, however, that the latter is now to stay shuttered, and that the former will end its life after the 1962-63 pantomime, unless last-minute moves to save it have some effect.

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MADRID
General Sanjurjo 24

International Sound Track

London

Freddie Francis, cameraman-turned-director, has been released from his commitment to direct "Sammy Going South" for **Michael Balcon**. This pic has been delayed till May and Balcon has allowed Francis to quit so that he can start "The Brain" soon . . . **Lawrence Bachmann**, boss of Metro's British production team, plans "Cairo" for a March start, with **Ronald Kinnoch** producing and **Wolf Rilla** directing . . . **John Terry**, National Film Finance Corp. topper, will be guest speaker at the March 10 conference of the Assn. of Cinematograph, Television and Allied Technicians . . . **Charles Schneer** has named **James Wines** to devise the main titles for "Jason and the Golden Fleece." He has also hired British artist **Brian Kneale** to design lunar animal and plant life for his pic version of **H. G. Wells's** "First Men to the Moon." Both films are for Columbia release . . . "Walk on Wide Side," (Col) preems at the Columbia Theatre March 8 . . . **Donald Sinden** signed for the Wessex film, "Mix Me a Person," with **Anne Baxter** and **Adam Faith** . . . Newcomer with the odd monicker of **Topsy Jane** gets her first screen break in Bryanston's "The Loneliness of the Long Distance Runner." She's been seen lately in a tv serial.

Paris

Being considered as possible Yank entries in the coming 15th Cannes Film Fest, May 7-21, are "All Fall Down," "Sweet Bird of Youth," "The Last Hero," "Advise and Consent," "Freud," "The Children's Hour". . . Fest director **Robert Favre Lebret** has also decided to have special morning shows for promising work by young directors made outside the industry in any country. Two Yank indies have already been invited. They are "The Strangers," on a Puerto Rican family in N.Y., and "Out of the Tiger's Mouth" made in Hong Kong and dealing with Red Chinese refugees.

A switch in Paris is a garage being turned into a film theatre . . . Most regular critics giving "The Last Sunset" (U) fairly downbeat reviews, but biz has been okay due to the fact it is the only firstrun oater around, and there is a local penchant for them. And two high-brow weeklies have extolled director **Robert Aldrich's** touch and knowhow even if it may have been watered down by the story or a possibility of having the final cut taken out of his hands. Arts feels it is expertly handled by Aldrich and treats a powerful subject of the difficulty of human relationships in spite of its western format. Leftist France-Observateur claims Aldrich has shown in his other films that he is a "liberal" and a natural born filmmaker.

So many top Yank pic names have streamed in for roles in **Darryl Zanuck's** "The Longest Day" (20th) that it seems to be more newsworthy to mention longtime U.S. Paris resident **Joe Warfield**, thesp-painter-songwriter-singer, who also got a role in "Day". . . **Buster Keaton** being feted by the local Film Museum, the Cinematheque Francaise, with a showing of most his films lined up. Film buffs are crowding the Museum every night for the Keaton retrospective. He, alongside **Charles Chaplin**, is considered one of the most important film comedians and innovators.

Philip Yordan, the Yank scripter who has been living in Paris for some time and doing screenplays for U.S. pix in Madrid and elsewhere abroad, told the highbrow pic monthly Cahiers Du Cinema, that screenwriters since the war have taken on a more important, personalized tone and importance. In the old major studio Hollywood days it was a sort of conveyer belt work with many people on one script, but the growth of indie production has made it more usual to have one or at most two writers on most pix. In the same issue **Vincente Minelli** says that he feels as free and independent as any freelance director working under contract to Metro.

Roberto Rossellini paging **Gene Kelly** for a role in his forthcoming pic "Punch," a tale of the Italo Commedia Del Arte Theatre . . . Film critic **Jean Domarchi**, who is also a professor of economics at Dijon University, to make his first pic this summer.

Rome

Eli Wallach to appear in Maxima Film's "Captive City" opposite **David Niven** . . . **Joseph Anthony** directs pic here and Athens this spring . . . Maxima also plans "Chain of Fear" and "Invasion of Sicily" . . . **Michael Anderson** signed by **Dino DeLaurentiis** to direct "Zakary," W.W. II spy story set in Japan; leaves for Japan soon to scout locations . . . DeLaurentiis also bought "Buddha," Japanese spectacle, for Italo language areas . . . **Joseph Levine's** "Boccaccio '70" said to have broken several first-day records throughout Italy, previously set by "La Dolce Vita," including Rome.

Berlin

It was 22 (*not* two, as misprinted in VARIETY, Feb. 7) cinemas which closed their doors in W-Berlin—mainly (but perhaps not only) a consequence of the "Wall of Shame" costing considerable audience (East Berliners) loss. And the downward trend continues. Statistics speak an eloquent language: Statistics as of June 30, 1961, revealed that W-Berlin has 250 cinemas with 124,599 seats. Taking into account W-Berlin's 2,200,000 inhabitants, this corresponded to 56.6 seats per 1,000 Berliners.

Actor **Paul Hubschmid** (Higgins in "My Fair Lady" here) is moving with his family into her Dahlem villa. He is one of her many clients . . . **Buster Keaton** revealed in Berlin that his 1926 release, "The General," successfully reissued in Germany, cost him $330,000 to make 36 years ago. If he'd make the same film today, the budget would be at least $3,000,000. "The General" took a four-month shooting period. Keaton designated "The Navigator" (1924), "Our Hospitality" (1923) and "The General" his best and most successful films and **Charlie Chaplin** his favorite comedian.

Barbara Valentin into **Ronnie White** and **Marvin Rothman's** "The Assassin," to be produced in Spain starting this month. She'll be paid $7,500 plus expenses. American-Swiss-Spanish coproduction is based on novel "The Great Prince Died," by Bernard Wolfe and depicts the killing of **Leon Trotsky** in 1940.

Rank Company Plans To Shut Down Two Dublin 1st-Runs; Too Costly

Dublin, Feb. 27.

Within the next six months, the 3,400-seat Theatre Royal and the adjoining 900-seat Regal Cinema are to be closed by Irish Cinemas Ltd., one of the Rank Organization in Ireland. The site, with adjoining property, is to be redeveloped for the construction of a multi-story office block.

Reason given for the closure is the "rising spiral of costs and shortage of first-class films," and the fact that the Theatre Royal doesn't lend itself to modernization. The 2,300-seat Savoy Cinema, also an Irish Cinemas property, is to be modernized and given the luxury treatment to become the circuit's No. 1 house.

Theatre Royal is the third building of that name to occupy the site. Built in 1935, it has been played by such names as Danny Kaye, Liberace, Bob Hope, Gracie Fields, Betty Hutton, Judy Garland and Tommy Steele. It has been operated as a cine-variety house which meant a tax concession for the live part of the show. A staff of 167, including a dance troupe and orchestra, is employed. The adjoining Regal was also opened in 1930's, originally as bistro and terpery. Later, it was converted into a cinema and further modernized about five years ago.

The Rank Organization, through another of its Irish companies, Odeon (Ireland) Ltd., has just bought the South County Hotel in the Dublin suburbs for a reported $300,000. Other diversification for Rank in Ireland includes a big tv set-renting outfit.

Tokyo Customs Forcing Changes in 'Judgment'

Tokyo, Feb. 27.

United Artists of Japan was unsuccessful in its efforts to prevent Tokyo customs authorities from snipping "Judgment of Nuremberg," skedded to bow here in April with day-dating at Togeki, Shibuya Pantheon and Shinjuko Milano-za. Geza Polaty, UA Japan manager, tried to wage a campaign against the seissoring by making "respectful representation." He lost his plea, Polati said, because of lack of press support. Local papers presented the situation sans opinion.

Scenes snipped, adding up to less than one minute, are from documentary footage depicting Nazi atrocities. Because of the seriousness of subject matter, film will get rare dubbing treatment in Japan. Other than telefilms, dubbing here has been tried mainly with reissues.

'New Waver' Truffaut On Bicycle for 'Jim' In Europe, U.S. Market

Paris, Feb. 27.

Leading New Wave film director and ex-film critic Francois Truffaut, who has a solid hit here in his third pic, "Jules Et Jim," is preparing to go out in advance of the pic in various marts around Europe, and then in Canada and U.S. He believes it is not enough to make a film because it also has to be successful at the box-office or it is all to no avail.

Frst stop, as soon he finishes his sketch chore for the pic, "Love is 20 Years Old," is Rome where he will present it to the censors himself. It's likely that the tale of two friends in love with the same girl may find it hardgoing with the Italian blue-pencil set. Hence, Truffaut intends defending his own pic in person.

Then he will meet the press when "Jim" opens in Belgium and West Germany. Then trips to Canada, U.S. and South America will follow. Astor is dickering to distrib the pic in the U.S., but deal has not been finalized as yet.

Truffaut then may direct a play next season; his first stage stint, Rene-Jean Clos, "Larc En Enfer" (The Arc in Hell. Truffaut's first film, "The 400 Blows," was a hit while his second "Shoot the Pianist" fared less well. But he is in high gear again with his third, "Jim." He believes it is possible to make personalized films sans concessions and still appeal to the masses.

Seeman Moves to Maxima

Rome, Feb. 27.

Howard Seeman, long unit publicity man assisting Lon Jones at Dino DeLaurentiis productions, has moved over to head for reign publicity for Rome's Maxima Films.

First chore in his new spot will concern Maxima's upcoming David Niven starrer, "Captive City." John Anthony directs the pic which is currently prepping for an early start here and on Athens locations.

German Parties

Continued from page 19

$26,100,000 and the FDP speaker suggested that this money should be turned back to aid the film industry.

He urged that further financial premiums should be granted to West Berlin filmmakers or special financial credit granted them by federal banks.

The Christian Democrats, leading party in the West German government and that which is represented by West German Chancellor Konrad Adenauer, also brought up the topic of film aid and demanded that since this is an emergency, some steps be taken at once.

Entire party projects for film aids are expected to be presented to the federal parliament here before March 31.

The American film producers and distribs, too, feel the need of some aid in West Germany, and would too be benefitted if the entertainment taxes were reduced. Feeling here among Americans is that anything done to support the industry would keep more theatres open and more good films would be made.

Saville's Trip to U.S. in Behalf Of 4 New Films; Outlines Prod. Ideas

By DICK RICHARDS

London, March 6.

Producer-director Victor Saville planes to N. Y. tomorrow (Wed.) and then goes on to the Coast on a twin mission. "First," says Saville, "to pay my income tax." The other project is to spark American distribution interest in the four pix which he has lined up with his partner, Ian Dalrymple. The deal involves Wessex Films, controlled by Saville and Dalrymple, in an outlay estimated by Saville to be over $3,000,000.

The films, which will be distributed by British Lion include "Mix Me a Person," starring Adam Faith and Anne Baxter; "Legacy of a Spy," for which the partners would like Tom Tryon, and the Walt Disney "Moon Pilot," "The Looking Glass" and "Psyche." Last-named film is designed for Susannah Yorke, femme interest in "Loss of Innocence," (known as "Greengage Summer" in the States) and the upcoming "Freud." She is contracted to Saville's P.K.L. Pictures for five pix.

Saville, with 46 years in the film biz and dozens of films to his credit, has some pertinent views on current filming. "Films can no longer just be made with money," he opines, "more than ever they need brains. Though craftsmen in the studios are the same the world over, there is nothing to beat the Hollywood machinery for making pictures. The place is geared brilliantly to this end."

Why Not Make Them in H'wood?

Why then, is Saville planning to make his four films away from Hollywood? "Because," says Saville, "none of the four films has an American locale and I believe that these days the public cannot be fooled. Films must be made in the particular atmosphere which suits them.

"For instance, I don't believe that it would have been possible to have planted a couple of writers in a London hotel and asked them to write a film like 'The Hustler.' I don't believe that 'Loss of Innocence,' which was set in the champagne country of France, could have been made anywhere else but there."

Saville, describing Louis B. Mayer as the greatest filmmaker of his experience, then cited the case of "Ben-Hur" (M-G). "Mayer wanted the first version to be shot in Rome, but he was shouted down. But when the new version was mooted, thetre was never any doubt that it could not be made in Hollywood. It had to be Rome. That's where thinking has rightly changed."

Need Honesty in Filmmaking

The veteran producer insists that honesty is the only possible policy in filming. "The public is now alert to every film plot and situation, and you cannot con them with any false situation, line of dialog or even a prop. That's why filming has had to become world-wide. Realism is the trump card. In many ways I regret it, because the picture industry used to be a world of illusion, but the new shape of things cannot be denied."

In praising Hollywood as having "the greatest discipline in making films," Saville went on to hand a regretful slap at the way Britain's filmers are bugged by the unions. "I think the producers and not the shop stewards should make decisions about working conditions. I hate having to beg for permission to shoot for another 20 minutes. Of course, the workers must be looked after and fully compensated . . . I'm a union man myself . . . but it is against all the healthiness of filming when one has to stop almost to a whistle, just as the actors and technicians are warmed up to the mood of a scene."

Before packing his grip and leaving for the airport, Saville made one remark that might make other producers think. "I'll never remake one of my films. I live for today and tomorrow. Not yesterday."

TEMPEST OVER SLEEPER

Swedish State Railway Finally Okays Use of Car for 'Mistress'

Stockholm, Feb. 27.

After first refusing, the Swedish State Railways has now decided to rent a sleeping car to Svensk Filmindustri for its new film, "The Mistress." The Railways' complaint was that a married man and his mistress ride together in a sleeping compartment.

The Swedish Railways suggested that some changes should be made in the screenplay, but Ingmar Bergman, producing his first film, said he would see to it that the scenes were lensed without changes.

The Swedish Railways deny it objected to the sleeping car scene on moral grounds. However, the company recently launched an ad campaign to get more people to travel on sleepers. The railways' advertisements depict a wife saying "How nice that he took a train." Naturally, it was felt the sleeper scene in "Mistress" would not help the campaign.

This pic is the first directed by Vilgot Sjoman, a Swedsih novelist, critic and screenplay scripter.

Yanks, Swiss Diminish As Riviera Strip Yearns For Prewar Turnout

Nice, March 6.

A set of statistics just revealed by the Cote d'Azur tourist board shows that for the first time since 1958 there was an increase in the number of visitors to the French Riviera in 1961. However American and Swiss tourists had decreased. They were counterbalanced by more French, British and South American tourists. The number of German visitors was difficult to estimate as they mostly preferred camping and caravan sites to hotels.

As figures for the winter season are also on the up, local travel caterers are rejoicing and hoping that some day the Riviera might get back to its prewar emminence as a place to get away to in wintertime.

Riviera tourist authorities are making a big effort to attract clients. Very recently work was completed in Nice on a longer air strip to take the big jets in comfort, and reception facilities were also increased to handle a larger number of passengers. Last year was opened the "Autoroute de l'Esterel" with two wide handsome roads, curving through a beautiful stretch of mountain landscape, joining Frejus to the Promenade des Anglais in Nice. At the moment negotiations are on with the Italian government to continue their Milan—Savona autostrada up to the French frontier at Menton.

Hotel de Paris in Monte Carlo, La Reserve Beaulieu, the Negresco in Nice and the Carlton in Cannes have added extra room space and luxury flats are still being built all along the 180 mile coastline between Menton and Marseille.

RYDGE TO MODERNIZE STATE IN MELBOURNE

Sydney, Feb. 27.

Norman B. Rydge, prexy of Greater Union Theatres, has set plans to make the State in Melbourne an intimate-type house for the presentation of special films in the 70m field and on longrun policy. This 3,500-seater has been playing the usual-type films for many years. But Rydge is keen to gear his keyers into the top bracket class and already has modernized the Forum, Sydney; Chelsea, Melbourne; and Wests, Adelaide, into the intimate-type house for long-play pix at top admissions. One instance of Rydge's keen show biz sense is seen in the record run of "Spartacus" (U), more than one year at the Forum, Sydney.

GU executives, in company with Rydge, opine that the Aussie cinema patron is quite prepared to pay a top admission for quality product.

CBS-TV Initiates New Discount Plan in Revised Rate Card

CBS-TV, in its new rate card, has reinstituted the policy of an annual discount, as opposed to seasonal discounts. Eliminated in the new rate card, effective Sept. 2, are summer discounts.

Highlights of the new rate structure are these:

A new annual discount which provides discounts on all station-time charges running consecutively for 26 fortnights.

A revised station hour discount which permits advertisers who accumulate a specified number of station hours during two consecutive weeks to qualify for a more liberal weekly discount.

The elimination of seasonal time period discount, with the exception that time costs during Class A hours are adjusted to sets-in-use. (Time period which earns a seasonal time period discount this summer will not be entitled to an annual discount in '62.)

The two basic annual discounts are 10% for an advertiser who, in effect, has more than one program within a two-week period, and whose sponsorship pattern follows a 52-week course. All other advertisers who do not meet the qualifications in the 10% category are eligible for the 5% annual discount.

Comparing the old and the new rate cards in terms of "total discount," the new rate card provides for a total discount of 30.0% in the 6 to 7:30 p.m. period. The old rate card, the one currently in effect, for the same time period, provides for a total discount of 33.75%. Total discount, both in the old and new rate card, has a sliding percentage, depending on the time periods.

Andy Williams' NBC Hour Series

Andy Williams, the perennial, often self-willed summer replacement, will finally do a regular season show of his own. The singer has been assigned the coveted Thursday night time between 10 and 11 for next season by NBC-TV.

After playing around for literally weeks, with ideas ranging from two half-hours back to back, one of them to be "Chet Huntley Reporting" (he is now moving to Tuesdays) to an hour actioner, NBC-TV programmers this week finally gave the nod to Williams.

Williams' show will be a variety stanza, probably on tape and in color. Bud Yorkin and Norman Lear will co-produce.

Procter & Gamble is reportedly still quite interested in this time period after "Hazel." Bankroller had previously rejected the two half-hour concept.

CBS-TV Posts SRO On 'Beverly Hillbillies'

"Beverly Hillbillies," new series slated next season on CBS-TV Wednesdays at 9 p.m., has picked up its alternate sponsor in Kellogg. Cereal is paired with R. J. Reynoldas, which made the initial half-sponsorship buy.

Half-hour series is produced by Filmways, in conjunction with CBS-TV. Writer-producer of the series is Paul Henning whose list of credits include the old "Bob Cummings Show."

CBS: Hot Off the Grid

CBS-TV has copped another sports plum, picking up the March 31 East West All Star College Basketball game, with Ford Motor and Brown & Williamson sponsoring.

The event to be telecast Saturday afternoon, starting at 2:30 p.m., will originate at Municipal Auditorium at Kansas City, Mo. Jack Drees will do the play-by-play and Jack Whitaker the color for the telecast, said to be the first for the East West All Star College Basketball event.

G-T Still in Biz—& How

Goodson-Todman had a quadruple-header renewal last month. Four of the packager's stanzas got firmed up for next season: "To Tell the Truth," "Price Is Right" (day and night) and "Say When."

"Truth," on CBS-TV since late '56, has gotten a firmup until December '63. "Price," which bowed on NBC-TV daytime, in November, '56, was extended both day and night by the same web, each time into the fall of '53. "Say When," a new NBC-TV daytime stanza, has been extended 26 weeks, effective April 2.

On top of that, G-T this week came up with a sale that'll bring "The Rebel" temporarily back to the airwaves. The former ABC-TV half-hour western goes for the summer into NBC-TV's Wednesday, 8:30-9 time vice "The Joey Bishop Show." Procter & Gamble and American Tobacco will underwrite the 12 "Rebel" shows.

$9,000,000 Amana Action Is Cold As Court Upholds CBS

Washington, March 6.

Supreme Court ducked Monday (5) the question of whether television time is a "commodity" subject to antitrust provisions against price discrimination.

Issue was posed in a $9,000,000 treble damages suit against CBS lodged by Amana Refrigeration Corp. in connection with its past sponsorship of the "Phil Silvers Show" over the web.

Amana claimed that CBS gave bigger discounts to "favored advertisers" on the web in violation of anti-price discrimination provisos of the Clayton Act.

CBS argued, in urging the high court to turn down review of an Appeals Court decision against Amana, that the Clayton Act bars discrimination only in tangible commodities. And tv time, the web averred, is an intangible. The high court action, taken without comment, in effect sustains CBS.

Bill McDaniel Seen As New RTES Prexy

Bill McDaniel, boss of NBC Radio, appears to be a shoo-in as the next president of the Radio & Television Executive Society. He was selected last week by the RTES nominating committee, according to custom, as the only candidate.

He'll replace Joe Culligan at the end of latter's term this year. Dick Salant, head of CBS news and also a former RTES prexy, is chairman of the nominating committee. Others on the nominating committee choosing McDaniel were veeps Max Buck (NBC-TV), Tom McDermott (N. Y. Ayer), Newman McEvoy (Cunningham & Walsh) and George Stevens (Transcontinent).

Met B'casting In Col Univ. Collab On 'Int'l Studies'

Columbia Univ. and Metropolitan Broadcasting will jointly present a tv series, "The Columbia Lectures in International Studies," produced in cooperation with the U's School of International Affairs and its Regional Institutes.

Beginning with 100 shows, the series will be stripped Monday-Friday from 7:30 to 8 p.m. on Metropolitan's New York outlet WNEW-TV, and also will be aired on the group's outlets, including WTTG, Washington; KMBC, Kansas City; KOVR, Sacramento-Stockton; WTVH, Peoria; and WTVP, Decatur.

Featuring lectures by Columbia's experts, the series is designed to give audiences background and knowledge essential in the understanding of international affairs.

In New York, there will be a preem stanza ahead of the March 26 launching of the strip. The initialer, "Stresses Within the Communist Bloc," with Assoc. Prof. Zbigniew Bhzezinski, will be seen Sunday, March 25, from 8.30 to 9 p.m., and repeated the next day.

Working with Metropolitan is William A. Wood, assoc. professor of journalism and director of the office of radio and tv at Columbia.

WHO, ME?

New York.

Editor, VARIETY:

I read with interest your article, "Radio: Variation on a Cliche" Unfortunately, I can't disagree too much with your characterization of radio, except that I think there are many more exceptions than you mentioned, and important ones. Certainly I know this to be the case on our CBS Owned Radio Stations . . . WBBM, Chicago, WCAU, Philadelphia, WCBS, New York—cities which were mentioned in your article, and KMOX, St. Louis and WEEI, Boston, which of course, are East of the Mississippi (St. Louis straddles it), and our West Coast stations, which of course you could not hear, KNX, Los Angeles and KCBS, San Francisco.

I think you can not accurately describe any of these stations as:

1. Record Stations, or
2. Rip and Read News Stations.

Regrettably, too much of radio does sound as you described it. I do think, however, that it is unfortunate that you did not cite in your exceptions that there are stations—and there are others besides the CBS Owned Radio Stations—who are trying to offer something more than records and "rip and read" news, and are being very successful in doing it.

Fred Ruegg
(V.P., Station Administration, CBS Radio)

Attention: Mr. Minow

Louisville.

Editor, VARIETY:

Congrats on your article "Radio: Variation on a Cliche" which I have commended to Chairman Newton Minow for his personal reading, as reflecting some of "radio wasteland" defects.

I think you should write a sequel in which you dig up the underlying causes of this unhappy situation. As I see it after more than 30 years in the business, mostly on the program and management end, the present is due to these major causes:

(1) Too many stations. Period.

(2) Too many stations run by salesmen instead of managers.

(3) Dictation of ratings to programming imagination.

(4) Too few station owners who actually listen to their own stations.

The first one has created evils which give birth to some of the others, chiefly dictated by economics. It is not true that quality wins out today. It is the Big Lie, the Big Bushwah, the Big Hooplah which often anesthetizes the day by day plugging of the responsible station when used by some of the slap and tickle gentry who have made broadcasting into advertising's discount, bargain basement operation of the century. Some people call it Showmanship but I note that VARIETY has forgotten its most useful awards of some years ago for imaginative programming, so it must not be around any more in quantity worth tabulating.

The "Wide open frontier" on AM radio established by the FCC has created a Frankenstein of too much radio for the country to absorb or support. A station owner is faced with as many stations in his area as engineers can find the

(Continued on page 30)

Westinghouse Lights Out

Westinghouse, committed to an $8,000,000 budget for 18 hour specials on the three networks, asked its agency, McCann-Erickson, to get it "off the hook" on the balance of the schedule. More than half of the schedule remains off (which would have translated itself into a $5,000,000 liquidation). All of the specials on the balance of the '61-'62 schedule have already been committed for, since these involve from three to six-months of negotiation and preparations.

The networks took a firm stand in refusing to permit Westinghouse to bow out, except for four programs, including a Mary Martin special on NBC, extending beyond the summer, representing a $1,500,000 cutback. It was not only a case of having already committed for the properties, but the loss to the networks would have been compounded by the fact that all the necessary preemptions on regular programming had been set. In the case of NBC ABC, the total loss of the Westinghouse biz plus all the required refunds to preempted advertisers and paying off on the remaining properties might have spelled out the difference in profit and loss for the season. That's how close to the vest they have to play it these days.

It put McCann-Erickson in an uncomfortable situation, to say the least, since the agency has to "live" with all three webs, day in and day out, while, on the other hand, it can press only so far in trying to persuade Westinghouse, with its lucrative agency billings, to ride out the balance of the season.

(Situation is somewhat analogous to the hassle with Ford back in '54 when the motor company, after committing for eight high-priced "Ford Star Jubilee" specials, pulled out after four. However, in that instance, the remaining quartet of properties had not been locked-in as yet, as in the case of Westinghouse, thus lessening the loss risk, and Ford was permitted to cancel.)

A Westinghouse corporate cutback on advertising, reportedly induced by a bad profit statement, was behind the move to liquidate its tv programming, although some close to the picture also say that Westinghouse hasn't exactly been elated with the specials that have been offered thus far.

Initially this was to have been the big "image" ride for Westinghouse in embracing tv this season, particularly after the company suffered a prestige setback (along with General Electric) in the price-fixing conspiracy rap.

The $8,000,000 budget was split up among the three webs—with CBS pacted for six dramas (only three of which have been aired thus far); seven shows going to NBC (with four remaining on the sked) and five shows to ABC (two of which have been played off.)

British TV Strike: Equity Claims ITC Bias in Favor of Com'l Stations

London, March 6.

The Independent Television Authority, licensing agency of the commercial tv channel here, has been accused of taking sides in the Actors' Equity dispute with the independent stations. Authority, agreeing in writing that it inaccurately informed a member of the public on certain points, pointed out to the union that it wished to remain neutral and therefore regretted the aforesaid letter.

Equity has now written to the Postmaster General, other members of Parliament and to unions which come in contact with the commercial stations informing them of the ITA's alleged biased approach.

Row sprang up when Equity obtained a copy of a letter signed by an ITA official referring to the Independent Television Companies Association's offer of "a 300% increase." Thesps rightly state that figure is wholly inaccurate and that what ITCA had offered was a 200% increase as a top minimum of a group of six, the bottom minimum of which was only a 20% increase.

Equity was also miffed about the

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3 New Sponsors For ABC's Sun. Nite Features

ABC-TV's April preeming Sunday night feature film has signed three new sponsors.

New participators are Edward Dalton division of Mead Johnson Co. (Kenyon & Eckhardt agency); International Latex (Reach, McClinton); and Schick razor (Compton).

"Hollywood Special" initials with "Run Silent, Run Deep," April 8, from 8:30 to 10:30 p.m.

John Karol's CBS Special Projects (Americana, Etc.)

New CBS-TV pubaffairs projects, ranging from "Grand Tour," a tv look at world tourist landmarks, to "American Notebook," a historical series, were unveiled by John Karol, web's sales v.p. of special projects.

He listed "Grand Tour" and American Notebook" among those concepts under development at the network. Detailing the concept of "American Notebook," he said it would be based on the writings of such great American authors as Mark Twain. This program, for example, would travel down the Mississippi" comparing Twain's description from his "Life Along the Mississippi" with the river and lands along it as they are today.

Another program along these lines in the development stage is "American Dateline." Here, the program would focus in depth on a single date in American history—for instance Oct. 11, 1863. The object is a kind of theatrical "total recall," a broad reconstruction of the nation as it looked and felt and acted on that date.

Karol spoke about the web's new pubaffairs projects in a recent address to the Television Workshop of the Assn. of National Advertisers.

"In the area of biography," Karol said, "we have a concept called "The Leaders." This would show, through film and commentary by personal acquaintances, a complete life rich in both dramatic and historical importance,

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Carnation to CBS: 'For Pete's Sake'

Hollywood, March 6.

Strong protest has been lodged with CBS by Carnation and its agency, Erwin, Wasey, Ruthrauff & Ryan, for pulling the rug from under "Pete & Gladys" in the 8 p.m. Monday slot next season. Comedy show has been tentatively moved to Wednesday night to "accommodate" General Food and its own half-hour, "I've Got a Secret," now at 10:30 p.m. on Mondays.

Carnation contends that it has "owned" the time for 10 years, first with Burns & Allen and for the last two years, "Pete and Gladys," and that the network is morally obligated to protect the creamery with first refusal of the time period. Carnation would like to continue with "P and G" in its original slot, being satisfied with the ratings and the weekly divery of 10 million homes. Since Goodyear dropped out as alternate sponsor, CBS has been unable to sell a matching advertiser, according to the network.

Robert Redd, tv topper at Erwin, Wasey, said that no decision has

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CBS-TV'S BROOM AT THE TOP

The Bob Hope Story

Whatever the misgivings or doubts as to the future of entertainment specials on tv (and there are many), the Bob Hope impact on audiences continues to lead the "gee whiz" parade. Having run off with the national Nielsens as the No. 1 champ on his January Xmas show, last week's Hope entry even topped that one in the N.Y. market (the only rating in thus far), grabbing off a whopping 44.2 Arbitron (and a 56% share of audience) in contrast to the 36.0 New York rating on his Jan. program.

It topped Judy Garland's New York rating of 34.8 (with a 47% share of the audience)—and the acclaim for the Judy punch was virtually unanimous.

Yet oddly enough the upcoming two Hope specials this season remain unsold—a situation stemming from the fact that a Hope hour special (time and program) now totes up to something in excess of $400,000, since it has built-in advertising-promotion requirements.

Bell Can't Seem to Ring a Bell On Its $6,000,000 TV Flirtation

Bell Telephone Co. can't seem to get off the ground toward resolving its $6,000,000 budgetary commitment for tv. They've been shopping all around the spectrum, with three-network dickers and discussions proving of no avail thus far. At the rate programs and slots are being grabbed up, it's even conceivable they could be locked out of the '62-'63 schedule.

Because there's been a change in Bell Telephone marketing strategy, with a new emphasis of hard sell rather than institutional advertising, it was to embrace the half-hour sponsorship formula, preferably with an all-family-appeal situation comedy. In addition it would continue with its hour specials (both science and musical) but on a drastically-curtailed basis.

From NBC it got an offer for "National Velvet" (alternate-week the balance of this season and full-sponsorship next season). Bell nixed it. Then it went to ABC, where it was promised the new Stanley Halloway "Our Man Higgins" series if American Tobacco failed to exercise its option. But American Tobacco did and Bell was out in the cold.

At CBS it was offered "Ichabod and Me" and things looked promising, except that "Ichabod" got knocked out of the box in the projected reslotting of Jack Benny into the time.

Then Bell was back again at NBC, which offered Friday night at 10:30. Bell said no. NBC then offered either 6:30 or 7 p.m. Sundays, with the choice of a handful of potentially-promising but still unsold comedies, along with a plan to let Bell share the Sunday 10 to 11 hour with DuPont for 10 Bell specials.

Bell walked away from that one, too, and that's where the matter rests.

Doctor in the House

The Dr. Ben Casey treatment seems to be improving the health of ABC-TV's ailing 11 p.m. news spread.

In the New York market, the 10 to 11 "Ben Casey" (Tues.) last week had an average Nielsen rating of 42.1. That is the highest yet for the medico hour and represents a whopping 56% of the Gotham tuned-in audience.

The Casey peak spilled over for WABC-TV through the late night. For the first time in station history, the "ABC New Final" hit a 21 rating, knocking over the WNBC-TV and WCBS-TV 11 p.m. news spreads. Similarly, WABC's "Night Show" outpulled WCBS' "Late Show" and WNBC's Jack Paar outing.

Woo Gen. Motors For Mary Martin

With Westinghouse pulling out of the Mary Martin special, scheduled for NBC-TV in September (see separate story), General Motors has been overtured as a possible replacement sponsor. GM reportedly is holding off on a decision pending more definite word as to what the special will comprise.

Abe Burrows is writing the show and is scheduled to have a preliminary draft ready by next week. Plan is to tape the show this summer, since Miss Martin starts work soon thereafter on the Arthur Schwartz-Howard Deitz legit musical, "Blood and Thunder," due on Broadway in the fall.

'Moby Dick' as 1-Shot

In addition to the package of 15 or 36 features that ABC-TV initially took from United Artists, the network has signed for one-shot use of "Moby Dick."

The epic will be included as part of summer Sunday night motion picture lineup. Deal for "Moby" was also made via UA.

CBS-TV Inviting Affil Reaction To Nervous Shows

CBS-TV now has a closer program informational liaison with its affils, in the wake of the long series of hearings by the Federal Communications Commission. It's a common practice now for the web to show at least two programs a week over its closed circuit to affils. These are programs, either entertainment or informational, which for one reason or another might be considered controversial by some management of stations.

The accented use of closed-circuit facilities came to light after two stations out of a lineup of 178 stations nixed a recent episode of "The Defenders." The episode dealt with a case of an alleged rape of a young girl. Only two stations, WISC-TV, Madison, Wisc., and WBTV, Charlotte, nixed the Saturday night program, carried by 176 affils.

Under the current practice, web invites comments from members of its staff on any show which might be considered controversial in any section of the country. Web, intent on leaving the final decision on whether the program is telecast locally, appraises local management via the closed circuit telecast of the program.

In years past, the programs put out on the closed circuit to affils were infrequent in comparison to the current practice.

BISHOP SHEEN RE TV: 'GOOD MEDIUM'

St. Paul, March 6.

In the Twin Cities to speak at a Minneapolis dinner for fund raising purposes, Bishop Fulton J. Sheen, who himself has a television program, bestowed kind words on video.

"Tv is a very good medium for religious programs or anything else," he told St. Paul Pioneer Press interviewer Alan Le Win.

ROBINSON BACK TO PROGRAM SLOT

By GEORGE ROSEN

A major top-level executive realignment is in process of being finalized at CBS-TV, with indications that the "plot" will be ready for announcement within the next couple of days. It reportedly involves a revamping of both the east and west coast setups in the administrative, sales and programming areas.

It's been learned by VARIETY that Hubbell Robinson is returning to the network as the No. 1 man in programming with, it's understood, the status of a senior vice-president. Robinson left the network several years ago after a 12-year regime as program chieftain, to set up his own independent vidpix company under the Revue (MCA) producing banner. During the past year he's been represented by two shows on NBC-TV — "Thriller" and "87th Precinct."

It's understood that Robinson is due in New York from the Coast the latter part of this week for 20th floor executive huddles to finalize the details for his return to the network.

Present head of programming at CBS is Oscar Katz. With further details lacking, it's not known whether Katz will continue to function in programming under Robinson or shift over to another area.

Katz initially came out of network research. Functioning under Katz have been Mike Dann, v.p. in charge of television programming in the east and Guy della Cioppa, v.p. in charge of west coast programming.

Exact nature of the administrative realignments, east and west, are still being kept under wraps. For the past few weeks speculation had been rife in the trade as to "something on tap" at CBS in the way of top level changes, but execs at the network played it —and for that matter are still playing it—close to the vest.

NBC German Sale On Jackie TV Tour An 'Int'l Incident'

Jacqueline Kennedy, who is a charming woman isn't at all anxious to create problems for anyone, doesn't realize the trouble she caused between CBS and NBC in taking the American tv public on a tour of the White House.

Not only did NBC and CBS (and ABC in almost as great a measure) struggle back and forth trying to work out the economic details and later the credit for the hourlong Wednesday stanza of last month, but now, it turns out, there were some international ramifications too.

A page out of recent history reveals that while CBS thought up the show, it was NBC International that sold it first to a West German tv network. Seems the minute NBC agreed to pick up part of the tab, it unilaterally assumed the right to approach the Germans and sell the program (in advance of airing). When NBC closed the deal, which naturally carried with it a considerable amount of trade prestige for the seller, CBS got "miffed." NBC later backed off and deferred to CBS. Web sources allege that NBC's turnabout was a "desire only to be fair to CBS," which dreamed up the idea, after all.

CBS then took over and told NBC that it would close the deal, splitting the German reimbursement with the other American tv webs, but only after first taking out a foreign "distribution" charge.

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Miles Labs' $6,000,000 Deal Puts NBC-TV at the $120,000,000 Mark On New Biz, Renewals For '62-'63

An estimated $120,000,000 in new and renewed sales have accrued for the coming season to NBC-TV, which has taken it slower than either of its rivals in locking up the '62-'63 sked. The total for NBC-TV comes to slightly under 50% of the gross take (time & talent) for the network this semester.

The total includes daytime, sports and nighttime sponsor monies, and was topped off late last week by a $6,000,000 order from Miles Laboratories.

Miles took 52 one-minute participations in NBC-TV's new 90-minute weekly western, "The Virginian." Should, of course, "Virginian" collapse after 13 or 26 weeks in the face of ABC-TV's "Wagon Train" competition, the remainder of the coin might be shifted, though that is evidently not a guarantee. But most of the Miles coin seems assured a full season's runout, since the bankroller also bought 52 minutes in "Laramie" and 52 more in "International Showtime," plus a batch of participations in "Saturday Night At the Movies," all three shows being returnees from this season.

Nabisco, a "Wagon Train" regular has decided to stay with NBC in its old time, so it brought a weekly minute in "Viriginian."

H. J. Heinz, in another recent order, came through with participations at night exceeding $2,000,000, all the money going into another full year of NBC-TV daytime programs. At the same time, Seven-Up firmed up for half ownership in "Showtime" and that, NBC indicates, is worth just about $3,500,000 in gross time and talent to the web.

Two ciggie houses, R. J. Reynolds and Liggett & Myers gave NBC a gift of loot as well. Reynolds renewed its share of "Sing Along With Mitch," which is shifting to Fridays in '62-'63, and that's worth about $2,500,000 for an alternate half-hour. Liggett & Myers firmed up for alternate half of "Ensign O'Toole" Sundays at 7, also worth about $2,500,000.

Previously DuPont renewed its Sunday hour on NBC-TV, a deal realistically worth about $7,000,000 to the network. Kraft is a shoo-in for Perry Como and that deal, too, is worth about $7,000,000. Sealtest intends keeping (and has so designated) Wednesdays from 10 to 10:30 p.m. and only a show remains to be selected.

Scott Paper and Brown & Williamson are firm for "Vive Judson McKay,"—$6,000,000 worth of biz, in all. "Kildare" has all his loot

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Five-Night Johnny

The penalty of not being a Jack Paar will be inflicted on Johnny Carson, who succeeds to the late night NBC-TV stanza next October, from the word go.

Whereas Paar enjoyed a four-nights-a-week sked (with a "Best of Paar" as a Friday night reprise), Carson's been notified that he'll have to work five nights a week, no playbacks.

This'll be good news to the NBC affiliates, who didn't exactly treasure the Paar arrangement, as reflected in a falloff of Friday night ratings. Affils claim that while Paar has a loyal audience that remembers and relishes every word and insult, one time around is enough.

Joey Into Sat. As NBC-TV Still Plays Checkers

Monday (5) was "busy day" in the NBC-TV programming department, as the big boys furiously began playing the final moves on the '62-'63 programmatic checker board.

For one thing, Joey Bishop, who seemed doomed to cancellation, has been saved. First there was talk of giving him a live hour on Saturdays, but now NBC-TV will keep the comedian in a half-hour film format, but the web definitely plans to alter the content—the kookie pressagent angle is out. Bishop will go at 8:30, just before the Saturday night movie sked.

On Mondays (that was a wide open night last week), very few program questions now remain. The night this week underwent a bit of surgery, essentially under the influence of the ABC-TV doctor-at-9, "Ben Casey." To bridge "Casey," a hot show, NBC-TV will shift "Price Is Right" from its current 8:30 slot to 9:30 p.m. next season. And to precede it, between 8:30 and 9:30 (thus bridging "Casey"), NBC-TV will use an hour actioner. This gives new hope to "87th Precinct," which was to have been killed off. This Hubbell Robinson production, however, might still get the heave if NBC-TV can attract sponsor attention to one of its new 60-minute pilots (e.g. "333 Montgomery," which has no home yet).

Anxious to use "McKeever & The Colonel" somewhere on the sked (a full series has already been ordered), NBC-TV is now mulling it for 6:30 to 7 Sundays.

There are some things that NBC-TV is still not pushing, such as the 7:30-8:30 Saturday decision, although, right now, it looks like the new home of Four Star's "330 Independence, North West," a public health service actioner. Thursday, 7:30-8:30, is also unsettled, with "The Outlaws" tentatively held there.

ZENITH B&W TV SET PROD. AT PEAK IN '61

Chicago, March 6.

Zenith Radio Corp. produced and shipped more black & white television receivers in 1961 than in any preceding year in the company's history, according to a preliminary report on the firm's business last year. Factory shipments exceeded 1,000,000 units for the third consecutive year.

Net profits or $18,014,788 ($1.99 per share) were up 18% from 1960 and 8% higher than the previous best year in 1959.

Loretta to CBS For Lever & Toni

CBS-TV added the new "Loretta Young Show" to its new season schedule and reshuffled the time slot for the new Lucille Ball show for the '62-'63 season.

Loretta Young, to be sponsored by Toni and Lever Bros., will be slotted Mondays at 10 p.m. CBS-TV picked up the skein following initial reports that it was headed for exposure on ABC-TV. Placement of Miss Young reportedly kills the chances for the return of "Hennesey" next season. Other half-hour still open on the Monday night schedule is expected to be filled at this stage either by Arthur Godfrey or "Password," in the 10:30 to 11 period.

Miss Ball, in her bid for a return engagement on tv, wasn't exactly having a ball with placement of her show. Network had pencilled the new half-hour series, to be produced by Desilu, in the Sunday night berth of 9 p.m. Miss

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De Caprio Sez 'Boys in the Back Room' a Big Drag on Tape Blurbs —On Other Madison Ave. Fronts

By BILL GREELEY

There are a lot of reasons why videotape hasn't emerged as expected in the production of tv commercials, but the really big drag has come from "the boys in the back room," declares producer-director Al De Caprio.

The "boys" are the agency and client execs on the set and the room is the glass-fronted control room where they line up behind the director.

The lineup can consist of from eight to a dozen execs—client ad exec, agency producer, artist, copy writer, stylist and friends of the client and agency producer—and, says De Caprio, the directives from any or all—"he didn't grip the product right . . . that glass should be moved to the other side of the set . . . did you see the finger print on the gas range"—can push a three-hour shooting day into the early hours of the next morning. Hour specials are often wrapped up in the same time, he points out.

De Caprio says he has witnessed —and suffered—up to more than 20 retakes with the second take superior to the final okay. There was the time, he says, when the wife of a friend of the agency producer criticized the clothes worn by a blurb actress on a country location job on the Coast. Crew and talent, says De Caprio, sat around at $500 an hour while a new sweater was scouted downtown.

At best, he says, the agency execs have moved over from the film side and their insistence on sticking to the film-tried techniques often led to disaster. The technical facility they are used to in film, he adds, simply does not carry over to tape.

On the other hand, De Caprio points out, tape has a presence—a "Believability"— and a spontaneity that can't be duplicated on film. But, he says, all of it is drained out after the first couple of takes, and when the remakes get up into two figures, only the real vet actors of blurb spieling can still nerve it through the copy without blowing a line or dropping a word.

Viditape's more natural drawbacks, says De Caprio include the problem of transfer to film—"there are still too many variables," and 16m, or even 35m, prints of original quality are hard to come by. Slow motion, stop action, animation, and other special effects are much easier and slicker on film, he says, and even splicing is a hit or miss proposition with a great deal depending on the skill of the editor.

In addition, says De Caprio, the service outfits selling tape are inclined to a desperate oversell with underbudgeting and overplay on its capabilities.

Still, there are many situations when viditape used properly is superior and far cheaper than film, he says; for example, a film blurb he recently did that cost $12,000 and took two days to shoot could have been taped for $2,000 in four hours with at least equal results. He cites the seven blurbs he taped for Sonoco (Wm. Esty agency) on a gasoline station location all in one day.

General Electric (BBDO) is another client savvy to the proper use of tape, and he considers one institutional shot on the John C. Lodge Freeway (tv controlled) in Detroit a masterpiece of tape production.

Besides extensive work as a consultant on vidtaped commercials, De Caprio, who is 44 years old with 30 of them in broadcasting, has been an audio engineer (radio), a camera man, technical director and producer-director. He was producer-director of Bob Banner's Fred Waring show for more than three years and director of the Nat Hiken-Phil Silvers show through its long run. His most recent programming job has been director on Hiken's "Car 54" series current on NBC-TV.

He's also video director on the closed-circuit pickup of two legit shows which will be transmitted to a Rochester, N. Y., theatre later this month for five performances each.

Nielsens Six For Six: WNBC-TV has subscribed to the Nielsen Station Index, "giving the service six for six clients in the New York video market.

NSI provides overnights on the Instantaneous Audiometer system in the New York market. System monitors 298 receivers in a 240-home sample.

With the Station Reps

Avery-Knodel has issued a marketing guide with facts and figures on the southeastern segment of the country because, says a spokesman, the first study of the area in 1960 pulled more than 200 requests from advertisers and agencies.

According to the new edition, population in the Southeast is up 1,700,000 over the last 10 years, and buying income is up $8.6 billion.

Study pushes the area as an especially rich market for spot radio and tv investment because of the postwar swing from farm to city life for a big part of the population. Study details the campaign of a detergent manufacturer that became a giant in the field through use of spot tv exclusively in the southeast.

Survey, natch, concludes with evaluations of eight important southeastern outlets repped by Avery-Knodel.

Briefs: Fred Newberth, formerly with Avery-Knodel, has joined the New York sales staff of John Blair & Co. . . . Formerly with WICE, Providence, R. I., John Fahey has joined the sales staff of Advertising Times Sales.

Ted Cott's Canada Activity Upswing

A Canadian tv company in which American Ted Cott has a sizeable interest is ahead on two counts this week. Channel Television Productions Ltd., owned jointly by Cott, Beaver Production Co. and TV, the new Canadian commercial tv web, got a renewal of a nighttime stanza and a new sale on a daytime cross-the-boarder.

Canadian National-Canadian Pacific Telecommunications renewed "Telepoll" for another 13-week cycle on CTV. "Here's Looking At You," a new Canadianized version of a U.S. original which fronts Richard Willis, was sold as a five-a-week strip to Weston Biscuit, Javex Corp. and General Foods. Production starts March 10 on the stanza at Toronto Meridien Videotape Studios.

CTV has also appropriate coin for a third Cott project—"Behind Your Back." Big item on this one is that it's got Joyce Davidson as lead, and, despite the fact that her tv appearances lately have mostly been for the U.S.-based "PM East," she's still thought of as a major Canadian performer.

Cott, who this week left his New York headquarters for a quickie Canadian trip, said before leaving that American distribs can expect fewer of their shows on Canadian tv next season because of revised quotas. Cott said that the government will require that no more than 45% of the aired product be from foreign countries.

"Telepoll," incidentally, is a program that airs opinions from across Canada each week. Stanza used a sampling process, a la Gallup, to find general opinion on a variety of topics. Answers are ready within three hours after the questions are posed to the trans-Canada respondents.

San Antonio — Radio station KCOR here will broadcast in Spanish the ball games of the new National League Houston Colts, Texas' first major league baseball team. Station says the Spanish-speaking audience is 53% of the city's total.

London Agencies

London, March 6.

Guy Paine, controller of advertisements for Associated-Rediffusion, suggested to the third workshop session of the U.K. chapter of International Advertising Association that the advertising industry should set up its own bureau to give advice on the acceptability of submitted copy. Advisory committee should be composed of experienced but uncommitted personnel, he said . . . Gee Advertising formed a European outlet . . . Ron Barton quit as managing director of Gordon & Gotch agency . . . Colman Prentis & Varley upped William Mackenzie to assistant manager of the International division . . . New commercial radio company has been formed here to provide an equivalent radio service to trade and technical mags. Called Technicommercial Radio, the company will sell airtime but will not carry sponsored shows . . . Rolf H. Lickfett, managing director of the Continental Advertising and Marketing Association, has warned admen here that "America is interested in Europe" and that British interests are in danger of leaving continental market investigations too late.

Slap Restraint On Y&R, Rep Firms Vs. Radio Barter

A barter firm dealing in radio commercial time which is suing Young & Rubicam ad agency and nine representative companies for $15,000,000 treble damages for alleged violation of the Sherman antitrust act has been awarded a temporary injunction against the defendants by New York Federal Judge Richard H. Levet.

The injunction restrains the agency and rep firms from coercing any radio station in the U.S. or its territories to discriminate against or refuse to deal with the barter firm, AP Management Corp. of California. AP produces and supplies stations with programs in exchange for commercial time which in turn is peddled to advertisers at reduced rates.

AP early this year sought the preliminary injunction pending a final hearing on the charges that defendants had conspired with various radio stations to boycott AP. The complaint originally cited Y&R and 17 rep firms. Charges since have been dropped against all but Y&R and nine rep firms, and Judge Levet has denied the action against Peters, Griffin & Woodward.

In the injunctive statement which ran 40-pages, Judge Levet said the plaintiffs had represented 1,600 radio stations during 1960 and '61. This number, he said, has been decreased by several stations which, for diverse reasons, including advice of reps, have terminated relations with AP. He cited the fact that AP had increased its station dealings from 350 outlets in '57 to 1,600 in '61, indicating the firm's "ability to compete in the market place. However, the very factors which operated to cause stations to cancel their relations with plaintiff after Dec. 11, 1961, may cause other stations to act accordingly in the future."

The Judge continued, "The threatened loss of radio stations endangered the very existence of the plaintiffs business and, at the very least, retarded its growth. Doubts have been created as to the plaintiff's ability to perform and its relations with Bristol-Myers remain interrupted (the Y&R client was doing a sizeable business with AP).

He added, "That this may be customary business behavior in this area is not the convincing reason for sanctioning for such behavior. In fact, the opposite may be demanded of the court if such cooperation is established at the trial.

Buffalo—Jack Gold has been named program director of WEBR here. He was formerly program supervisor.

TV-Radio Production Centres

IN NEW YORK CITY . . .

CBS-TV's Red Skelton arrives in town today (Wed.) for his stint at tomorrow's RTES salute to Frank Stanton, CBS prexy . . . Frank Shakespeare Jr., CBS-TV v.p. and assistant to the president, was guest speaker Friday (2) at monthly luncheon meeting of CARTA (Catholic Apostolate of Radio-Television-Advertising) . . . Van Johnson, his London run in "The Music Man" finished, signed for a guest shot on CBS-TV's nighttime "Password" April 10 . . . CBS News correspondent Harry Reasoner addressed the National Council of Women of the U.S. at meeting last week at N.Y.'s World Affairs Auditorium. Next Monday (12) Reasoner is off to Puerto Rico with his spouse for a two-weeks vacation. Mary Pickett, his teammate on "Calendar," will handle the show on her own during Reasoner's absence . . . Mike Dann, v.p. of CBS-TV programs, N.Y., bedded with severe back injury following snow-shoveling accident at his Chappaqua home . . . Paul Alter, vacationing in Sebring, Fla., will be spelled as director for the next two weeks by Mike Gargiulo on "To Tell the Truth," by Len Weinles, on the daytime "Price Is Right," and by Don Bohl on the nighttime "Price" stanza . . . Elmer Bernstein signed to compose an original score for Wolper Productions' two hourlong tv specials, "The Making of the President 1960". . . Richard Basehart signed by exec producer David L. Wolper as host and narrator of "D-Day," hourlong tv special slated for NBC-TV.

Eva Gabor, Kevin McCarthy, James Broderick signed for "U. S. Steel Hour" drama, to be telecast on CBS-TV, March 21 . . . Arthur Christiansen, former editor of the London Daily Express, joins Charles Collingwood for the Sunday (11) edition of "WCBS-TV Views the Press". . . Allen Ludden jets to Rome today (Wed.) to negotiate the Italian rights to his books, "Plain Talk for Women Under 21," "Plain Talk for Men Under 21," and "Roger Thomas, Actor." During his 10 days away, "Password" announcer Jack Clark substitutes as emcee on the daytime stanza; Ludden, before leaving, taped two nighttime shows. Both Ginger Rogers and her husband, Bill Marshall, guest this week on "Password," but separately. Ginger played the Goodson-Todman game last night (Tues.), while her husband will be seen daily through Friday on the 2 p.m. show . . . Marshall (Casey) Davidson named assistant assignment manager for CBS News. He takes over the post formerly held by Bill Eames, who has become associate producer for the permanent CBS News election unit. Davidson came to CBS News from Hearst Metrotone News where he had been exec news editor since 1956. Others named to the CBS News election unit are Robert Wussler, associate producer; Stanford Mirkin, research director; and Alvin Thaler, production manager. Eames will be an associate producer for the unit.

Jack Sterling and his WCBS Radio "gang" played at the Governor's Ball yesterday (Tues.) in Albany . . . Margaret Leighton of Broadway's "Night of the Iguana" will be Ken Banghart's guest next week . . . CBS Newsman Alan Jackson has accepted an invitation to speak before the National Assn. of Purchasing Agents in Albany, March 22 . . . "Adlai Stevenson Reports" (ABC-TV, alternate Sunday afternoons at 3:30 p.m.), renewed for next season. It is produced by Arnold Michaelis Productions (Michaelis & Stanley A. Frankel) in association with ABC . . . First web program to originate at Seattle World's Fair on the opening week of the international exposition will be "The Ed Sullivan Show," on CBS-TV, April 22 . . . Julie Andrews and Carol Burnett special on CBS-TV set for June 11 at 10 p.m., with Lipton Tea picking up full sponsorship of the hour show titled "Julie and Carol at Carnegie Hall". . . Joel Heller, manager-radio of pubaffairs department of CBS News, has returned to his desk following a honeymoon with his bride, the former Simma Harris . . . Actress Zebra Lampert and actor James Congdon added to cast of "The Drama of Carmen," the 90-minute CBS-TV special of Leonard Bernstein and the New York Philharmonic, slated for Sunday (11).

WNEW-TV topper Bennet Korn new chairman of the local station committee of the N.Y. chapter of the TV Academy . . . Harry Sosnik will compose, arrange and conduct for the Chrysler NBC-TV spec, the stanza that'll throw a camera-soundtrack scrutiny on the talent output of Rockefeller Center, from the Music Hall to the skating rink and the eats at Fonda del Sol; set for the one-shot so far are Carol Lawrence, Robert Goulet, Dick Buttons and Nancy Walker . . . Jan Murray begins taping his NBC-TV "Charge Account" strip from Cypress Gardens, Fla., tomorrow (Thurs.) for 10 days running . . . Joe Derby, supervisor of Young & Rubicam program publicity, returns after six years to NBC press to become director of news publicity and, simultaneously, Bob Brown was upped to press supervisor under Derby . . . Frank Bifferbeek becoming a new salesman at NBC Radio Spot . . . WNYC-plus-FM will carry the award ceremonies tonight (Wed.) of the Film Critics Circle of the Foreign Press of N.Y. . . . Dr. Lester Coleman's one-minute radio skein, "Your Guide to Good Health" renewed for another 26 weeks by three outlets and picked up fresh by four more, for a total international tally of 51 stations . . . Lawrence A. Erbst to the Screen Gems legal department, specializing in the area of network sales negotiations; he shifts from NBC . . . George Heinemann, manager of NBC pubaffairs, speaking before a class in station management and operations next Monday (12) at NYU.

The Bob & Ray comedy library, syndicated by Greybar Theatrical Productions, has been purchased by three Transcontinental Radio stations, WGR, Buffalo; KFMB, San Diego; and WDAF, Kansas City . . . WABC-TV weather girl Jan Crockett named "Honorary Recruiter" by the First Army Recruiting Center, Governor's Island, for her work on behalf of Army recruiting . . . Don Lawson joined WABC-TV art department . . . Adlai Stevenson's Sunday show on ABC-TV with Arnold Michaelis selected to launch a nationwide Dag Hammerskjold Foundation Drive . . . Fred Robbins back from three weeks in London and again taping shows for his syndie "Assignment Hollywood." He's also starting a monthly interview column for Photoplay mag.

All three networks have been buzzing World Publishing for an advance look at "The Great Time Killer" by Harold Mehling, which isn't due until summer publication, because of the book's frank fingerpointing at the webs. Author takes the latter's argument "we are merely giving the people what they want" and then sharply examines the sponsors, agencies and networks.

IN HOLLYWOOD

Walter Bunker, teletopper for Young & Rubicam in Hollywood, called to the White House for annual conference of Advertising Council, of which he is the Coast chairman . . . Bob Blees, winding up his producer chores on "Bus Stop," is framing a half-hour series for Rhonda Fleming. First refusal goes to Bud Stefan for BBDO clients. Long time resistant to tv, she is now eager to go megacycling . . . ABC-TV program boss Tom Moore doesn't hold out much hope for carrying over the Sunday night vintage films into next season. Sezzs, "the subject matter of those we've viewed are so shocking we had to eliminate half of them". . . Isaac Kleinerman, producer of "20th Century," dickering with picture studios for a documentary feature based on the millions of feet of film he has assembled over the years.

IN CHICAGO .

WBBM-TV is going to rerun Hugh Hill's "The Wasted Years" and Clark George's tag-end editorial at 6:20 p.m. next Thursday (15) because of requests from schools and home viewers that it be shown at an hour when youngsters can see it . . . Milo Hamilton has been

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BIG SWITCH ON THE POTOMAC

Wanted: NAB Back-Scratcher

Washington, March 6.

Surprise assault by Sen. John Pastore (D-R.I.) on television programming stirred a demand that National Assn. of Broadcasters pick out a back-scratcher next year to speak to the presidents of state broadcasters associations.

At a seminar session of the confab here, Sydney E. Byrnes president of WADS, Ansonia, Conn., wanted to know why Pastore was invited to speak, anyway? The least one could expect from a luncheon guest speaker was a little "pat on the back" and "constructive criticism." The broadcasters averred.

Vincent Wasilewski, NAB v.p. for government affairs, wryly asked: "You mean you don't think we should invite the Chairman of the Senate Communications Subcommittee?"

Wasilewski added that Pastore was a good friend of the industry, and as for the criticism, NAB wouldn't score many points with Congress if it tried to edit the speeches of lawmakers before its meetings.

Program Performance Saves Day For WBC on 14 License Renewals

Washington, March 6.

In a decision with far-ranging implications, Westinghouse Broadcasting Co. is breathing easy after winning new leases on life for 14 of its broadcast outlets, AM, FM and tv.

Along with the FCC ruling to renew despite the antitrust difficulties of its parent, Westinghouse Electric, came effusive praise for the chain's broadcasting record. It was latter, in fact, that persuaded Commission to give the break.

But before the notion gets around that FCC has put its ax away and has turned tender-hearted, it should be noted that Commission's ruling hinged chiefly on programming performance.

The biggest FCC license life-or-death decision revolved around either the programming or the antitrust issue, it was—boiled down—a case of the former outweighing the latter. And it should demonstrate vividly—since many millions of dollars were hanging in the balance—the efficacy of good programming. Or rather what the Commission called Westinghouse's "uncommonly good" broadcast performance.

On the other hand, the decision had good news to RCA-NBC and others entangled in antitrust challenges. FCC underscored its belief that past antitrust wrongs do not comprise "an absolutely disqualifying fact," rather they furnish the "circumstance from which the Commission may draw inferences as to future probabilities."

And this is a sword that can cut two ways. In fact, before the Westinghouse decision can be assayed properly, Commission must hand down its ruling on the parallel case of General Electric's Schenactady broadcast licenses, still hanging fire.

Commission's action was taken with only one clear dissent—Robert Bartley who wanted to hold an evidentiary hearing to see just who had the licensee responsibility, Westinghouse Broadcasting or its parent. Chairman Newton Minow and Commissioner Frederick Ford concurred in part but urged a one-year-only renewal. The other four Commissioners concurred completely.

The Westinghouse and GE licenses were held up as result of the Government successful prosecution early last year of electrical equipment makers on criminal antitrust charges. Westinghouse Electric and a number of employes were indicted on various counts of conspiracy with two execs going to jail, all fined, and seven drawing jail sentences, suspended on in abeyance.

Noting that Westinghouse began the first commercial radio operation with KDKA in 1920, Commission said its extensive inquiry "marks Westinghouse broadcast performance as uncommonly good."

Westinghouse, it said, devotes to programming a larger percentage of total broadcast expenses than the average . . . Overall programming shows balance, with some programs in every renewal form category by type. Promise in applications for renewal has been substantially realized.

Commission liked Westinghouse's

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Lee: Front & Center

Chicago, March 5.

Broadcast Advertising Club of Chicago has snared as its guest speaker for the March 21 luncheon meeting none other than FCC Commissioner Robert E. Lee, who'll be in town conducting the public hearings on the five local tv stations.

The BAC meeting falls two days after the hearings begin. Commissioner Lee is expected to discuss the purpose and philosophy of the hearings at the luncheon.

Minow's Warm Confrontation With Industry

Washington, March 6.

By the simple device of putting his best foot forward and not kicking anybody, Federal Communications Chairman Newton Minow lifted a broadcast crowd off their seats, taking the frost off the wasteland with President LeRoy Collins lending a big assist at the joint session of State Broadcasters Assn. reps and news-pubaffairs conferees.

Collins gave an affectionate, hearty commendation to Minow

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MINOW MELLOW, PASTORE OUCH!

By JAY LEWIS

Washington, March 8.

It was hard to tell the players even with a program at times during the parley here of state broadcasters assn. prexies, dovetailing with a broadcasting editorializing conference.

It appeared that some of the top speakers got the wrong scripts and spoke lines meant for another during the sessions hosted by National Assn. of Broadcasters.

For an industry trying to pull itself together for purposes of jelling one, favorable public image, there was a lot of stepping on the other fellow's lines among the hierarchy of NAB itself.

But it was like a good smorgasbord with delegates of all political shares probably finding some opinion fare to suit their bias in the series of formal and informal talks by NAB staff execs headed by LeRoy Collins and featured outsiders, including Newton Minow, Senate Communications Chairman John Pastore (D-R. I.) and Edward R. Murrow USIA Director.

It was also like a masquerade party with the two top-billed speakers—Minow and Pastore—appearing to have swapped images for the sessions. Minow, whose relations with the broadcasters leaves something to be desired, gladdened the hearts of those attending a joint luncheon of both the editorial delegates and the state people.

Pastore, all fired up after seeing for the first time the ill-starred Fabian "Bus Stop" segment, leaned out at the industry in a way reminiscent of Minow's wasteland speech.

Pastore, although he has sounded off before during committee hearings about broadcast programming, is not famous for pushing reform, his explanation being he's a realist and tries to shape bills which won't go down to defeat.

Among the more notable clashes of opinion, although no malice aforethought intended by either, came with the appraisals of the Radio and TV Codes by Collins and Code Authority Director Robert Swezey. The former gave the impression the codes were going great guns, while latter appeared to be throwing his hands

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Swezey Says It's Time Industry 'Put Up or Shut Up' on Allegiance To Code; Sounds Despairing Note

Washington, March 6.

Heads of State Broadcasters Associations were given a gloomy appraisal of the way the radio and tv codes are working out from the Code Director himself. The despairing and disparaging attitude reflected by Robert Swezey's address to the state prexies confab stood out in stark contrast to the words of NAB president LeRoy Collins who talked in glowing terms of the sinews added to the Codes in the past year.

He made unkind thrusts at the state of programming which would make enviable the most vocal of the PTA critics—and warned that a showdown on the efficacy of self-regulation was just around the corner. Coming from a broadcast insider and spokesman, the criticism was a little staggering—and obviously was designed to transmit the urgency of the need to abide.

About the best Swezey could say of the so-called "new" code operation (he confessed there was really little new in it) was that it was "better than nothing."

(Swezey said this by way of a new version of an old gag in which one man asks another how his wife is and gets the reply "compared to what?" The new twist has the response "Better than nothing.")

The Code Director called for a "long cold look" at the new Code Authority he heads up, and proceeded to do this in these words:

"Is there actually a new purpose (in the Code operation) or is there just rather more lip service than formerly? Is there actually new energy, new skill and new financial support behind a new and sincere purpose? What else, if anything, is new about it?

"The principal new thing about the Code Authority and the reason for its establishment as such, is the awareness of Gov. Collins and various thoughtful people in the industry of the increased importance and virtual necessity for competent self-regulation . . .

"I think there are many of us operating in the Washington climate who have a rather definite feeling that the day of reckoning is fast approaching when Code-wise broadcasting will be asked very bluntly to 'put up or shut up.'

"For many years we have been making pious statements about our accomplishments in self-regulation and the adequacy of our voluntary codes to insure that we serve fully the requirement of the public interest."

Swezey then posed this query of the critics of programming: "How is it if your Codes are as good as you say . . . that such things as the quiz and payola scandals can occur . . . that so much of your programming, particularly that beamed to the child audience, is full of violence and brutality?"

These and other pointed questions should be studied by the industry "and the answers had better be credible," Swezey said.

The Code Director issued this warning: "The stupidest thing any person or industry can do is to kid itself. Your new Code Authority, so-called, is at the present time far from being the effective instrumentality that Gov. Collins and other far-sighted and intelligent people in the industry would like to see it become.

"Like the Codes themselves, it is a good beginning. It is heading in the right direction. It has great potential."

Swezey cited figures showing that only 32% of all stations in the radio industry subscribe to the code (55% of NAB's 1,155 AM members and 320 FM).

"Even if our entire membership conforms religiously to the spirit and letter of the Radio Code, such a substantial part of the industry is completely outside of the jurisdiction of self-regulation that it is virtually impossible for us to main-

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'Harvest of Shame'

Washington, March 6.

Senate Communications Subcommittee Chairman John Pastore (D-R. I.), transposing metaphors in what might as well be called the "vast waterfall" speech, likened television not to a desert but to cascading waters whose powers (for good) were largely going unharnessed.

Pastore's delivery and interpolation was laced with vitriol. And blame it on the Fabian "Bus Stop" segment which probably rates as the most chewed-out program in U. S. broadcasting since Orson Welles' Martian earth shot in the 30's.

The Senator, who has in the past been almost apologetic about watching tv at all, said of the Fabian caper:

"I looked at it and I haven't felt clean since. I still have the stench in my nose. . . (it is) the harvest of shame of the broadcast industry."

B'casters Alerted To Knockers Who Relish Headlines

Washington, March 6.

There's a trend on at Federal Communications Commission to snatch at headline material knocking the broadcast industry under the misapprehension it's in the public interest to do so.

John Couric, publicity chief for National Assn. of Broadcasters, told a session of State Broadcasters Association presidents here that they and their colleagues are "juicy targets for some hollers, bureaucrats and their press agents." In varying degrees, Couric said, newspapers and mags join the sport "with gay abandon."

At the FCC, he aid, there's an inclination to "equate the problem

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Of Snakes, Snails & Puppy Dog Tails

Washington, March 6.

There's no need to fear the New Frontier Federal Communications Commission or any other arm of Government—as long as broadcasters are doing a proper job in serving public and community needs. And this includes Newton Minow who isn't all snakes, and snails and puppy dog tails, like they say.

Gov. LeRoy Collins, president of National Assn. of Broadcasters, boasted that the industry "generally now enjoys exceptional fine relations" with the D.C. bureaucrats.

Opening annual meeting here of State Broadcasting Assn. presidents, Collins averred: "This does not always mean we get our way. But it does mean that we are welcomed with respect and our views are regarded as helpful."

In pushing the image of a mellow Minow, Collins noted that the FCC Chairman has made a big splash in the last year and has been the subject of harsh criticism from those industryites who've got wet. Referring to fears of creeping censorship, Collins declared:

"And yet in this very sensitive area the new Chairman has openly stated his agreement with us that the responsibility for broadcast programming lies with the broadcaster and with no one else, in government or out; and that so long as the broadcaster is doing a conscientious job of seeking out the needs of his community and striving to meet those needs he should have nothing to fear from FCC.

"Minow has extended to us an extraordinary amount of cooperation. He has openly lauded our NAB efforts and urged the cooperation of the whole industry with our Code programs. He meets with our staff members and committees when we seek his help.

"He speaks before our meeting when we invite him."

The former Florida Governor, who took over the top spot at NAB a couple of months before Minow entered the scene stressed that he didn't mean to say that the Assn. will let down its guard against government interference in the wrong places.

"It means simply," he explained, "we will not be provoked into reacting like flattered school girls on the one hand or like common scolds on the other."

Collins made a big point of what he described as the brighter public relations image NAB is projecting. He said:

"Just a year ago, some members of Congress and even the President of the U.S. were asking what the NAB was.

"They know now and I think so do a great many more Americans all over the country. But what is more significant, when they think of the NAB I believe they do so in favorable terms."

"People throughout the U.S. are coming to regard NAB not as some wholly self-centered special business interest, or a typical trade assn., but as an organization which, while serving the special needs of broadcasters, is also working in their interest."

Collins also touted highly the significance of the Code changes affected during his tenure.

"Revitalization of the Codes," he said, "was our greatest single contribution."

NAB has been essaying a campaign to put on a positive, aggressive image, Collins said, citing the outfit's effort to help the Senate Dodd Subcommittee find out whether tv is causing juvenile delinquency. "Such an effort we believe will assist in getting a matter like this out of the scapegoat-hunting area and into a constructive, helpful channel," he said.

Collins did take issue with Minow's position on the UHF problem—namely the suggestion that if more competition isn't forthcoming in tv via UHF, more regulation is in the works. He said:

"If he means additional competition or additional control, there is no argument. But if he means the tv industry must choose between more regulation or the kind of competition which has developed in the radio industry through almost unlimited issuance of radio frequencies in many markets, then he is posing not an alternative, but a dilemma, and a needless one, at that."

If Comr. Lee Will Listen, Chi FM Would Like a Crack at FCC Hearing

Chicago, March 6.

Are station employees entitled to toilet tissue and hot water? A group of five announcers who recently exited a suburban FM-er will attempt to interject these and other sanitation issues into weightier problems facing the Federal Communications Commission. They hope to bring the matter before Commissioner Robert E. Lee when he comes here March 19 for hearings on local tv, but it's doubtful that they'll get his ear. However, the attempt is indicative of the bitter feeling between the five former announcers at WXFM in Elmwood Park and the station's management.

The WXFM brouhaha started last November when the five employees petitioned management for a union election under the banner of Local 1220 of the International Brotherhood of Electrical Workers. It erupted into violence a few weeks ago when a picket and a friend of the general manager scuffled outside the station, and appears to be heading for a lengthy siege of recrimination and verbal sniping.

The issues are further complicated by the fact that WXFM failed to renew its license application in 1957 and has been the subject of FCC hearings in Washington since 1959, at which time another company applied for the channel. The applicant for the channel, Blue Island Radio, charged to the FCC that there had been an illegal transfer of the license to the present owner, Evelyn Schoonfield (a retired schoolteacher living in Detroit), and that she did not have the financial requirements or "requisite character qualifications," according to the petition. The hearings have been closed, but a decision is not expected for several months and the ousted employees want to reopen them to hear their gripes.

As per form, the five announcers and management view the hassle like the Indian blind men discussing the elephant. General manager Bob Victor says the men walked out and were not fired. Mike Murphy, representing the employees, claims that they were so harassed because of their attempts to organize that they were forced to leave. Murphy calls the station building (a converted two-car garage) a "filthy and dilapidated shack." Victor replies that the staff let it run down as part of their organizing scheme. (The employees called in the Elmwood Park health department and the Illinois Department of Labor a month ago and the two agencies cited the station for 13 violations of health and working conditions. These have been corrected, according to Victor). Alex Dreier devoted a WBKB news show to the WXFM situation, portraying the FM station's physical facilities. Victor protested that the coverage was "unfair" and asked for equal time, but withdrew the request on the advice of his attorney.

The station was restaffed immediately following the walkout and the National Labor Relations Board refused to hear the case under NLRB rules that a station must gross $100,000 before it comes under their jurisdiction. While the five employees' case would appear to be tenuous in this light, it's apparent that they are going to harass the station to the bitter end.

TV COM'L FESTIVAL JUNE 7 IN DALLAS

Dallas, March 6.

The third annual American TV Commercials Festival will be held June 7 at the Sheraton-Dallas Hotel. More than 1,000 entries of film and videotape television commercials are now being judged in the national competition, Lawrence E. DuPont, v.p. of Tracy-Locke Co., ad agency, has revealed.

The newly-formed Southwest Council of the festival and the Dallas Advertising League will stage an award luncheon, workshop and a showing of the outstanding tv commercials on June 7.

CBS-TV o&o Exchange

CBS-TV o&o's, for the fourth consecutive year, will exchange pubaffairs programming within the o&o structure. Starting date for the exchange programming is April 14.

The five series and the producing stations that will make up the '62 exchange are: "The American Musical Theatre," WCBS-TV, N.Y.; "The Touch of Fame," KNXT, Los Angeles; "Repertoire Theatre," WBBM-TV, Chicago; "Tootle," WCAU-TV, Philadelphia; and "Wildlife," KMOX-TV, St. Louis.

Italo TV Hikes Budget for Vidpix

Italian market for American tv exporters looks promising for 1962.

According to a bulletin from the Motion Picture Export Assn., RAI has raised its budget allocation for American product from $300,000 in '61 to $800,000 in '62.

This was RAI's budget allocation, according to the MPEA bulletin: $137,000 for telefilms already imported by RAI, to be shown during 1962; $193,000 for the acquisition in Italy, from American distributors, of feature films already dubbed into Italian, on condition that these films are at least four years old; and $500,000 for the purchase of American tv programs which have been recorded on film or vidtape. (This figure does not include news programs, for which funds will be allocated on an individual basis.)

The MPEA bulletin goes on to say that the number of tv sets now licensed in Italy has passed the 2,700,000 mark, represnting a small increase. Present coverage of the second program is 50%. Expansion of this coverage through repeater stations to 70% by the end of '62 is likely, the report adds.

Another point in the MPEA report is this: There has been no increase in the three hours nightly program on the second channel, nor is there any indication at present of any change in the "no commercials" policy.

Hanna-Barbera Quickie Cartoons to 7 Stations

Seven stations, including a New York outlet, signed for the 156 new five-minute cartoons being made by Hanna-Barbera.

Stanza, distribbed by Screen Gems and due for fall use, was sold to WPIX, N. Y.; WTTG, Washington; KPTV, Portland, Ore.; WTIC-TV, Hartford; WGAL-TV, Lancaster, Pa.; WOC-TV, Davenport, Ia.; and KOVR, Stockton, Calif.

Cartoons, divided into three groups of 52 each, are called "Touche Turtle," "Lippy the Lion" and "Wally Gator." SG says that it'll cost about $1,500,000 to make the new animations, breaking down to nearly $9,600 per spot.

WAGA-TV's 13th Anni

Atlanta, March 6.

WAGA-TV will celebrate its 13th year of telecasting March 8.

While WSB-TV (oldest tv station in south) got on air first, WAGA-TV, owned and operated by Storer Broadcasting Corp., helped develop this virgin territory from zero sets to the estimated million or more in this market at present.

WAGA-TV is Columbia Broadcasting System affiliate here and the connection has been a long one since Storer's WAGA-AM&FM was connected with that web for many years. (Storer sold his station a year ago to Plough, Inc., which changed call letters to WPLO.)

Third tv operation in Atlanta is that of WLW-A, o&o by Crosley Broadcasting Corp., and is tied up with American Broadcasting Co.

WBZ TV&AM Caps Major Laurels at Mass. UPI's Annual Awards Dinner

Boston, March 6.

WBZ-TV and Radio, the Westinghouse Hub outlets, took top honors for "Best TV News Story," "Best Radio News Story," "Best TV Documentary" of 1961, at the annual Awards Dinner of the United Press International Broadcasters Association of Mass. Wed. (28). WBZ Radio General Manager Paul O'Friel also received an editorial award.

The tv news story award was presented to the station, newsman Jim Jensen, cameraman Nat Whittemore and News Director Larry Pickard for a graphic report on an attempted suicide. The U.P.I.'s documentary award was for "Ballad For A City," a 30-minute film exploring all areas of urban redevelopment in Boston. The Radio news award went to newsman Mort Dean for his action in notifying police he had spotted a hunted killer, and for his newscast following the capture.

WBZ-TV General Manager James Allen accepted the awards, named in honor of the late Tom Phillips, onetime news director of WNEB, Worcester. Judges were Dick Cheverton of Grand Rapids, President of the National Association of Radio and Television News Directors; Sam Sharkey, NBC Night News Manager; and Paul Morency, President of WTIC, Hartford.

FCC 'Format' On Chi Hearing Pain In AFTRA's Neck

Chicago, March 6.

The Windy City chapter of American Federation of Television and Radio Artists, which had initated the petitioning for public hearings into broadcast practices in Chicago, is far from jubilant over the "informal inquiry" prescribed by the Federal Communications Commission for a March 19 start.

The talent union is dissatisfied with the FCC's format for the hearings for several reasons: (1) it had desired an investigation into one specific television station (WNBQ, and also its radio counterpart, WMAQ), not the city's five tv outlets; (2) it had definitely wanted the hearings to have a bearing on the license renewals of those stations, and the FCC had said the upcoming hearings would not affect licenses; and (3) it had hoped for formal hearings, wherein cross-examination were possible and wherein the Commission could exercise its full powers of subpoena.

As a result, AFTRA (Chicago) considers its petition to the FCC still unanswered. Sanford I. Wolff, attorney for the union, dispatched a letter to Commissioner Robert E. Lee, who's been tapped to conduct the hearings here a fortnight hence, stating in effect that he considered AFTRA's proposal for hearings and the FCC's format for inquiry into public opinion "two

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Ford Foundation Assist For Hub Educ'l Outlet

Boston, March 6.

The Ford Foundation offered Sunday (4) to match, dollar for dollar, any amount up to $500,000 for the reconstruction of Boston's educational tv and radio station, WGBH, WGBH-TV, which was destroyed by fire last October. The offer does not apply to the $700,000 which was raised so far through public donations.

If another $500,000 can be raised publicly, the Foundation will contribute a like amount, and the total will complete the building fund drive. The station said it already has $28,000 on hand as a credit toward the Ford Foundation offer. A total of 35,000 persons and organizations have already contributed amounts ranging from pennies to thousands of dollars. Originally, the fund drive goal was set at $1,500,000, but higher costs of construction and equipment made it necessary to add another $200,000 to that figure.

Nip Nippon Cowboy Hysteria

Tokyo, March 6.

A record airport turnout and immigration officials combined forces to prevent a trio of Yank cowboy actors from being greeted by their enthusiastic fans at their arrival on a 10-day promotional tour.

More than 5,000 teenagers turned up at Haneda International Airport to welcome Eric Fleming, Clint Easterwood and Paul Brinegar, stars of the "Rawhide" series, one of toprated in Japan. Airport officials said crowd was biggest in 10-year civilian history of Haneda.

Crowd threatened to get out of control during a lengthy wait while the actors, their Japan sponsors and immigration officials huddled over a visa snag. This was ultimately straightened out when the actors agreed to obtain commercial visas for their stage and tv appearances. They had arrived carrying tourist visas. Police breathed easier when it was decided that the trio be whisked to their hotel rather than attempt to greet their welcomers.

"Rawhide" (CBS) appears at 10 p.m. on Saturday nights here through key station Nippon Educational Television (NET) and is sponsored by Kotobukiya Co., makers of Suntory Whisky.

Overwhelming reception for the trio proves that hysteria still runs high here for Yank oater actors. Last year, Robert Fuller ("Laramie") and to a lesser degree, John Bromfield ("U.S. Marshall") were widely embraced during Japan visits.

WBBM Radio's Shomo Revives Chi Battle for Access to Council Meets

Chicago, March 6.

WBBM Radio used its own airwaves last week, by means of an editorial, to revive broadcast journalism's battle with the Chicago City Council for permanent free access to the council meetings. The issue came to the fore again, after nearly a year of dormancy, when a local alderman criticized the broadcast media for not presenting both sides of a school segregation issue. He said the stations had promised to be fair when they had appealed to the rules committee for admission in September, 1960.

E. H. Shomo, CBS veep and general manager of WBBM, broadcast an editorial twice last week denying that his station (for one) had been unfair in its treatment of both sides of the argument, and he stated further that even if one issue had been mistakenly mistreated "it would be small justification for withholding or qualifying the freedom on news coverage."

Shomo pointed out that there is no rule of the city council prohibiting broadcast coverage of its proceedings and, in fact, that Illinois laws require that all meetings of the city be public. He told his listening audience, "WBBM and all other radio and tv stations have every right to bring you the voices of the aldermen conducting the business of the citizens of Chicago."

After a longtime lockout from the city council meetings, the electronics newsmen partially won their case a little over a year ago. The procedure since then has been to apply for admittance to each meeting, and after a formal motion is made in the council and passed the broadcast equipment may be rolled in. The aldermen have not yet denied a request for radio-tv coverage, but Shomo, in his editorial, asked that the formal procedure be dispensed with and that broadcasting have free and permanent admission.

SG Settles Mex Strike

Mexico City, March 6.

The Screen Gems strike has been settled. Firm has agreed to a 10% wage boost, grants 30 days vacation; 14 days sick leave, life insurance, medical and medicinal costs and other fringe benefits.

Ramon Villarreal, head of Section 49 of the Union of Film Industry Workers expressed satisfaction with the new contract. Most probably same requirements will be agreed to by dubbing facilities here including Cinsa, Candiana, Tompkins, etc., with union also talking contract revision with these.

Irish TV 1st Year: $1,500,000 'Take'

In one of its first reports on Irish tv, Motion Picture Export Assn. says advertising revenues for the first year of Irish tv is expected to be about $1,500,000. Irish tv inaugurated its service on Dec. 31, 1961.

Although operated by a state company and partly financed by license fees, the new service also draws revenue from advertising. Peak ad periods are already booked far in advance; thus almost no advertising time is now left throughout 1962 for Friday nights between 7:30 and 10:30. It is estimated that about 35 to 40% of advertising bookings have originated in Britain. A striking feature of the demand for ad space is the number of bookings for car manufacturers, building societies and insurance companies, who do not advertise extensively on commercial tv in Britain.

The number of sets in use is also estimated to be substantially higher than the original forecast of 100,000. It is now thought that between 120,000 and 140,000 sets are currently in use in the Republic, almost all of them in the service area of the first transmitter on Kippure mountain near Dublin. This means that almost half of the homes within this serivce area already possess tv sets. By the end of '62, it is expected that between 160,000 and 200,000 sets will be in the Republic.

Canada in World War II As a Vidfilm Series

Ottawa, March 6.

National Film Board of Canada, after three years' plowing through miles of Canadian, U.S., British and captured enemy film, has completed "Canada and the Second World War." Series of 13-half-hours will be aired weekly on both CBC's English - language and French-language webs.

NFB plans by 1967, when Canada as a nation will be a century old, to have complete film coverage of her history from the time responsible government started, around 1850. Early history will be recreated.

FRYE EXITS REVUE FOR THEATRICALS

Hollywood, March 6.

Revue Studios producer William Frye, producer of its "Thriller" series, is leaving telefilm after 10 years, and is in negotiations with Revue and an Italian indie company regarding theatrical film production.

Frye has optioned two pix properties, plans to produce one in the U.S., one in Italy.

The producer commented "after 10 years in tv, I would like to have a change of pace. The compromises one has to make are not as good as they could be, as far as I am concerned. The time is limited, and you have to please all of the people."

He is winding his 27th "Thriller" in 10 months, the equivalent of 12-14 films, he said. Frye's option with Revue is up in mid-June. Prior to joining Revue seven years ago, he produced "Halls of Ivy," and was an associate producer of "Four Star Playhouse," when Four Star was formed by Dick Powell, Charles Boyer and Don Sharpe.

TOP SYNDIE STAPLE: FEATURES

Hard Times Fall on 20th-TV

Hollywood, March 6.

Fox Western studio, the 20th-Fox lot devoted entirely to telefilm production, has been virtually closed, with many employes receiving their dismissals. In addition, there is every indication that more pink-slips will be given tv employes at the studio's home base in Westwood in the next two weeks.

The shuttering at Fox Western stems from cancellations of one series and the windup of production on two others. The studio has a bleak vidfilm outlook following axings of its "Bus Stop" and Adventures in Paradise" shows, and a not optimistic future for its "Margie" and "Follow the Sun" series. Only renewal to date is for its "Dobie Gillis" show.

Fox Western now has a skeleton staff consisting of maintenance workers, some secretaries, exec staff of "Gillis" and "Bus Stop" producer Robert Blees ,now wrapping up loose ends on that series.

Some back-lot workers moved to the Westwood lot, but production on a pilot ended there last week, and on it's "Follow the Sun" series this week.

"Bus Stop" exec producer Roy Huggins is on a vacation; his contract is up in October. "Paradise" producer Art Wallace is working on a "Follow the Sun" seg, and producer Gene Levitt is unassigned.

The downbeat picture at 20th is not aided by the fact there has been less pilot activity than was originally planned. It's expected that when tv production comes to a seasonal end this week, there will be personnel dismissals on a widespread scale.

Frisco KPIX's $200,000 Splurge For 122 Hours of Public Service

San Francisco, March 6.

Westinghouse's owned-and-operated Frisco tv station, KPIX, has embarked on a pioneering public service effort which for scope and size of financial commitment has never been matched among Northern California commercial stations.

This public service effort has two unusual facets:

1) It consists of more than a dozen different series, to which 122 broadcast hours have been allocated through 1962, all unified and integrated under a single, overall theme;

2) KPIX General Manager Louis Simon says that "very conservatively a little over $200,000" of the station's total annual budget has been allocated to these public service shows, and station program manager Ray Hubbard notes that this is "three times bigger than any previous (public service) budget" and far and away the largest of any Northern California tv station's pubservice budget.

For a station whose 1961 net probably ran between $1,500,000 and $2,000,000, this is a considerable commitment—especially since none of the shows, including those in prime time, has yet been sold. Hubbard, however, says that there has been "very good client reaction" and that "about three quarters" of the allotted pubservice time is for sale—KPIX obviously hopes and plans to recoup some of its outlay.

Unifying theme running through all the shows is what KPIX calls "A Community of Strangers."

The Idea is this:

1) Frisco Bay Area, consisting

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SG's 22 Entries On Brazilian TV

Screen Gems closed four more sales in Brazil this week to give the distrib a total of 22 programs on video this year in this largest South American nation. Latest deals were for "Shannon," "Rescue 8," "Top Cat" and "Quick Draw McGraw."

Lloyd Burns, SG veep over international operations, just returned from a two-week sales junket to that country and to Venezuela, although the legwork on this succession of Brazilian pacts was done previously by Helios Alvarez, company's man there, and by Latin American supervisor Harold Winston.

Except for one, all 22 Screen Gem stanzas, either now on the air or due for preeming soon, are half-hours, the exception being the hourlong "Shirley Temple Storybook" skein. All the series were dubbed in Portuguese in Sao Paulo.

(It's reported that Brazil now has almost 2,000,000 tv sets in 13 markets.)

GOVERNOR AXED; 'TOO POLITICAL'

Carson City, March 6.

KPTL cancelled Nevada Gov. Grant Sawyer's "Executive Reports" last week because they were considered "political."

Cancellation by station manager Bob Rigler followed close on Republican charges that the Democratic governor's "Reports To The People" amounted to free reelection campaigning and that GOP candidates would demand equal time.

But the governor, who has not yet said whether or not he'll seek reelection, denied his reports were political and added they were just "one phase of the state's public informaton program designed to bring government closer to the people."

Toronto-Based Fermac's Major Production Bid

Toronto, March 6.

Fermac Graphic Industries, Toronto based firm entering vidfilm and feature production, has a number of projects under way. Under the banner of Fermac Film Productions, a subsid, it has obtained tv rights to the King Features strip "Johnny Hazard."

Ferma (Commonwealth) Ltd., another division of Fermac Graphic Industries, Ltd., has completed shooting a 30-minute film adapted from a Guy de Maupassant short story, titled "The Madman." The episode will be used as a pilot for a projected series of classic "horror" tales and part of a de Maupassant trilogy designed as a 90-minute feature for theatrical exhibition.

William (Bill) Smith has been named v.p. in charge of new projects for Fermac Films. Smith is now in Hollywood on a quest for both feature and tv film properties for production either in the U.S. or Toronto. Smith, a vet trade newsman, was most recently a talent coordinator for Westinghouse Broadcasting.

Triggering Fermac's ambitious plans is the Canadian ruling that as of April 1, 55% of all programming content on Canadian stations must be Canadian productions. A certain amount of credit towards this 55% is granted if the production emanates, creatively or physically, anywhere within the British Commonwealth. In another direction, Fermac said it has negotiated

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CINEMATICS HELP KEEPS BIZ ALIVE

Features on tv has become the healthy staple of the syndication biz. Other branches of the biz, from half-hour vidfilm series to five-minute catroons, ride the cycle of fortune and misfortune. Features, though, go on and on.

The upward spiral is underscored by the pix slots on stations across the country. In the face of a dwindling supply, despite upward costs in most markets for product, stations are retaining their cinematic slots. The reason, in most cases, is simple: the good pix draw audiences, which in turn, draw those spot commercials, maddening to the viewer, but essential to the operation of the station.

Shifting the "Movies Are Better Than Ever" slogan to the tv medium, even the networks are caught up in the whirl. First it was NBC-TV, with its "Saturday Night Movie," which returns next season, even though ratings leave much to be desired. Again NBC-TV will utilize 20th-Fox post-'48 product.

ABC-TV now also is entering the network pix race. ABC-TV will have a Sunday night movie in the spring for a pre-September run. Web bought the small United Artists Associated package for its pix showcase. If it proves a rating click, ABC-TV's Sunday night movie may be around next season, too.

CBS-TV, whose o&o's have a heavy investment in pix, as a network is staying out of the cinematic field.

ABC-TV joining NBC-TV in once-a-week telecasting of pix has been met with mixed feelings in the trade. Some station operators, along with a few of the syndicators, argue that the pix programming slotted on the two webs isn't at all needed by the affils. On their own, affils can and do pick up cinematics of equal, if not better quality. Who needs a web for cinematic programming? is the question asked. There's also a competitive factor involved. If the two webs continue to program cinematics, the stations, as a group, will be deprived of first-run pix product, in a situation marked by a dwindling supply.

Factor of a dwindling supply has been one of the causes for the rising costs of pix programming to most stations. In New York for example, WCBS-TV paid a record price for the latest Warner Bros. bundle being marketed by Seven Arts Associated. Price tag per film worked out at about $25,000. It was a $1,000,000-plus deal for 41 post-'48 WB releases.

On the Coast, Metro TV scored a $1,000,000 deal with KTTV of Los Angeles on its two post-'48 packages, totaling 60 pix. KTTV, only about five years ago, bought the entire Metro library of over 700 pix for $4,000,000. Latter deal worked out to about $5,700 per pic. The more recent deal, involving Metro's post-'48's, works out to about $16,600 per pic. Initial

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HEROLD'S DENVER EXIT FOR BERTH IN HAWAII

Denver, March 6.

Joe Herold, vice president and general manager of KBTV, and KBTR Radio, both ABC affiliates, has resigned to assumed similar duties with the Hawaiian Broadcasting Co., which operates KGMB-AM1TV, the islands' CBS outlet. His resignation is effective March 16. He will represent the Hawaiian broadcasting stations at the NAB convention in April before leaving the mainland.

The two stations, plus the Honolulu Star-Bulletin, recently were purchased for 5.5 million plus by an Hawaiian syndiacte composed of six Island businessmen.

A veteran broadcaster, Herold helped put Channel 9 on the air in 1952.

Saperstein Jumpin' With New UPA Entries; Even a Mink-Lined Show

Hollywood, March 6.

United Productions of America will make 130 five-min. general science pix for tv syndication under title of "Professor Who," asserts prexy Henry (Hank) Saperstein. "Prof. Who" will be a wise old owl. Pilot already has been in can and sales force of Television Personalities, Inc., Saperstein's company which sold $4,500,000 "Magoo" and "Dick Tracy" shows last year, is out selling latest cartoon.

Additionally, Saperstein has a new tv panel show in the making. It's called "Cross Word Puzzle," to originate live from here, starting in fall. It's being taped, to be sold to a net, and will have no emcee.

UPA topper says he's spending $100,000 for special electric board for game and expects it in a month. It will be 16 x 16 with all letters of alphabet as part of the game. It will be operated by button control.

Reynolds Metals has renewed for "All Star Golf" series for sixth year on NBC, says Saperstein. New series of 26 hour shows in color begins in October. He's also sold "Golf Championship of U.S.A." to NBC for airing in mid-April. It's 90 mins. in b & w.

At the moment "UPA Cartoon Show" starring Fran Allison, 26 half-hour shows, are in can and sponsors are being lined up. A national sponsor is aim, to be set when show is sold locally.

UPA is now half way with "Gay Purr-ee" for Warner Bros. It's first feature cartoon since Saperstein, son of late Chi exhib Aaron Saperstein, took over from Steve Bosustou as head of UPA.

Warner sales topper Ben Kalmenson is trying to cinch Radio City Music Hall Xmas date. Pic will be fini in October when print goes to Gotham for Russ Downing and M.H. staff viewing and approval.

Also in the works are three tv specials, live. One, a dramatic anthology, will be made here in three half-hour segs. Other two will be filmed in France, to cost $200,000 to $250,000 each. One French show will encompass big night clubs, second show will center around a Paris annual event that's taken place for 30 years.

Feeling he wants to veer from "message" and "sick" pix, Saperstein will produce "The Mink Coat," based on his own idea for

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WBBM's Saigon Scoop

Chicago, March 6.

By an unusual coincidence, WBBM-TV got a newsfilm exclusive on the bombing at the palace in Saigon, South Vietnam last week. The station had sent its foreign editor, Carter Davidson, and a small film unit, on a tour of Southeast Asia to produce a series of special documentaries on the trouble spots. Davidson and the crew were in a hotel room looking out at the palace when the bombing occurred.

Just happened that the cameraman had his camera loaded and close at hand, and he was able to catch one of the bombs hitting by aiming out the window. The film was flown back to the station and arrived just in time for Fahey Flynn's 10 p.m. newscast two nights later.

New UA Batch Of Post-'50s In Ezzes' Expansion

As part of its threefold expansion program, United Artists Associated is planning the release of a new package of 30 United Artists features, all post-'50's.

UAA exec v.p. Erwin H. Ezzes says the expansion program involves personnel and distribution facilities, as well as product. Additions in sales personnel in the east and on the Coast is forecast by Ezzes. He reports sales have risen 40% in the first two months of this year over the same period of 1961.

UAA has combined its shipping and inspection departments with those of its sister company, Ziv-UA, in Cincinnati. As a result, Ezzes claims the largest service facility in the industry. Both UAA and Ziv-UA are subsids of United Artists.

UAA topper took exception to the policy of some station managements whose approach to pix buying is strictly "satisfying the acountants." He referred to situations of stations flatly refusing to buy added feature product until pix inventories are written off. Adding small groups of new pix to the inventory, he maintains, "salts station libraries and enables outlets to get more mileage out of current inventories." He saw little sense in "satisfying the accountants, but losing programming impact." Fortunately, he indicated, most stations follow the reverse policy, underscoring the need of

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GOIT EXITS 20TH-TV; WON'T BE REPLACED

Charles W. Goit, 20th Century-Fox Television's syndication manager, has resigned.

Before coming to Fox, Goit was, for a number of years, national sales director of Television Programs of America and also for Independent Television Corp. when the latter company absorbed TPA. His vacated post at 20th-Fox will not be filled.

Most recently at Fox he negotiated the sale of reruns of "Hong Kong" and "Five Fingers" to the ABC o&o's, the deal marking the first collective buy for the ABC-TV o&o's. Years back, he made one of the first multi-market rerun deals for a sponsor. On behalf of Kent cigarets, he sold to Peter Levathes who was then head of the Media Department at Young & Rubicam, what's claimed to be the first multi-market rerun deals called "Kent Theatre."

While at TPA, he sold "Fury" to General Foods, and "Captain Gallant" to H. J. Heinz.

TV Acad: Meet Me in St. Louis

Harry Ackerman, Peter Cott and Alex Dreier are heading for St. Louis where tomorrow (Thurs.) they're going to meet with a group of local tv figures on the establishment of a permanent TV Academy chapter in that city.

Ackerman, past prexy of the national Academy of TV Arts & Sciences; Cott, the Academy's national exec director, and Dreier, prexy of ATAS' Chicago body, will meet the leaders of a St. Louis tv group said already to number about 200. Heading the St. Louis negotiators is Mark Russell, of KMOX-TV who is also prexy pro tem of the chapter there.

Ackerman will be coming from the Coast, Cott from New York and Dreier from Chicago, thus geographically repping the three major ATAS areas so far.

'Intertel' Series Distrib Rights to Fremantle

Fremantle International has acquired distribution rights to "Intertel" in South America.

"Intertel" is the pubaffairs series which has producing partners around the world. In the U.S., Westinghouse and National Educational Network are the producing team. Other segments are produced by partners in England, Canada and Australia.

Top new comedy next season?

(with a little bit of luck!)

A very American branch of a very Scotch clan inherits a very rare heirloom.

And the butler who goes with it.

One Stanley Holloway, that is. *Our Man Higgins.*

What happens thereafter can best be described as a riotous replay of the American Revolution—won, this time, by the British.

And bound to win, we'd venture to say, laughs by the millions.

And ratings to match.

Our Man Higgins is slotted in on Wednesday night, 9:30 P.M. Fits nicely into the new lineup—along with *Wagon Train, Going My Way* and *Naked City.*

Looks like another solid ABC-TV night.

COMING UP ON ABC-TV: STANLEY HOLLOWAY IN "OUR MAN HIGGINS."

TV Networks in Terrif Single-Day Coverage of Glenn & Air Disaster Even With Intramural Squabbling

By ART WOODSTONE

Regardless of what some people think, the tv networks can't seem to cover a major news event without squabbling with each other somewhere along the line, even just a little bit. Squabbling aside, though, they can clearly cover a major news event—even two major news events at the same time.

The bickering occurred again last week during the coverage of John H. Glenn's "homecoming" festivities and the simultaneous crash at Idlewild. But the biggest fight was not the one with each other, but the one with themselves, over how to handle the complexities of joy and tragedy at the same time. The tv networks, ABC, CBS and NBC, pretty much won the second battle.

The fatal crash of that Boeing 707 Jet on Thursday (1) was a powerful news story, one that the webs neither could—nor would—ignore in favor of the series of parade routes and charming, if mildly redundant speeches. Not only was most of tv network equipment already tied up for the Glenn parade up New York City's main thoroughfares, which presented a frightening problem in logistics even before the crash occurred at Idlewild, but so much of the networks' mental orientation was geared to a pleasant, if potentially frenetic, day of trying to get most of what was happening among 4,000,000 onlookers and participants in the ode to astronauts.

Intermixing of Events

The shift was sharp, but it was also schizophrenic. The loss of 95 crewmen and passengers on a flight to Los Angeles was tragic, the feting of Glenn a joy. Yet though the atmosphere was entirely different for the two stories, one thing that may have helped the tv networks and tv indies make frequent transitions between them and still keep from being too awkward, was that the seemingly disparate events had a lot in common: The obvious is that they were in extremely close geographic proximity, the one at Idlewild, the other at nearby LaGuardia airport and the mainstems of Manhattan. Also, both were the results of areonautics, the one an enigmatic failure in the face of overwhelmingly favorable odds on passenger flight safety, the other a heartwarming success in the face of new attacks on the untried skies beyond the stratosphere.

If there was a visible failure by the tv networks on Thursday, it was not any technical inability to intermix two major news events. It was, as some now say, the failure to verbalize the similarity that both events resulted from making man airborne.

Even without the words, however, this bitter irony got across to the audience in pictures. The juxtaposition might not have been intended as dramatic, but it was impossible to ignore the contrast between rescuers gorily fishing dead passengers out of the drink and the scene of a street drowning in confetti and well-wishers.

"If you asked me two months ago to present a hypothetical problem where we'd have to do two such stories at once, I'd have said, it was impossible to do right." This is what a network said. On Friday (2), the day after the double yarn, he added, "But we did it."

They did do it, too, whatever the faults. Sometimes the pictorial stress was wrong, like the time the tv cameras trained themselves on a mass of midday munchers at the Waldorf waiting for the speeches to begin. The cameras should rightly have been trained on the water off that Idlewild landing strip. It's true that at about 1:30 p.m., nothing much could be seen of the rescue operations. It was a moribund swampland. If something could be seen, it might not have been much better; the view would have turned from moribund to morbid. Either way, however, what occurred at Idlewild, unfortunately, had become a more pressing story; people wanted to know—and had a right to know—whatever details were then available, and, at worst, there was no harm in repeating these details.

But such videonic failure was minor. The webs got the first Idlewild pictures no more than 88 minutes after the crash occurred. That was due mainly to a stroke of luck, and this is what led to the latest inter-network squabble. NBC News, on its own, had sent a camera, mounted on a limousine, out to Queens early that Thursday morning for some supplementary pictures on Glenn's arrival. The limousine never got near Glenn. It was diverted to the crash by NBC, which felt that because the car was not part of the prearranged Glenn pool it should have been exclusively NBC's to use. CBS got wind of the deal, called NBC and warned, as CBS tells it, that it would have to withdraw its "flash unit," another mobile tv affair, from the Glenn parade route unless NBC made the 707 coverage available to everybody. Since NBC was also depending on the CBS remote unit at the parade site, it had no alternative but to make the pictures available to CBS and, automatically, to ABC.

In turn, then CBS did so something to upset NBC. CBS had quickly issued orders to a standby news crew to hop a helicopter and whiz out to Idlewild for some airborne pictures of the crash. It didn't tell NBC, but perhaps the same grapevine that told CBS of NBC's limousine told NBC of CBS' helicopter. NBC immediately insisted that if it was going to pool the limousine, then CBS would have to pool the helicopter. CBS did. (All the networks later felt that it was unfortunate, of course, that the helicopter was waved away from the crash scene and thus never got any pictures.)

More fighting: Sensitive as they are, the networks were at each other over crediting the remotes supplied by the limousine. ABC, which recently made such a big point of crediting CBS' origination of the White House tour, somehow issued a statement boasting of a "pooled" remote from Idlewild. NBC took exception and ABC then promised to correct this statement and properly acknowledge NBC. So it went.

For all the muddling and misgivings, the tv networks really showed their capability of covering the news. It was a phenomenal feat, intricacies of which must have escaped the majority of lay viewers.

Pre-Pilkington Days Finds BBC Allergic To Any Criticisms

London, March 6.

With just a few weeks to go before the Pilkington Committee report on broadcasting is made known, BBC-TV has become uncharacteristically sensitive to criticism. And, even more out of line, Corporation toppers have given personal replies, to charges which hitherto would have gone unanswered.

First instance came when Stuart Hood, BBC-TV program controller, wrote a lengthy denial to a knocking thinkpiece in the national Daily Mirror. Charges like "BB-TV's $30,000,000 tv center is a movie mausoleum" were taken up on a serious plane. Now, Corporation chief Hugh Carleton Greene has followed suit. He granted one of his infrequent press interviews to the Daily Mail which ran a stinging story on the lines that BBC-TV had followed its rival, the commercial web, into "a dustbowl of cobwebbed mediocrity."

In an effort to set the record straight, Greene was reported as saying: "We've accepted the challenge of ITV and I think we're meeting it successfully and not on their own ground but by doing it better. I wouldn't want to meet them by coming down to their level—that would be destruction for the BBC."

History-While-You-Wait

The NBC Affiliates Board of Delegates (comprising operators from the key affiliates stations) were given a first-hand glimpse of how NBC News history-while-you-wait segments are pulled off.

Affils were assembled in the NBC board room in New York for their seasonal updating of what's going on at the network when word was flashed of the American Airlines disaster at Idlewild Airport. Exactly one hour and 28 minutes later they were witnessing on-the-air scenes from the NBC remote vehicle.

NBC prez and news chief Bill McAndrew said nothing; just sat there gloating.

Air Crash Accents Radio Flexibility On Instant News

Radio, which ordinarily at best can be firstest with the leastest under circumstances like New York City's astronaut gala last week, got a clear jump on sister video by the sudden, ironic and tragic dichotomy of the day's big news.

Bulletins on the crash of the American Airline's 707 jet at Idlewild airport, moments before orbiter Col. John Glenn was slated to land at LaGuardia to launch the day's festivities, went out on the press wires at about 10:07 a.m. The flashes were aired at about 10:16. RKO General's WOR was broadcasting a helicopter eye-witness report from the crash area by 10:39.

WOR's copter, borrowed from WPEN, Philadelphia, for pooled coverage of astronaut events, was the only unofficial craft allowed over the scene (including a tv network pool copter that was turned back). Aboard was the station's nighttime offbeat spieler Gene Shepherd, who was able to give a reasoned and graphic firsthand report that wisely left the dramatics to the situation itself. He was able to accurately surmise the nature of the crash, predict the death toll of 95 well before the report was actually in and describe the rescue operation as it got under way.

Even as Shepherd described the official shooing of the Daily News plane, a voice busted into the remote with, "Is there any way of reaching this by automobile? Where would we go if I dispatch a reporter? Can you tell me that?" Whoever it was, he would have done well to tune in WOR.

The WOR luck and quick thinking which dispatched the copter from the Manhattan port to Idlewild instead of LaGuardia held for the rest of the morning. Early deejay John Gambling, enroute home on Long Island, was tuned into his own station and drove to the scene. He was early enough to move in close with ambulanes and other rescue vehicles. From a phone a couple of miles away, the announcer turned in a report under questioning of John Scott in the Manhattan studios that was easily the best from on the scene caught in a morning's scan.

The Shepherd and Gambling reports were fed to 20 stations and tapes have since been forwarded per request to the BBC and Perth, Australia.

WMCA Also Moves Fast

Another indie, WMCA, moved quickly and had a mobile at the crash for coverage that went out to 27 stations throughout the country. Radio Press International, WMCA's sister news service with about 100 subscribers in the U.S. and Canada, managed an eye-witness report of the crash.

Some of the other stations kept abreast of the split news, but were less successful with remotes from the scene. In at least two instances, radio men from the scene had nothing to offer but info that had already been aired. aired.

Virtually all the major stations cutaway from the crash as the parade and City Hall festivities got under way for Glenn and entourage. Any emphasis on the shocking split in news had been aired. The contrast was dramatic enough in itself. A disk jockey

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Who, Me?

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available kilocycles, with no regard for the need or ability of the area to support any more stations.

Thus, the battle for survival brings on the station manager who is essentially a salesman. He brings in the lettuce with anything that can be peddled. He has no concept of the future except today's gross billings. He is a hot hound on the sniff of more biz . . . and he knows or cares nothing about some of broadcasting's responsibilities, and has no concept for the imagination of a program director who takes his work seriously. This is the type which produced "panic radio" (i.e., "contemporary," "modern," etc.). This same type has been found in other entertainment industries and the whole thinking is oriented around the box office gross . . . no matter what the product.

The rating evil is now at the stage where it has reached the halls of Washington to get a remedy. Its misuse and evil tyranny is so widespread that the public can no longer trust the buyer of the rating service to use it intelligently, and it is to be hoped that the practice can be relegated to the same school of applied research as the old tea leaves readers, Gypsy fortune tellers, and cloudy crystal ball gazers. In fact, your own issue this week of VARIETY headlines the oncoming fate of network borderline shows now that the new Nielsens are out!

As for station owners who never listen to their stations . . . well, a lot of things would be different if the FCC required them to be tied to a chair for the first Monday in each month and absorb 12 to 18 hours of their output.

Next, let me suggest you do a series on FM in the big cities, and see what it is offering as relief for the refugees from AM and tv excesses.

Anyway . . . thanks for some enjoyable reading.

S. A. Cisler
President, (WLVL, Louisville)

Only One Augusta
Augusta.

Editor, VARIETY:

Imagine my surprise and joy at reading your article entitled "Radio: Variation on a Cliche." I enjoyed the article especially the mention of WAUG, however I would appreciate it very much if you would please give Augusta back to Georgia.

I think on one occasion a writer placed the Master's Golf Tournament in Atlanta, and another put Augusta in Florida when the Ex-President made his frequent trips down here to play golf. There are lots of Augustas in the United States, but only one Augusta, Georgia.

J. L. Solomon
General Manager,
(WAUG, Augusta)

Other Problems, Too
Kansas City.

Editor, VARIETY:

Realizing the extent of VARIETY's readership in the broadcasting industry, I cannot help but wonder if the article in the February 14 edition ("Rip, Read, Wax") was not a deliberate attempt to provoke controversy. If this were the case, I imagine it has succeeded, and if so, the article has served some small purpose. On the other hand, if this is to be regarded as a serious appraisal of the state of radio today, I regard it as an affront to the dedicated people in the industry, distinguished only by the writer's acerbity in the display of his ignorance.

As an employee of the kind of station for which you make very little exception—I'm on WDAF in Kansas City—I should like to point out the gaping holes in his oversimplification of the present patterns of radio programming.

Let me state at the outset, that I am quite willing to concede that your remarks do, indeed, apply to a disturbingly large percentage of the radio operations across the country. However, the extent to which the generalization is carried is totally unfair to the people in radio who have succeeded in bringing to the medium more diversity than you seem willing to credit.

If VARIETY needs more comment on today's radio, it really needs neither acid generalizations nor my rebuttal on behalf of the medium's finer facets. It needs recognition of the merits of this most personal of mass communications media, and discussion of it's problems without removing them from perspective.

We who labor in radio and love it, would like very much some well-considered opinions on the output of a station in relation to such all-too-common problems as:

Overloaded markets, vs. the stagnation of too little competition.

The salesman who inherits a management chair, and suddenly becomes a programming authority.

The programming authority in the same position, vis a vis the sales effort.

Are the kilocycles overcrowded with small-town stations whose identity is maintained only by virtue of the station ID?

What's the success formula for the small-town station in building local listenership and sales?

Where suburban radio?

Can news make money in the medium markets?

Is there a fresh way to make sports on radio more attractive?

What's the excuse of the station manager who can place before a microphone a misplaced grocery clerk, pay him $50 a week and call the result entertainment?

Or, what's the excuse of the station manager who can place before a microphone a misplaced grocery clerk, pay him $400 a week and call it entertainment?

And, perhaps a programming forum with some fresh viewpoints. I'd be delighted to see the above questions passed around the country to people who have the right to consider themselves knowledgeable on these topics.

Lee Rodgers
(WDAF Radio, Kansas City, Mo.)

It's The Other Guy
Chicago.

Editor, VARIETY:

I am sorry that while monitoring Chicago radio stations for your article, you evidently missed WBBM. You missed hearing the wonderful, spontaneous fun and music which add up to 35 hours of live musical programming each week. You missed hearing the three female vocalists, five male vocalists, dozens of musicians, and various masters of ceremony who make up "The Live One"—WBBM Radio . . .

Your article, as far as Chicago is concerned, seems to be quite accurate. The city seems to be filled with "Top 40" and "Big Beat" radio stations. In fact, as the enclosed album says, "There Is Only One—The Live One," WBBM Radio.

Paul Lazzaro
(WBBM Radio, Chicago)

A Long, Cold Winter
Minneapolis.

Editor, VARIETY:

Couldn't resist taking the typewriter in hand after reading your radio cliche piece. Unfortunately, what you reported is so true of too damn many stations in this country. Fact is, my boss gave a speech in Chicago last month in which he stated if he were a time buyer he wouldn't spend a nickel on at least half the radio stations in this country.

However, I find it hard to believe you couldn't find anything good to say. Somewhere along the line, particularly at night, you could have been able to pick up WCCO.

Otherwise, it's been a long, cold winter.

Clayton Karpman
(WCCO Radio, Minneapolis)

Paterson, N. J.

Editor, VARIETY:

Bravo and thank you. WPAT's sweet segued music goes on unvaried by any cliches.

David Gordon
(Music Director, WPAT)

B-M's CBS Buys

Bristol-Myers has bought 41 minutes in a roster of CBS-TV nighttime shows.

Minute buys of Bristol-Myers include, "Checkmate," "Eyewitness," "Password," "Pete & Gladys," "Twilight Zone," and "I've Got A Secret."

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

BOSTON

STATIONS: WBZ, WHDH, WNAC. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Perry Mason (Sat. 7:30-8:30)	WHDH	43	1. Tightrope (Sat. 7:00)	WNAC	Screen Gems	18	42	Lock-Up	WHDH	13
2. Hazel (Thurs. 9:30-10:00)	WBZ	35	2. Huckleberry Hound (Thurs. 6:30)	WNAC	Screen Gems	18	44	News; Weather		
3. Alfred Hitchcock (Tues. 8:30-9:00)	WBZ	33						Huntley-Brinkley	WBZ	18
3. Dr. Kildare (Thurs. 8:30-9:30)	WBZ	33	2. Best of Groucho (Thurs. 7:30)	WBZ	NBC Films	17	36	Frontier Circus	WHDH	17
4. Sing Along (Thurs. 10:00-11:00)	WBZ	32	2. Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	17	40	Slade; Underwater	WBZ	13
5. Dick Powell (Tues. 9:00-10:00)	WBZ	30	2. Texas Ranger (Mon. 7:00)	WNAC	Screen Gems	17	40	Movie 4	WBZ	13
6. Hope; Disney (Sun. 7:30-8:30)	WBZ	29	2. Whirlybirds (Fri. 7:00)	WNAC	CBS Films	17	40	Brave Stallion	WBZ	16
6. Int'l. Showtime (Fri. 7:30-8:30)	WBZ	29	2. Brave Stallion (Fri. 7:00)	WBZ	ITC	16	37	Whirlybirds	WNAC	17
6. Naked City (Wed. 10:00-11:00)	WNAC	29	3. Highway Patrol (Thurs. 8:00)	WBZ	Ziv-UA	16	29	Donna Reed	WNAC	21
6. Price Is Right (Mon. 8:30-9:00)	WBZ	29	3. Quick Draw McGraw (Mon. 6:30)	WNAC	Screen Gems	16	34	News; Weather		
								Huntley-Brinkley	WBZ	21
			3. Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	16	44	News; Sports; Wea.		
								CBS News	WHDH	10
			3. Yogi Bear (Fri. 6:30)	WNAC	Screen Gems	16	38	News; Weather		
								Huntley-Brinkley	WBZ	20

FAIRBANKS, ALASKA

STATIONS: KFAR, KTVF. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Perry Mason (Sat. 7:00-8:00)	KTVF	54	1. Huckleberry Hound; Quick Draw (Fri. 7:00)	KFAR	Screen Gems	35	53	Rawhide	KTVF	31
2. Ben Casey (Wed. 9:30-10:30)	KFAR	51	2. Bugs Bunny (Mon. 5:30)	KFAR	UAA	30	83	College of The Air	KTVF	6
3. Disney's World (Sun. 7:00-8:00)	KFAR	50	3. Third Man (Tues. 10:00)	KFAR	NTA	28	52	Moore; Where We Stand	KTVF	26
4. 77 Sunset Strip (Mon. 8:30-9:30)	WFAR	49	4. Backus; Checkmate; Film (Wed. 8:00)	KTVF	NBC Films	27	39	Real McCoys	KFAR	43
5. Wagon Train (Wed. 7:00-8:00)	KFAR	48	5. Texas Rangers; Wells Fargo (Thurs. 10:00; Sat. 6:00)	KTVF	Screen Gems	22	52	Cains 100	KFAR	57
6. Have Gun, Will Travel (Sat. 9:00-9:30)	KTVF	47						Big Mac	KFAR	10
7. Int'l. Showtime (Sun. 6:00-7:00)	KFAR	46	5. Tightrope (Fri. 10:00)	KTVF	Screen Gems	22	38	Dr. Kildare	KFAR	36
8. My Three Sons (Thurs. 8:00-8:30)	KFAR	45	6. Death Valley Days (Fri. 5:00)	KTVF	U.S. Borax	21	100	No Competition		
8. Untouchables (Tues. 9:00-10:00)	KFAR	45	7. Champ Bowling (Sun. 6:00)	KTVF	Schwimmer	15	25	International Showtime	KFAR	46
9. Ozzie & Harriet (Sun. 8:00-8:30)	KFAR	44	8. Jim Bowie; Bowling (Wed. 5:00; Fri. 11:00)	KTVF	ABC Films	13	57	News; Weather	KFAR	22
								Northward Theatre	KFAR	18
			8. Shannon; Deputy (Tues. 7:00)	KTVF	Screen Gems	13	25	Follow The Sun	KFAR	40

HARRISBURG-LANC-LEBANON-YORK

STATIONS: WGAL, WHP, WTPA, WSBA, WLYH. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Perry Mason (Sat. 7:30-8:30)	WGAL	41	1. Sea Hunt (Thurs. 7:00)	WGAL	Ziv-UA	26	63	Hour of Stars	WTPA	7
1. Wagon Train (Wed. 7:30-8:30)	WGAL	41	2. Ripcord (Tues. 7:00)	WGAL	Ziv-UA	24	57	Hour of Stars	WTPA	8
2. Sing Along (Thurs. 10:00-11:00)	WGAL	38	3. Death Valley Days (Fri. 7:00)	WGAL	U.S. Borax	19	53	Hour of Stars	WTPA	8
3. Red Skelton (Tues. 9:00-9:30)	WGAL	36	3. Everglades (Wed. 7:00)	WGAL	Ziv-UA	19	53	Hour of Stars	WTPA	7
4. Dennis The Menace (Sun. 7:30-8:00)	WGAL	35	3. Yogi Bear (Wed. 5:00)	WGAL	Screen Gems	19	66	Cartoon Time	WTPA	4
4. Gunsmoke (Sat. 10:00-11:00)	WGAL	35	4. Huckleberry Hound (Thurs. 5:00)	WGAL	Screen Gems	18	67	Cartoon Time	WTPA	3
5. Disney; Hope (Sun. 6:30-7:30)	WGAL	33	4. King of Diamonds (Mon. 7:00)	WGAL	Ziv-UA	18	51	Exped; Correspondents	WTPA	5
5. Price Is Right (Mon. 8:30-9:00)	WGAL	33	5. Quick Draw McGraw (Tues. 5:00)	WGAL	Screen Gems	17	63	Cartoon Time	WTPA	4
6. Pete & Gladys (Mon. 8:00-8:30)	WGAL	32	5. Third Man (Sat. 7:00)	WGAL	NTA	17	43	Mattys; Bowling	WTPA	8
7. Tall Man (Sat. 8:30-9:00)	WGAL	31	6. Brothers Brannigan (Fri. 7:30)	WGAL	CBS Films	15	37	Straightaway; Rayburn	WTPA	7

COLUMBIA, S. C.

STATIONS: WIS, WNOK, WCCA. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Wagon Train (Wed. 7:30-8:30)	WIS	57	1. Beachcomber (Mon. 7:00)	WIS	Filmaster	36	75	Blue Angels	WNOK	7
2. Cheyenne (Mon. 7:30-8:30)	WIS	49	2. Phil Silvers (Wed. 7:00)	WIS	CBS Films	29	73	Union Pacific	WNOK	7
3. Bonanza (Sun. 9:00-10:00)	WIS	48	3. Ripcord (Thurs. 7:00)	WIS	Ziv-UA	27	64	Pony Express	WNOK	9
4. Dr. Kildare (Thurs. 8:30-9:30)	WIS	45	4. Brannigan; Velvet (Thurs. 7:30)	WIS	CBS Films	26	49	Frontier Circus	WNOK	16
5. Price Is Right (Mon. 8:30-9:00)	WIS	44	5. Third Man (Thurs. 9:30)	WIS	NTA	25	51	Investigators	WNOK	15
6. Dick Powell (Tues. 9:00-10:00)	WIS	41	5. Two Faces West (Thurs. 8:00)	WIS	Screen Gems	25	45	Frontier Circus	WNOK	14
6. 87th Precinct (Mon. 9:00-10:00)	WIS	41	6. Deputy Dawg (Sat. 9:30)	WIS	CBS Films	22	96	Captain Kangaroo	WNOK	1
6. Perry Como (Wed. 9:00-10:00)	WIS	41	6. Shannon (Fri. 7:00)	WIS	Screen Gems	22	65	Deputy	WNOK	9
7. Alfred Hitchcock; Movie 10 (Tues. 8:30-9:00)	WIS	40	7. Popeye (Sat. 8:30)	WIS	UAA King	21	88	Captain Kangaroo	WNOK	2
8. Joey Bishop (Wed. 8:30-9:00)	WIS	39	8. Huckleberry Hound; Amos (Thurs. 5:30)	WIS	Screen Gems; CBS	19	66	Comedy Capers	WNOK	5

BURLINGTON-PLATTSBURGH

STATIONS: WCAX, WPTZ. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Gunsmoke (Sat. 10:00-11:00)	WCAX	54	1. Huckleberry Hound (Tues. 7:00)	WCAX	Screen Gems	24	65	My Three Sons	WPTZ	10
2. Chevy Show (Fri. 8:30-9:30)	WCAX	48	2. Bugs Bunny (Thurs. 7:00)	WPTZ	UAA	27	56	Beachcomber	WCAX	15
3. Rawhide (Fri. 7:30-8:30)	WCAX	46	3. Bros. Brannigan (Wed. 7:00)	WCAX	CBS Films	21	47	Bullsinkle	WPTZ	17
4. Ed Sullivan (Sun. 8:00-9:00)	WCAX	45	4. Robin; Rescue 8 (Mon. 7:00)	WCAX	Ziv-UA; Screen Gems	19	44	National Velvet	WPTZ	17
5. Defenders (Sat. 8:30-9:30)	WCAX	41	5. Danger Is My Business (Sat. 6:30)	WCAX	NBC Films	17	44	Hawaiian Eye	WPTZ	17
5. Pete & Gladys (Mon. 8:00-8:30)	WCAX	44	6. Beachcomber (Thurs. 7:00)	WCAX	Filmaster	15	31	Bugs Bunny	WPTZ	27
5. To Tell The Truth (Mon. 7:30-8:00)	WCAX	44	7. Popeye (Mon.-Fri. 5:00)	WCAX	UAA King	14	54	Love; Racket Squad	WPTZ	4
6. Checkmate (Wed. 8:30-9:30)	WCAX	43						Love; RCMP	WPTZ	2
6. Lassie (Sun. 7:00-7:30)	WCAX	43						Love; Home	WPTZ	6
7. Frontier Circus (Thurs. 7:30-8:30)	WCAX	41	8. Third Man (Thurs. 7:30)	WPTZ	NTA	11	18	Frontier Circus	WCAX	41
7. Have Gun, Will Travel (Sat. 9:30-10)	WCAX	41	8. Viking (5:15)	WCAX	Ziv-UA	11	46	Racket Squad; Kartoon	WPTZ	4
7. Perry Mason (Sat. 7:30-8:30)	WCAX	41	9. Abbott & Costello (Tues. 5:15)	WCAX	Sterling	10	42	Love; RCMP; Kartoon	WPTZ	24

GREAT FALLS, MONT.

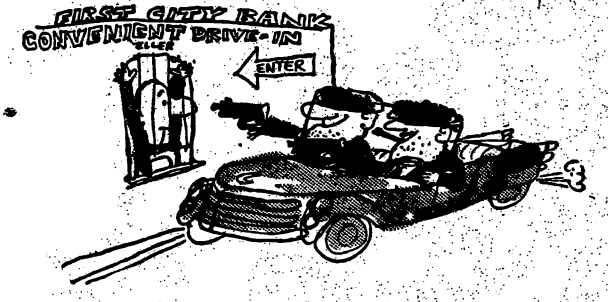
STATIONS: KFBB, KRTV. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Perry Mason (Mon. 9:30-10:30)	KFBB	46	1. Dangerous Robin (Mon. 9:00)	KFBB	Ziv-UA	38	66	Command Performance	KRTV	21
2. Andy Griffith; Kaye (Mon. 7:30-8:00)	KFBB	43	2. Ripcord (Tues. 9:00)	KFBB	Ziv-UA	36	60	Cains; West	KRTV	24
2. Have Gun, Will Travel (Sat. 9:00-9:30)	KFBB	43	3. Not For Hire; Rifleman (Wed. 7:00)	KFBB	NBC Films	28	48	Perry Como	KRTV	30
3. Hennesey; Dyke (Mon. 8:00-8:30)	KFBB	41	3. One Step Beyond (Fri. 7:30)	KFBB	ABC Films	28	54	Tele; Stars; Syrshire	KRTV	25
3. My Line; Power (Sun. 8:30-9:00)	KFBB	41	4. Coronado 9; Closeup (Sat. 10:30; Tues. 8:00)	KFBB	MCA	26	54	Dick Powell	KRTV	29
3. Ozzie & Harriet (Tues. 7:30-8:00)	KFBB	41						Late Show	KRTV	17
4. Danny Thomas; Kaye (Mon. 7:00-7:30)	KFBB	40	5. Whiplash (Mon. 11:00) (Wed. 6:00 & 7:00)	KFBB	Filmaster	24	57	Performance	KRTV	10
4. Dr. Kildare (Thurs. 9:00-10:00)	KRTV	40						Editor; Huntley-Brinkley	KRTV	14
4. Red Skelton (Tues. 7:00-7:30)	KFBB	40	6. Tallahassee 7000 (Mon.10:30; Wed. 6)	KFBB	Screen Gems	23	62	Performance	KRTV	14
5. Defenders (Fri. 8:30-9:30)	KFBB	38						Editor; Huntley-Brinkley	KRTV	14
5. Ed Sullivan (Sun. 6:00-7:00)	KFBB	38	7. Huck Hound; Shipping (Wed. 5:30)	KFBB	Screen Gems	22	63	Playtime	KRTV	13
5. Gunsmoke (Sat. 9:30-10:30)	KFBB	38	8. Brothers Brannigan (Wed. 8:00)	KFBB	CBS Films	20	36	New Breed	KRTV	35
			9. King of Diamonds (Thurs. 8:30)	KFBB	Ziv-UA	19	32	Sing Along	KRTV	41

(Continued on page 34)

An Unpretty Story

One of the least admirable aspects of our nation's general growth has been American crime's insistence on growing right along with it.



Much of the trouble began 'way back when we were still a British colony and the mother country shipped 100,000 convicts here from English prisons—the sort of head start we could have done without. Crime has been prospering here ever since.

The fascinating, albeit shameful story of that growth from colonial times to the present will be unfolded on "DuPont Showcase" Sunday night, March 18, with the Project 20 "Cops and Robbers."

In this unusual, full-hour documentary, Producer-Director Donald Hyatt and Writer Phil Reisman, Jr., will be showing not merely how crime has increased, but how its patterns have changed in a changing America.

Before the 1860's, for example, lawlessness was a fairly haphazard thing, conducted either by individuals or small groups. This isn't to say that justice wasn't severe. In our colonial period, there were 14 different crimes punishable by death. Compared to the British list of 140 capital crimes, our own roster might have been considered fairly humane. Yet, as scripter Reisman points out, the "savage" Indians had only three capital crimes—murder, adultery and ingratitude.

The program will also remind us that what was felonious one year could be quite fashionable

the next, and vice-versa. When the Revenuers were British, for example, the colonists considered bootlegging and moonshining virtually patriotic duties. But these same activities became criminal again once the Revenuers were Americans.

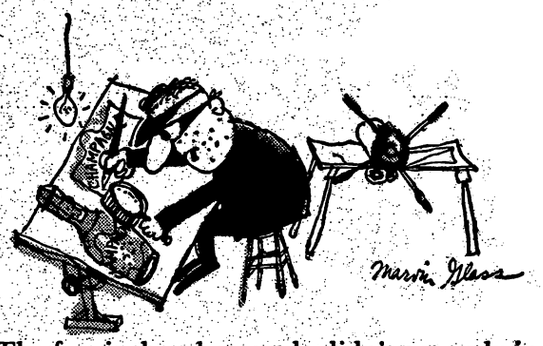
It was when the Government began issuing bank notes and bonds—in the 1860's—that the gates to crime's Golden Age swung open. Greed had always been a top motive for crime, and now it became possible to make a big haul by robbing a bank (and thus steal from many people in one fell swoop).

From this point, it was only a question of time before the lawless learned the value of organization and began channeling their collective drive into such Midas-like pursuits as gambling, narcotics, extortion, prostitution and—eventually—respectable businesses which soon became corrupt.

IN RESEARCHING "Cops and Robbers"—more than half of whose stills and film sequences have never been seen on TV—the Project 20 staff was continually struck by the American public's readiness to place the responsibility for crime on everything but its own apathy and naivete.

The people were content to blame our loose immigration laws for the notorious gunmen of the post-World War I period, but then found themselves at a loss to explain the sudden flowering of such all-American beauties as Pretty Boy Floyd, John Dillinger and Baby Face Nelson.

Similarly, the public envisioned Prohibition as a cure-all for gangsterism, then slowly came to realize Prohibition was the hoodlum's best friend.



The fact is that the people didn't get truly indignant about the spread of crime and racketeering until the Depression came along. And then it was the conspicuous wealth of the mobsters (rather than their blatant amorality) that inspired the mass resentment.

Today, public indignation against organized lawlessness still comes in flurries. It's Producer Hyatt's hope that by graphically chronicling the all-too-important influence of crime through the years, "Cops and Robbers" can show the folly of regarding lawlessness as a passing evil.

Narrating the documentary, by the way, is a fellow by the name of Edward G. Robinson, and it's hard to think of any actor who could bring greater authority to that task. As a fine performer who has never minded a gunman's role (if the picture was of the right calibre), he is probably the nation's outstanding example of "How to Succeed in Crime Without Really Dying."

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(Continued from page 31)

HASTINGS-KEARNEY

STATIONS: KHAS, KHOL, KOLN. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 6:30-7:30)	KHAS	46
2. Bonanza (Sun. 8:00-9:00)	KHAS	44
3. Sing Along (Thurs. 9:00-10:00)	KHAS	40
4. Laramie (Tues. 6:30-7:30)	KHAS	39
5. Garry Moore (Tues. 9:00-10:00)	KOLN	37
5. Int'l. Showtime (Fri. 6:30-7:30)	KHAS	37
6. Hazel (Thurs. 8:30-9:00)	KHAS	35
7. Griffith; Kaye (Mon. 8:30-9:00)	KOLN	34
8. Tall Man (Sat. 7:30-8:00)	KHAS	33
9. Perry Como (Wed. 8:00-9:00)	KHAS	32

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Yogi Bear (Wed. 5:00)	KOLN	Screen Gems	16	52
2. Huckleberry Hound (Mon. 5:00)	KOLN	Screen Gems	14	56
3. King of Diamonds (Wed. 9:00)	KHAS	Ziv-UA	12	21
4. Quick Draw McGraw (Fri. 5:00)	KOLN	Screen Gems	11	46
4. Two Faces West; Father (Sat. 5:30)	KOLN	Screen Gems	11	44
5. Wild Bill Hickok (Tues. 5:00; Thurs. 5:00)	KOLN	Screen Gems	10	39
6. This Man Dawson (Tues. 10:30)	KOLN	Ziv-UA	9	36
6. Whiplash (Wed. 8:30)	KOLN	Filmaster	9	14
7. Lock-Up (Mon. 10:30)	KOLN	Ziv-UA	8	31
7. Manhunt (Fri. 10:30)	KOLN	Screen Gems	8	31
7. Tightrope (Wed. 10:30)	KOLN	Screen Gems	8	38

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Afternoon Movie	KHAS	13
Afternoon Movie	KHAS	9
Naked City	KHOL	25
Afternoon Movie	KHAS	11
Feature; NCAA	KHOL	11
Afternoon Movie	KHAS	12
Jack Paar	KHAS	15
Perry Como	KHAS	34
Jack Paar	KHAS	15
Jack Paar	KHAS	11
Jack Paar	KHAS	12

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Ben Casey (Mon. 9:00-10:00)	KONO	39
2. Hawaiian Eye (Wed. 8:00-9:00)	KONO	37
2. 77 Sunset Strip (Fri. 8:00-9:00)	KONO	37
3. Naked City (Wed. 9:00-10:00)	KONO	36
4. Cheyenne (Mon. 6:30-7:30)	KONO	33
4. Gunsmoke (Sat. 9:00-10:00)	KENS	33
4. Rifleman (Mon. 7:30-8:00)	KONO	33
4. Wagon Train (Wed. 6:30-7:30)	WOAI	33
5. Untouchables (Thurs. 9:00-10:00)	KONO	32
6. Red Skelton (Tues. 8:00-8:30)	KENS	31

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Diamond; Manhunt (Wed. 7:30)	WOAI	Ziv; Screen Gems	16	30
1. Whirlybirds (Mon.-Fri. 6:00)	KONO	CBS Films	16	41
2. Huckleberry Hound (Thurs. 5:30)	KENS	Screen Gems	13	42
2. Quick Draw McGraw (Tues. 5:30)	KENS	Screen Gems	13	46
2. Yogi Bear (Wed. 5:30)	KENS	Screen Gems	13	50
3. Death Valley Days (Mon. 9:30)	KENS	U.S. Borax	12	18
3. Popeye (Mon.-Fri. 5:00)	KENS	UAA King	12	44
4. Robin; Two Faces West (Mon. 7:30)	WOAI	Ziv; Screen Gems	10	15
5. Suspicion (6:30)	WOAI	MCA	9	15
6. Lock-Up (Fri. 8:00)	KENS	Ziv-UA	8	13

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Top Cat	KONO	22
News; Sports; Weather	WOAI	16
Texas News	WOAI	14
Best of Hollywood	KONO	8
Huntley-Brinkley	WOAI	17
Best of Hollywood	KONO	7
Huntley-Brinkley	WOAI	14
Best of Hollywood	KONO	8
Huntley-Brinkley	WOAI	11
Ben Casey	KONO	39
Best of Hollywood	KONO	10
Rifleman; Post	KONO	33
Cheyenne	KONO	33
77 Sunset Strip	KONO	36

GREAT BEND-KANSAS

STATIONS: KCKT, KTVH. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Bonanza (Sun. 8:00-9:00)	KCKT	55
2. Hazel (Thurs. 8:30-9:00)	KCKT	50
3. Sing Along (Thurs. 9:00-10:00)	KCKT	49
3. Wagon Train (Wed. 6:30-7:30)	KCKT	49
4. Red Skelton (Tues. 8:00-8:30)	KTVH	41
5. Perry Como (Wed. 8:00-9:00)	KCKT	40
6. Gunsmoke (Sat. 9:00-10:00)	KTVH	38
6. Price Is Right (Mon. 7:30-8:00)	KCKT	38
7. Andy Griffith; Kaye (Mon. 8:30-9:00)	KTVH	37
7. Danny Thomas; Kaye (Mon. 8:00-8:30)	KTVH	37
7. Hennesey; Dyke (Mon. 9:00-9:30)	KTVH	37
7. Int'l. Showtime (Fri. 6:30-7:30)	KCKT	37
7. I've Got A Secret (Mon. 9:30-10:00)	KTVH	37

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Third Man (Tues. 8:30)	KTVH	NTA	26	44
2. Whiplash (Wed. 9:00)	KCKT	Filmaster	24	41
3. Jeff's Collie (Sat. 5:00)	KCKT	ITC	12	57
4. Sgt. Preston; F.B. Film (Mon., Wed., Thurs., Fri. 5:30)	KCKT	ITC	10	33
5. I Led Three Lives (Sun. 4:00)	KTVH	Ziv-UA	9	39
6. Ramar; Monte Cristo; Preston (Tues., Thurs. 5:30)	KCKT	ITC	8	30
7. Mounted Police (Sat. 4:30)	KTVH	NBC Films	6	40
8. Bros. Brannigan; Film (Sat. 2:00)	KTVH	CBS Films	5	29

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dick Powell	KCKT	24
Steel; Circle	KTVH	22
Sat. Rpt; Wea.; Sports	KCKT	6
Hi Fi Hop	KTVH	19
Pro Hilites; Co. FB	KCKT	7
Hi Fi Hop	KTVH	18
CBS News	KTVH	16
Film; Teen Time	KCKT	5
NBA B.B.; S. Rayburn	KCKT	8

GREENVILLE-ASHVILLE-SPARTENBURG

STATIONS: WFBC, WSPA, WLOS. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)	WFBC	50
2. Bonanza (Sun. 9:00-10:00)	WFBC	46
3. Price Is Right (Mon. 8:30-9:00)	WFBC	37
4. Laramie (Tues. 7:30-8:30)	WFBC	36
5. Dr. Kildare (Thurs. 8:30-9:30)	WFBC	35
6. Joey Bishop (Wed. 8:30-9:00)	WFBC	33
7. National Velvet (Mon. 8:00-8:30)	WFBC	32
7. Tall Man (Sat. 8:30-9:00)	WFBC	32
8. Car 54 (Sun. 8:30-9:00)	WFBC	31
9. Hazel (Thurs. 9:30-10:00)	WFBC	30

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Manhunt (Thurs. 7:00)	WFBC	Screen Gems	31	58
2. Sea Hunt (Tues. 7:00)	WFBC	Ziv-UA	26	50
3. Cimarron City (Mon. 7:00)	WFBC	MCA	23	41
4. Third Man (Wed. 7:00)	WFBC	NTA	22	50
5. Miami Undercover (Fri. 7:00)	WFBC	Ziv-UA	18	41
5. Mike Hammer (Sat. 7:00)	WFBC	MCA	18	38
6. M Squad (Mon. & Fri. 6:00)	WFBC	MCA	14	56
7. Ripcord (Mon. 7:00)	WLOS	Ziv-UA	13	25
8. Quick Draw McGraw (Wed. 5:30)	WFBC	Screen Gems	12	50
9. Huck Hound; Home (Thurs. 5:30)	WFBC	Screen Gems	11	47
9. Two Faces West (Wed. 6:00)	WFBC	Screen Gems	11	44

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Mattys Funnies	WSPA	10
Blue Ridge Quartet	WSPA	17
Ripcord	WLOS	13
Cheyenne	WLOS	18
Shotgun Slade	WLOS	9
Safari	WLOS	12
Grand Ole Opry	WLOS	15
Early Show	WLOS	6
Cimarron City	WFBC	23
Early Show	WLOS	6
Show; Space Patrol	WLOS	6
Early Show	WLOS	6

Minow's Warm Confrontation

Continued from page 25

whom he lauded as dedicated, competent and worthy of broadcasters' high respect, even if they don't like what he's doing. Minow was extolled by the NAB topper as the best champion the industry ever had—in pushing their right to editorialize and fighting Canon 35 against courtroom broadcast coverage.

Minow, who said he was deeply touched and showed signs of being so, devoted his speech to editorializing and related matters in the realm of the NAB's first conference on editorializing and public affairs. But such was the tone of amity and respect imparted by the Chairman that even the mossiest backed of the state broadcast association reps were on their feet at the end for a standing ovation. About 10 months ago, many of the same were in the NAB convention audience which not only didn't stand but sat on its hands after the wasteland rocket.

The most forceful speech for broadcast editorializing by a Commission member, Minow's message appeared to some observers to go beyond mere support. There was a heavy hint that "the practice is not only good for you but expected of you, and perhaps some day — but not now—required of you."

But no immediate umbrage was taken what with Minow's lacing his remarks liberally with such assuring words as:

"You should know that the Commission stands behind you—and we are not back here to 'bushwack' you. We recognize that a station with a strong voice can be a prime target for pressure groups and that the pressure groups may try to put the squeeze on through the FCC. I suggest that the absence of such a pressure group squeeze may indicate that your editorials are milk toast. Complaints prove you are communicating.

"So if you get a letter from the Commission asking about a complaint, don't panic. Intergrity will protect you better from the Federal troops than a regiment of lawyers. If you have a fair and equitable position, then state it and don't be intimidated. You'll find us cheering you on, not heading you off. It is only when you fail to live up to your responsibilities to present the pros and cons of an issue that you invite headaches."

In further gratuitous praise, Minow said without any qualification that broadcasters are "men of responsibility and good will."

Fermac

Continued from page 27

with Indian interests for the use of facilities there.

Howard Liss, associated with Frank Robbins, creator of the Johnny Hazard" trip, for 10 years, is writing the tv adaptation. William Pape is exec producer of the series, a post he will fill on all Fermac productions, and Guy Tomajan is producer-director. Producer-director of "The Madman" is Lindsay Shonteff. Shonteff's most recent credit as producer-director-writer is the feature "The Last Gunfighter," now in release.

Chi FCC Hearing

Continued from page 26

separate and distinct procedures." Wolff wrote, "It is assumed that sometime in the future the Commission will conclude its deliberation concerning the plea that a public hearing be held in Chicago prior to action in regard to the renewal application of WNBQ."

Wolff told VARIETY that the union is also disturbed about the fact that the five tv stations got prompt notice from the FCC about the upcoming hearings, while those who had filed petitions received no notice and had to learn about it from the press.

He said that those who have a case to state against any television station's programming won't know whether they'll be allowed to testify until March 12, because the Commission has to screen the applicants for reliability. That will give them only seven days for preparation, Wolff said, while the stations will have had three weeks. "They'll have their battalions in readiness while we're still in the process of recruiting an army," he said.

AFTRA—and a second union, NABET—will be going to considerable expense to research and assemble material for the hearings. It's assumed the principal target of both unions will be the local NBC stations, but AFTRA sent a letter to all Chicago tv stations requesting program logs of the composite week for the past 10 years or more, gross profits or losses for each year of the station's operation, and number of persons employed year by year in the various technical and creative categories. The talent union also asked for a description of studio facilities available for local live programming. Apparently it means to build a case against the NBC o&o through a comparison with the other stations.

Others who are known to have applied to the FCC for a voice in the hearings, up to this time, are Father John Banahan of the radio-tv office of the Archdiocese of Chicago, the Adult Education Council, the Church Federation of Greater Chicago, and perennial equal-time-seeker Lar Daly.

Tele Follow-Up Comment

Bell Telephone Hour

The "Bell Telephone Hour" had one of its sprightliest sessions last Friday (2) over NBC-TV and all of it was due to Irving Berlin. It's constantly amazing how much Berlin produced since he started his keyboard doodling in 1909 and how much of it was standout and how much that the "Telephone Hour" omitted could be used to make up other shows that would be just as delightful. (Mitch Miller is devoting two of his hour-long "Sing Alongs" to Berlin's music sometime in May.)

However, what the "Telephone Hour" decided to use as representative Berlin was just fine. The production trappings and the song delineators did right by the veteran tunesmith (he's going to celebrate his 74th birthday soon), too. Only Ginger Rogers, who was Bell's hostess for the evening could be faulted for slowing things up, a bit—but it really wasn't her fault. She was burdened with some flowery and sticky prose that was unnecessary in this Berlin salute. His music speaks for itself.

And it did, too, as the program split Berlin into four parts — his early songs, his Broadway songs, his Hollywood songs and his patriotic songs. Berlin was standout in each department. Janet Blair, Mindy Carson, John Raitt and Johnny Desmond brought a happy zest to their vocal chores and Joe Bushkin clicked with several instrumental efforts on his piano. The Norad Command Band and Chorus brought forth some spirited sounds in the patriotic segment which wound, appropriately enough with the whole cast saluting "God Bless America" and Berlin, too.

Gros.

DuPont Show of Week

George M. Cohan has become virtually a legend in the theatre. As an actor, director, playwright, composer, lyricist and what have you, he became a theatrical great in his own time. But toward the end of his career, he wondered whether he had become out of date after a series of unsuccessful theatrical efforts.

One hour's time is insufficient to touch on all the facets of Cohan's career. The DuPont Show of the Week presentation of "Regards to George M. Cohan" Sunday (4) over NBC-TV dwelt mainly on his accomplishments as a songwriter, which incidentally was not his greatest forte. In the perusal of this phase of his career, there weren't enough hits to fill the allotted time. Much of the music was written for an era or for a specific show and had little reason to live on. But there were some, which have achieved a measure of immortality. "Yankee Doodle Dandy," "Over There," "Give My Regards to Broadway," "Mary," "So Long Mary," "Grand Old Flag" and "Harrigan" seem to skim the top.

The show was emceed by Peter Lind Hayes who delivered a well-written commentary on Cohan's accomplishments intertwined with history. There was only a hint of his greatness as a performer through the filmclips of the James Cagney impersonation in the Warner Bros. opus. There was no hint of the controversy surrounding him, nor little of anything else that would have rounded out the picture of the man.

Performancewise, the show contained an idea. Dorothy Loudon has the conception of what a performer of the old days should be. The soprano of Paula Hayden came out in the saccharine manner of the Cohan days, and the tunes by Danny Meehan and Lester James filled the song-and-dance requirements of the performers of that era.

The Cohan picture as presented by DuPont, was weak as a historical document, and had its failings as entertainment for the present.

Jose.

Armstrong Circle Theatre

The crusade of Negro actor P. Jay Sidney seems to have paid off.

Sidney, along with other Negro actors and actresses has been picketing New York video producers to get a fairer representation of his race in tv dramas depicting the American scene.

After a couple of weeks of sign carrying in front of the Manhattan office building that houses Paramount-Talent Assoc.'s, Sidney met with prexy David Susskind and received encouragement as regards his cause anent the Armstrong Circle Theatre.

On last week's outing, "Assignment: Teenage Junkies," two Negro actors carried supporting roles, one as a doctor at an addict treatment centre, the other as an under-cover cop.

All that remains now is for these hybrid fictionalized documentaries to get some reality in their depiction of the American scene and its critical social problems.

Invariably, "Circle" takes a sort of naive and sensationalized approach, especially in the segs on the seamier subjects. "Assignment: Teenage Junkies" was no exception. In the hour that dramatized N.Y. Journal-American's recent expose of Gotham's narcotic problem among youth, the dramatization lacked conviction and depth. Skim and contrive was the ticket, as in the depiction of a Greenwich Village dope den where a marijuana pusher, who did everything but advertise his nefarious traffic via sandwich boards, unloaded four sticks—on credit yet—to a punk addict. He and the J-A's sterling investigators, in beat-clothes disguise, lit up their own all around. They aren't even that lavish at uptown pot parties let alone the Village where its eight to a roach (marijuana butt). Though that may be a minute point, it none-the-less serves to illustrate the show's penchant for dream rather than reality sequences.

Nor did the very stagey direction and settings (all interiors) help. With sympathy for the economics of "Circle" with its higher cost-per-thousand viewers delivered to the advertiser, one still wonders how the entertainment gumshoer "Naked City" can by comparison insert so much fine, and real, New York location work.

How much more authentic—and dramatic—were the very brief audio-tape plays of actually addicted kids discussing their problem.

Young actor, Martin Sheen, as an addict about to take the cure had the only convincing role in the Bob Van Scoyk script, and his portrayal was excellent. Okay, under the circumstances, were Pat McVey, Barney Coleman and James Dimitri in their roles as investigating reporters (who spent a lot of time sitting around reading each other their stories in a very clumsy exposition gambit), and Sam Capuano, Maxwell Glanville, Joey Trent, Francis von Zerneck, Jackie Bertell, Dan Morgan, Joseph Leon and Clem Fowler in supporting and minor parts.

Bill.

Kraft Music Hall

Perry Como took a day off last Wednesday (28) so he's not to be held responsible for what occurred during his weekly hour on NBC-TV. But his Roncom Productions must get the blame.

In an attempt to get away from the city slicker aura of the usual Como proceedings, his producing company went way out west to put together a cowboy-styled variety show. It was a synthetic sagebrusher that emerged, full of hokey cow-pokey stuff that left lots to be desired.

Rex Allen, who headed the entertainment bill, was folksy as all get-out ambling through songs and patter with a shuffle that befitted the fictitious town of Rocking Chair, Arizona, where the hour was supposed to have been taking place. (The show was actually taped at the Corriganville Ranch in Hollywood.)

Even though Allen and the Sons of the Pioneers have authentic western backgrounds, little oatune authority came through. Singer Jaye P. Morgan and Carl (The Great) Ballantine didn't help much, either. Miss Morgan came up with some pleasant song efforts, but she looked a bit uncomfortable in the phony setting. Ballantine's slotting on the show was a casting miscue.

In addition to the songalog, including such western familiars as "Tumbling Tumbleweeds," "Half As Much," "Home," and "Don't Fence Me In" there was a bronco busting segment and some hoedown

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THE SEEKERS
(The Proper Study)
With Dr. Charles Tupper, Dr. John Pollard
Producer: Mack Woodruff
Director: Marshall Franke
30 Mins. Sat., 11:30 a.m.
SUSTAINING
WOR-TV (tape)

In tv's current medical fad, this U. of Michigan series aired in New York on RKO General's WOR-TV at least has the distinction of genuine doctors.

Preem episode had host Dr. Charles Tupper, assistant dean of the U. of Michigan medical school discussing with University psychologist Dr. John Pollard the latter's research in sensory deprivation and its effects on human behavior.

The doctors initially discussed layman's misinformation and "Big brother is watching you" type of fear that surrounds study and practice of sensory deprivation. They then carefully toured the University's SD lab, explaining and demonstrating devices and techniques of probing the human mind in isolated situations. Also discussed was the "anecdotal" material—literature of isolation Admiral Byrd, Robinson Crusoe etc.—and its contribution to the study.

At the close there was a brief review of the positive value of such research in its application to the military (submarine service, for instance), space flight and even the "stranger in the big city," and "the stark dilemma," that is, "who we are, what we are and why we are . . . The greatest threat to man today is the ignorance of man about himself."

Patterned much after the University's other series, "The Seekers" opener was high in intelligent exposition and had the usual visual devices to set an interesting pace. Other episodes, deal with arthritis, cancer, the country's aging population, heart disease and other subjects vital to medicine and the public.

Bill.

THE BOB HOPE SHOW
With Steve Allen, Joan Collins, Joanie Sommers, Jack Paar, Bing Crosby, David Rose Orch., others
Producer: Jack Hope
Director: Jack Shea
Writers: John Rapp, Lester White, Mort Lachman, Bill Larkin, Charles Lee
60 Mins., Tues. (27), 9 p.m.
TIMEX, SCRIPTO
NBC-TV, from H'wood
(Warwick & Legler, McCann-Marschalk)

Probaly the only time Bob Hope isn't topical, when he's standing up, are the times, if there are any, when he has laryngitis. Last Tuesday (27) during his latest NBC-TV special, the comedian's subject matter, naturally, concerned astronauts and he was funny, as usual.

Apart from the stand-up opener about Glenn & Co., there were a series of skits, none especially brilliant but most reasonably entertaining. Joan Collins prettyfies a stage, as she did during a bit with Hope on British customs, but that's about all. Steve Allen and Hope teamed for an English-themed takeoff on "Car 54." It was better. But the best of the skits, maybe because it was ever so slightly more probable than the other material, was with Jack Paar visiting Hope in Hollywood. Paar was treated deferentially; many of the good lines were thrown his way. Finale was a zany, erratic skit with Paar, Allen, Hope and, as a surprise walkon, Bing Crosby. They played children soliciting a job from General David Sarnoff, the RCA (and NBC) mastermind. Sarnoff was simulated, of course. Joanie Sommers earlier did a good job thrushing "It's Love." She should have been used more.

In short, there was nothing especially memorable about this latest Hope outing, but it was fun, and with all those names to top off the cake, Hope was bound to pull down a big audience for NBC and his bankrollers.

Art.

Foreign TV Reviews

BENNY HILL
With June Whitfield, Patricia Hayes, Priscilla Morgan, Diana King, Annabelle Lee, Sheena Marshe, Ronnie Brody, Michael Stainton, Philip Carr, Alec Bregond, Johnny Vyvyan
Producer: Duncan Wood
Writers: Hill, Dave Freeman
30 Mins., Fri., 8:45 p.m.
BBC-TV, from London

Previous shows have embedded Benny Hill in a conventional format of songs and girls which has somewhat shrouded his satirical talent. Hill is essentially a take-off guy, and this series is mapped to display his mimicry. This initialer, "Portrait of a Bridegroom," made a promising, if scrappy, start.

Idea was that Hill, the bridegroom, had aroused four varied impressions. The bride's friend thought of him as a suave Noel Coward character with cigaret holder and dressing robe, to his own mother he was a knicker-bockered schoolboy, to the bride's mother a boy on the make, and the girl's ex-boy friend considered him an elderly, but spry, womaniser.

All these aspects were created by Hill in a string of jaunty sketches, with the nice payoff that the groom didn't recognize himself in any of them. The script was adequate, but rather too broad to be witty. In fact, the situations were stronger than the dialog, which needed sharpening.

Hill disported himself nimbly throughout, raising a good rate of yocks. His bride, June Whitfield, made an excellent comic foil, and other thesp support was okay.

Producer Duncan Wood couldn't help the scrambled effect, but might have tightened the show by better linking.

Otta.

POSTSCRIPT
With Hughie Green, Mordecai Richler, Robert Elson, Aidan Crawley
Director: John Phillips
30 Mins., Fri., 11:12 p.m.
Associated-Rediffusion, from London

Two nights after its Intertel hour about Canada, "Living With a Giant," Associated - Rediffusion mounted a discussion about its implications. Chaired by Aidan Crawley, the program's editor, two Canadians and an American took part. As they were all involved in the issue of the program, it didn't give much idea of its interest for British outsiders.

Quizmaster Hughie Green, a Canadian born in London, came out vociferously against the theme of overpowering American influence, claiming that Britain should do more in the way of investment to counteract it. He strongly objected to any suggestion that Canada should link with the U. S. politically, but his arguments owed more to emotion than reason, with the exception that he thought such anti-Red policies by the U. S. as non-recognition of China and the anti-Castro fever could be modified by an independent Canadian government.

Canadian writer Mordecai Richler, however, felt himself part of the American continent, more similar to the culture-men of the States than to Britain. He thought that joining up with the States would merely be a legal sanction to what already existed anyway.

A middle view was held by "Time-Life" man Robert Elson, who didn't think that the U. S. would accept Canada if it was offered. The discussion ranged freely, with Crawley giving the participants their heads. If Green swamped the session, it was largely his fault—but the loyalty displayed was endearing.

Director John Phillips used his cameras nippily, and the summing-up would probably have more impact across the Atlantic than it did here, largely because a sane British point of view wasn't represented.

Otta.

YOUR LIFE IN THEIR HANDS
Executive Producer: Humphrey Fisher
Director: Peter Bruce
25 Mins., Thurs., 8:50 p.m.
BBC-TV, from London

Returning for a third time to the schedules, this skein reiterated its impact not merely as a useful attempt to dissipate the mystery, and thus the fear, of surgery, but as a fascinating slice

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THE WORLD OF SOPHIA LOREN
With Sophia Loren, Alexander Scourby, Carlo Ponti, Anthony Perkins, Vittorio De Sica, Art Buchwald, others
Exec Producer: Donald B. Hyatt
Producer-Director: Eugene S. Jones
Writer: Joseph Liss
60 Mins., Tues., 7:30 p.m.
PUREX
NBC-TV (film)
(Edw. H. Weiss)

Who is Sophia? What is she that Donald B. Hyatt & Co. commend her for the "world of" treatment that previously was given Bob Hope, Billy Graham and Jimmy Doolittle?

In the opening of their NBC-TV special for Purex, Sophia Loren was described as one of those who makes the world the public daydreams of and "a symbol of the new international elite." It could have been an interesting peg for a serious documentary, and would have justified the choice of Miss Loren above other names in the glamor market, had it been hewed to. It wasn't, and too soon the program descended to the level of a fan magazine peeking into the film star's professional and personal life, with testimony from such persons as Art Buchwald and Anthony Perkins that she's quite a girl. The bigamy scandal involving her husband, Carlo Ponti, was apparently so irresistible that it was several times noted.

To anyone in the trade, and maybe even to some outside it, the outing must have seemed a press-agent's coup, crowning the bulldup Miss Loren has been getting for some time. It was lush with plugs for pictures past, present and future; and, of course, it gave the film star inestimable added stature in the public mind. She was not only celebrated in story, but in song as well. Robert Emmett Dolan wrote a tune, "Sophia," especially for the tele show.

Not an important point of itself, but maybe a telling one in terms of the objectivity of the presentation, is that of all the pictures that were plugged the one glaringly omitted was the current "El Cid." It's well known that Miss Loren had recently battled for billing in that film, and one is forced to suspect that the slight was no accident on writer Joseph Liss's part.

His "drama-documentary," as as NBC-TV's publicity termed the special, unspooled as a true life Cinderella story of a girl who emerged from abject Neapolitan beginnings into the glamor circuit of her country and eventually of the world. Finally, through sheer hard work and the love and guidance of her producer-husband, Carlo Ponti, who took over where her mother left off, she blossomed into a true actress, as a brief film clip from "Two Women" was supposed to attest.

The details were undoubtedly all accurate, but the facts aren't being quarreled with here, only the treatment of the subject. It was fan mag stuff passing itself off as consequential documentary. Miss Loren revealed herself as a charming and wholly likeable person in her off-camera life, but if the show was to hold the interest of the non-movie buff, she had to be fascinating—and wasn't.

NBC's timing with the show was gorgeous. Miss Loren's nomination for an Academy Award was announced the morning of the telecast.

Les.

THE WASTED YEARS
With Hugh Hill, others
Producer-Writer: Hill
Director: Bill Robbins
30 Mins., Wed. 10:15 p.m.
UNIVERSAL BOWLING & GOLF SUPPLY
WBBM-TV, Chicago (film)

It's going to be tough for any industry organization to make an award for the best documentary produced in Chicago this year. There have been a number of excellent ones so far, and the latest certain candidate is Hugh Hill's "The Wasted Years," presented as a prime time special on WBBM-TV. It was an artful job, smooth and concerning, and highly effective in terms of its theme.

Instead of trying to encompass all the aspects of life at Stateville Penitentiary in a 30 minute telementary, Hill sagely confined his subject to the meaning of doing time in a maximum security prison — how it feels to men to lose their personal freedom. Through a survey of the prison routine and testimony from five

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From The Production Centres

Continued from page 24

upgraded at WCFL to No. 2 man to **Bob Elson** for the White Sox ballcasts. **Del Clark** has taken over his deejay chores temporarily, while Hamilton is at Sox training camp . . . WNBQ did a special on Monday (5) on the addiction of high school youths to "goof pills," with **Floyd Kalber** narrating . . . **Mike Ditka**, end for the Chicago Bears, who was named rookie of the year, joined the WLS sales staff for the off season . . . **Art Thorsen's** first assignment at WBBM-TV to produce "Repertoire Theatre". . . WTTW doing a one hour special this Friday (9) to introduce the volunteer workers for the educational station's fund raising campaign this year . . . **Kenneth Hurd**, veepee of BBD&O, addresses the Chi chapter of American Women in Radio and Tv today (Wed.).

IN LONDON

British ABC-TV and parent company, Associated British Picture Corp., donated more than $2,500 each to the gale-torn inhabitants of Sheffield who lost homes and belongings in recent disaster . . . **Norman Vaughan**, quick-fire comic currently helming "Sunday Night at the London Palladium," was hospitalized a short while before last Sunday's show. **Des O'Connor** deputized . . . **Don Arrol** took over the "Candid Camera" hostmanship from **Bob Monkhouse** . . . **Albert Finney** next for the grilling served up by **John Freeman** in biting "Face to Face" interviews on BBC-TV . . . Associated-Rediffusion's play "Laudes Evangelii" won first prize in the drama section of the fifth Roman Catholic International Television Festival . . . According to Postmaster-General Reginald Bevins, the Cornwall receiving station, a major European link in satellite communications (tv and otherwise), is almost complete . . . Granada-TV plans to extend its local magazine show "People and Places" from 25 minutes to 60 minutes.

IN MILWAUKEE . . .

Milwaukee Journal station WTMJ will broadcast the complete baseball coverage of Milwaukee Braves games, during the entire 1962 season. This will be the 10th consecutive season. Announcers **Blaine Walsh** and **Earl Gillespie** will give the play-by-play of all regular season games and 15 pre-season exhibition games. WTMJ will also offer the "Fan in the Stands," prior to all "home" games, "Dougout Doings," before all games and "Tenth Inning," after all games. Two or three added special baseball programs may be added to this schedule . . . Milwaukee Vocational and Adult School station, WMVS-TV, has started a new series of programs, slanted to nursing care for the aged or chronically ill, "We Care," produced by station in cooperation with the Practical Nursing Dept. of the Milwaukee Institute of Technology, is broadcast Thursdays at 3:30 p.m. for 15 weeks. A videotaped broadcast is made Thursday nights . . . **Frances Cuka** and **Hermione Baddely**, starring in "Taste of Honey," at Pabst Theatre, in guest stint on WTMJ-TV's "Tonight: Milwaukee". . . A 13-week television course "Challenge to States Righters," kicks off March 11 on WITI-TV, with Prof. P. Allan Dionisopolous of U. of Wisconsin-Milwaukee's political science department lecturing. Milwaukee Public Schools giving "in-service" credit to teachers' taking course . . . **J. W. Vickery** has been made program director of WFRV-TV, Green Bay, (Wis.) with **Otto C. Junkerman** succeeding him as promotion director.

IN MELBOURNE . . .

Syd Heylen and **"Honest" John Gilbert**, top comics on HSV7's top-rated "Sunnyside Up," re-signed with the channel for another six months on upped salaries . . . **Victor Borge**, here for a month's stage season, made his tv debut on GTV9's telethon which raised £84,000 for local charities . . . **Bill McCormack**, former Irish singer now resident here, in contract tiff with GTV9 but all smoothed out after negotiations and he now continues with the channel as freelancer . . . 3AK first to snap up the WINS, New York, idea and has scheduled an all-day programming of **Frank Sinatra** recordings and will follow suit in subsequent sessions with **Crosby, Garland** and **Jolson** . . . 3DB hepping up its newscasts and now intends to broadcast 48 additional bulletins to make 133 news broadcasts weekly . . . **Bob Dyer**, top Sydney radio-tv personality, here for "Pick a Box" quiz recordings and to plug his tv special on the late Jack Davey, a radio idol here till his death two years ago . . . HSV7 in parleys with General Motors-Holden over purchase of three plays made for tv in Melbourne by top English producer **Peter Coles**.

IN MINNEAPOLIS . . .

"El Cid" star **Charlton Heston** appeared on KMSP-TV's **Mary Jo Tierney** show in conjunction with film's local preem which was held as a promotion for the 20th-Fox station . . . Univ. of Minnesota grad **Georgia Gould** researched tomorrow's (7) Perry Como show which spotlights state of Minnesota . . . WLOL survey to find where its audience tunes in turned up listeners in a theatre via transistor radio and ear plug, submarine, sail plane and hog horn . . . Minnesota Twins' star slugger **Harmon Killebrew** set to do radio and tv commentary and interview programs again this season for WTCN . . . **John Olive** and **Susan Driscoll** chosen from 250 teenage applicants to be host and hostess on KTCA-TV's new "Teen View" series . . . **Thomas E. Carroll**, biz mgr. of Time-Life's WFBM in Indianapolis, and **Robert Arnold** of Time-Life Broadcast's New York business staff here last week to visit WTCN . . . **Jim Hill**, WCCO associate farm service director, was a speaker at National Beef Council confab in Scottsdale, Ariz., last week . . . **Dr. C. Walton Lillehei**, Univ. of Minnesota heart specialist, will be shown performing heart surgery on NBC-TV's "Breakthrough," April 23.

IN SAN FRANCISCO . . .

Bill Pabst, owner-operator of independent Channel 2, KTVU, says real reason KTVU called off its deal to sell out to NBC was FCC's cancellation of a "drop-in" V channel in the Frisco area. It had nothing to do with price of RCA stock, he adds, and points out that another independent V in area would have hurt KTVU badly — but once FCC decided, following signing of KTVU-NBC sales pact, to kill idea of another V in Frisco, he and his partners were delighted to continue operating station . . . New KSFO "man on the street" promotions mention other Frisco area radio stations—so one day last week Golden West outlet got a call from KCBS requesting a tape for its own use . . . **Bill Garrity**, ex-KCBS, joined ABC's KGO-TV to handle publicity for **Tennessee Ernie Ford's** new show. Just signed for show are singers **Anita Gordon** and **Dick Noel**. Ford's BetFord Corp. has established offices here and taping starts next week—taping for the daily show will be confined to Tuesdays, Wednesdays and Thursdays and will stay about 10 days ahead of air schedule.

IN DETROIT . . .

Karl Haas, WJR's fine arts director, has a busy March in which he will appear as a panel member of the Metropolitan Opera program, "Opera Quiz," will present the keynote address at the Michigan Union Arts Festival, and will leave for a tour of Europe as guest of the German Government and the French broadcasting system . . . **Conrad Patrick**, "CKLW's midnight to 6 a.m. "night owl" disk jockey switches to CKLW-TV as host of the afternoon "Three-O'Clock Theatre" cross the board . . . WJR has received certificates of appreciation from the Greater Lansing Jaycees and the U.S. Junior Chamber of Commerce . . . More than 6,000 persons attended the CKLW-Mt. Christie Ski Carnival and contended for prizes while watching station and sports personalities in action on the ski slopes . . . WJR's sports director **Bob Reynolds** heads for Florida where he will cover Detroit Tigers grapefruit league games.

IN PHILADELPHIA . . .

WCAU has received a Distinguished Service Award from the Freedoms Foundation. Recipients are selected on the basis of having won at least 10 of the Foundation's 13 annual awards . . . **Roy Nassau**, former director of WFIL community services, added to the station's news team, as reporter and newscaster . . . WFIL-TV's **Rex Morgan** will again emcee the second half-hour tv spectacular from Allentown, "Hess' Import Fashion Show" (10) . . . WIP airing direct English broadcasts of Radio Moscow, taped from the shortwave band, daily on the hour throughout the day . . . WPEN publicity chief **Sam Serota** named to the Hero Scholarship board for third consecutive year . . . **Raymond W. Welpott**, veepee and general manager of WRCV-TV, received the Crime Commission's Public Service Award for "The Price We Pay" series on crime. The film is being used for personnel training by the Police Academy, Bureau of Correction and the Parole Board.

SEATTLE-SPOKANE .

Roy Neal, NBC News aerospace reporter, in to speak at Seattle Rotary Club meeting . . . KGMJ-FM, Seattle, has signed agreement with three European broadcasting groups to air news and special features from abroad. Reports from Germany's Overseas News Service, the French National Radio and the British Broadcasting Corp. will be transmitted over a "Skywave" telephone network, reports **Martin Tobin**, news director for the FM station. In return, KGMJ-FM will provide reports to Europe on such events as the World's Fair and the forthcoming visit of Prince Philip of Great Britain . . . **Alden Cross**, KHQ, Spokane, newsman and sports director, elected vice president of the Inland Empire Sports Writers and Broadcasters. **Ken Jackson**, Spokane bureau chief for Associated Press, elected prexy of the group . . . **Nancy Tarbox** moved from KCTS to promotion dept. of KOMO-TV . . . "Century 21 Fashions in Foods" is new weekly show in color on KOMO-TV. Stars Katherine Wise, sponsored by Washington Gas Co. . . . New sports program on KING-TV has **Rod Belcher** covering Pacific Northwest sports events in weekly spot.

IN DALLAS . . .

Ves R. Box, assistant general manager of KRLD-AM-FM-TV, appointed veepee of KRLD-TV. He's been with KRLD 22 years . . . "Route 66" cast and crew headquartering here again to film two more segments in this area . . . **Julie Benell**, women's director of WFAA radio-tv, goes to Hawaii March 7 to serve as one of five judges in Kaiser-Foil's "For Men Only" championship in Honolulu . . . **Jack Nunnery**, radio-tv news announcer at WBAP, Fort Worth, left to head Fort Worth Chamber of Commerce's public relations department . . . KVIL-FM extended broadcast time to 24-hour operation, with KVIL-AM advancing its sign-on time to 4 a.m. . . . "Quiz 'Em," current events q&a Saturday a.m. live half-hour, started its 10th year on WFAA-TV with **Jerry Haynes** as quizmaster . . . **Eddie Burroughs**, former account exec at KGBT-TV, Harlingen, Tex., named advertising director of Industrial Publications here.

IN PITTSBURGH .

Sheldon Weaver, program director at WIIC, is shaping a live show for presentation on Mondays at 7:30. Weaver plans to have permanent personalities with time set aside for visiting celebrities . . . **Joe Samuel** is leaving KDKA where he has been producer-director for nine years to go into freelance work. He plans to work at lot with Sports Network . . . **Sterling Yates** is the new voice of the Pittsburgh Hornets on KDKA-TV. He has been with the station since it went on the air and has been one of its top personalities. He is also heard on KDKA radio. He replaces **Guy Lebow** whose New York commitments became too demanding for him to make the trip to Pittsburgh to do the Hornet telecasts . . . **Dave Murray's** highly rated and award winning documentary show, "Time for Decision" on WTAE featured the station's new technique of wireless microphones. **Ed Conway** was the star of the show along with the Pittsburgh Pirates in training camp scenes but the hidden mike and portable power-pack made it possible for the players to bat and field while giving Conway a running commentary on film.

TV Followup Comment

Continued from page 35

dancing that seemed to come right out of the Agnes De Mille-Michael Kidd terp book.

The scripting staff, headed by Goodman Ace, would seem to be more at home in Lindy's than at an outdoor barbecue. *Gros.*

Cain's Hundred

Any similarity between "Blues for a Junkman" and "The Billie Holliday Story" may not have been purely coincidental in this tale of a nitery blues singer and reformed dope addict involved with the racketeers of junk. It was a good try on the part of the creators of this series to fashion something out of the ordinary within the rigid set series structure to which they must adhere. But many a more discerning viewer no doubt was left fretting over what might have been accomplished, given a wider, more objective dramatic latitude.

The fact remains that the show failed to achieve its potential, thanks at least partially to the inflexibility of a medium that feeds on superficial melodrama and won't toy with the dimension of true human tragedy. The provocative particle of a deeply moving personal story stirred within this cloudy solution, but got devoured by a batch of overly - dramatic marauding amoebas. Essentially the tale of that blues singer trying not to deal in junk, the episode instead wandered astray and got tangled up in the inevitable tangent of hero Nick Cain's efforts to make Cafe Society safe for democracy.

Anyway, the program got an effective shot in the arm from Dorothy Dandridge, who not only played the heroine with alternating cool poise and warm heart, but belted out a few pop blues in the Lady Day fashion, of which there is none better. Mark Richman pitched in with a sincere performance and managed to raise his customary cain with the crooks. Joe Mantell aroused sympathy as a victim of the pushers, Ivan Dixon made points as Miss D's disillusioned ex-heartthrob, and James Coburn, Edward Asner and Larry Breitman got in some like licks as assorted heavies. Robert Gist directed from a Mel Goldberg script for producer Charles Russell, who rates a bow for chipping away at tv's dramatic color line. *Tube.*

John Karol

Continued from page 22

like that of President de Gaulle of France.

"In 'Clowns & Heroes,' we have a literal junction of information and entertainment. Here we would enter into the lives of people in areas all over the globe by seeing how they dramatize their experiences themselves. This is done by watching them as both spectators and performers in their characteristic forms of entertainment." He cited an in-depth study of a bullfight in Portugal as an example.

Atlanta — The Ira Herbert-Bernice Judis-owned WAKE has appointed Lee R. Smith as the new general manager of the station. Lee has a track record in broadcasting dating back to '46.

BBC Radio Drops U.S. Tape Service

British Broadcasting Corp. will discontinue its program tape distributing service to U. S. stations March 17 and divert the funds to program service in the Iron Curtain countries, Africa and Asia.

BBC has been duplicating and distributing tape shows to U. S. radio stations since World War II at a rate of about 35,000 a year. The tapes were loaned for the cost of postage. Discontinuation does not effect the BBC's transcription service on top British radio shows which goes to subscribers for a fee.

TV Reviews

Continued from page 35

or six inmates who spoke openly and freely, Hill was able to communicate the sorrow of being separated from the outside world, the agony of privation, the horror of regimentation and, above all, the deadly sense of finality, which Hill termed "the real punishment."

He stated at the outset, "If this program serves to deter one youngster from wasting his life in a penitentiary, then it will have been worth the effort." He'll never know, of course, but any reasonable person watching will surely have gotten the message both ways, emotionally and intellectually.

It could easily have turned into a horror film had Hill chosen to sensationalize, but he elected rather to key it low, and the restraint was marvelously eloquent. The constant frisking and head-counting, the double-locking of cells, the lineup for chow and numerous other scenes and rituals spoke cinematographically for themselves.

The credit goes abundantly to Hill, who produced, researched, wrote and narrated the film, skillfully in every department. There were also notable contributions from Irv Heberg, whose camera-work was outstanding, and Frank Smith, who cleffed the simple but fitting blues background for one guitar.

Incidentally, WBBM-TV general manager Clark George followed the special with a 10 minute editorial on juvenile delinquency and its relationship to high school drop-outs. Three prison inmates, presumably left over from Hill's footage, blamed their troubles on the fact that they had spurned education. George made an appeal to parents to keep their kids in school. He delivered it well, but the editorial was really powered by the sting of "Wasted Years."

Les.

Syndie Features

Continued from page 27

deal for seven years involved unlimited runs. More recent deal limits the number of runs and, if in line with most post-'48 Metro deals, runs from two to three years. The $5,700 versus $16,600, the unlimited runs versus the limited runs, the seven years as opposed to the two or three years dramatizes what has happened in the market place, what has happened to prices of post-'48's as opposed to prices of the pre-'48 vaultees.

As to the post-'48 tally of major pix distributors, here's the rundown: Screen Gems, handling the largest group of post-'48's, 210 pix in its principal package, has tallied 68 markets; Seven Arts Associated, selling Volume Three of Warner Bros. pix, has chalked up over 22 markets; Metro Goldwyn Mayer, on its "30/62" package, has tallied 29 markets. United Artists Associated, with the largest group of pre-'48s of any distributor, also is in the post-'48 field, as well as other distribs.

Denver—Denver will get its first taste of FM stereophonic broadcasting in two to three months when KFML-AM-FM is expected to begin the transmission. There are five FM stations here but KFML is the first to announce it planned to go FM stereo. The station simulcasts its AM and FM programs.

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People Are Funny vaults to a half-million in under four weeks! It's a perfect start towards record sales and we're not surprised. "People Are Funny" has what it takes to attract stations and local sponsors: 150 side-splitting half-hours that averaged a 37.4 Nielsen audience share through seven years on NBC Television ■ An audience participation format that's a natural for daytime strips ■ Art Linkletter as host, one of television's most popular emcees ■ And "People Are Funny" is a first-run product for local daytime programming! ■ It's scheduled on fifteen stations now: WPIX, New York City; KPHO-TV, Phoenix; WUSN-TV, Charleston, S. C.; WNBQ, Chicago; WBRE-TV, Wilkes-Barre; WWJ-TV, Detroit; KMSP-TV, Minneapolis; KVOS-TV, Bellingham, Wash.; KGO-TV, San Francisco; WFBC-TV, Greenville, S. C.; KPTV, Portland, Ore.; WPSD-TV, Paducah, Ky.; WLBZ-TV, Bangor, Me.; KCPX-TV, Salt Lake City; and WLAC-TV, Nashville ■ And it looks like they'll have a lot more company in a short time. You're invited, too.

NBC FILMS

Brazilian Telepix Restrictions Eased

A new Brazilian decree, representing substantial improvements over the restrictive Quadros decree, has been issued by the Brazilian government.

Television Program Export Assn., in a bulletin, points out that "the decree as promulgated is a substantial improvement over the Quadros decree which is specifically repealed. The minimizing of penalties and fines, the segmentation of programming with more flexibility and balance possible are distinct improvements."

TPEA went on to say that "the compulsory dubbing requirement particularly as it may affect feature films is still to be examined as our discussions indicate that it was not intended to include feature length motion pictures in this provision."

Granik's Major Spread On 'All America' Series

"All America Wants to Know," panel show produced and moderated by Theodore Granik and distributed free by Readers Digest mag, is now airing monthly on 150 tv stations and 1,025 radio outlets.

Granik, who created the show seven months ago, has had such guests as West Berlin Mayor Willie Brandt, Air Force Chief of Staff Curtis LeMay and others for the pubaffairs discussions. Based on an article in the current issue of Reader's Digest, the show also generally feature the author as a panelist.

Shows are open end, allowing for local sale of three one-minute commercials.

'Room for One More' Gets Canada Sponsors

Toronto, March 6.

"Room for One More," weekly tv series, will be sponsored across the Dominion jointly by Procter & Gamble Co. of Canada Ltd., who will plug their detergents, toothpaste and toilet soaps, and Sherwin-Williams Co. of Canada Ltd. to plump paints.

Effective yesterday (5), program holds the 9-9:30 p.m. Monday slot on the Canadian Broadcasting Corp. network.

Storer '61 Earnings Down

Storer Broadcasting Co. announced its 1961 earnings at $4,453,682 or $1.80 per share. This is against the 1960 tallies of $5,062,668 and $2.05.

The fourth quarter, also announced last week, pulled $1,718,597 or 70 cents a share for Storer, contrasted with the Oct.-Dec. period in '60 which provided $1,508,657 or 61 cents.

Storer said that the fourth quarter earnings indicated a recovery from the effects of "the business recession experienced in the first part of the year."

Dividends were paid during 1961 at the annual rate of $1.80 per share of common stock and 50 cents per share on class B common. Total '61 dividends amounted to $2,723,014.25.

Science Fiction Sales

In the first three weeks on the market, Allied Artists Television's package of 20 science fiction pix has been sold in 10 markets.

Deals have been concluded with WOR-TV, N.Y., KTVI, St. Louis; KTKV, Phoenix; WWLP, Springfield; WBNS, Columbus; KSHO, Las Vegas; WNBQ, Chicago; WHNB, New Britain; WCKT, Miami; and KGUN, Tucson.

JUNKIN'S CANADA SLOT

Toronto, March 6.

Ray Junkin has been named g.m. of Screen Gems (Canada) Ltd. and takes up his duties at Toronto hq.

Formerly, he had a wide background in the film industry.

Abrams' Own Syndie Shop

Elliott Abrams, former syndicated sales veep for Sterling Television Co., has started his own syndie shop, Scope Television Inc. Abrams, who will continue his Sterling association in "special sales areas," has not as yet announced any properties for Scope.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

El Paso • STATIONS: KROD, KTSM, KELP SURVEY DATES: OCT. 29-NOV. 25, 1961

KELP Average Rating: 3 Average Share: 30

MONDAYS 10:30-12:00
Program: PLAYHOUSE 13
Oct. 30 **"THE BOWERY"**
Wallace Beery, George Raft, Jackie Cooper
1933, 20th Fox, NTA, 1st Run
Nov. 6 **"THEY KNEW WHAT THEY WANTED"**
Charles Laughton, William Gargan, Carole Lombard
1940, RKO, UAA, 1st Run
Nov. 13 **"MY FAVORITE WIFE"**
Irene Dunne, Randolph Scott, Cary Grant
1940, RKO, UAA, 1st Run
Nov. 20 **"THE LOCKET"**
Gene Raymond, Loraine Day, Brian Aherne, Robert Mitchum
1946, RKO, UAA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Trackdown 10:30-11:00	KROD 3
Air Power 11:00-11:30	KROD 3
Jack Paar 10:30-11:00	KTSM 14
Movietime 11:00-12:00	KTSM 2

KELP Average Rating: 4 Average Share: 36

TUESDAYS 10:30-12:00
Program: PLAYHOUSE 13
Oct. 31 **"KITTY FOYLE"**
Ginger Rogers, Dennis Morgan, James Craig
1940, RKO, UAA, 1st Run
Nov. 7 **"THE WHITE TOWER"**
Glen Ford, Claude Rains,
1950, RKO, UAA, 1st Run
Nov. 14 **"FRENCH LINE"**
Jane Russell, Craig Stevens
1954, RKO, UAA, 1st Run
Nov. 21 **"CALL OUT THE MARINES"**
Edmund Lowe, Paul Kelly, Binne Barnes, Victor McLaglen
1942, RKO, UAA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Border Patrol 10:30-11:00	KROD 1
Behind Closed Doors 11:00-11:30	KROD 1
Jack Paar 10:30-11:00	KTSM 13
Movietime 11:00-12:00	KTSM 3

KELP Average Rating: 3 Average Share: 27

WEDNESDAYS 10:30-12:00
Program: PLAYHOUSE 13
Nov. 1 **"WOMAN ON THE BEACH"**
Robert Ryan, Joan Bennett, Charles Bickford
1947, RKO, UAA, 1st Run
Nov. 8 **"ANNABELL TAKES A TOUR"**
Lucille Ball, Jack Oakie
1938, RKO, UAA, 1st Run
Nov. 15 **"MACAO"**
Robert Mitchum, Jane Russell, Bill Bendix
1952, RKO, UAA, 1st Run
Nov. 22 **"THE LAST DAYS OF POMPEII"**
Preston Foster, David Holt, Basil Rathbone, Dorothy Wilson
1935, RKO, UAA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
RCMP, Cinerama 10:30-11:00	KROD 1
Silent Service 11:00-11:30	KROD 2
Jack Paar 10:30-11:00	KTSM 15
Nightcourt USA 11:00-11:45	KTSM 3

KELP Average Rating: 7 Average Share: 44

THURSDAYS 10:30-11:30
Program: PLAYHOUSE 13
Nov. 2 **"MARGIE"**
Jeanne Crain, Alan Young
1940, 20th Fox, NTA, 1st Run
Nov. 9 **"ANGEL FACE"**
Robert Mitchum, Jean Simmons
1953, RKO, UAA, 1st Run
Nov. 16 **"RETURN OF FRANK JAMES"**
Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull
1940, 20th Fox, NTA, 1st Run
Nov. 23 **"PLAYHOUSE 13 NOT SHOWN"**

COMPETITION PROGRAM	STATION & AVG. RATING
San. Fran. Beat 10:30-11:00	KROD 2
Navy Log 11:00-11:30	KROD 2
Jack Paar 10:30-11:00	KTSM 11
Movietime 11:00-11:30	KTSM 3

KELP Average Rating: 7 Average Share: 44

FRIDAYS 10:30-12:00
Program: PLAYHOUSE 13
Nov. 3 **"A TREE GROWS IN BROOKLYN"**
Dorothy McGuire, James Dunn, Peggy Ann Garner, Joan Blondell
1945, 20th Fox, NTA, 1st Run
Nov. 10 **"THE CRIMSON PIRATE"**
Burt Lancaster, Eva Bartok, Nick Cravat
1952, Warner Bros., Seven Arts, 1st Run
Nov. 17 **"THE FLAME AND THE ARROW"**
Burt Lancaster, Virginia Mayo
1950, Warner Bros., Seven Arts, 1st Run
Nov. 24 **"THE SEARCHERS"**
John Wayne, Vera Miles, Natalie Wood, Jeffrey Hunter
1956, Warner Bros., Seven Arts, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Critics Choice 10:30-12:00	KROD 2
Jack Paar 10:30-11:00	KTSM 10
Movietime 11:00-12:00	KTSM 5

KTSM Average Rating: 29 Average Share: 46

SATURDAYS 7:00-9:00
Program: SATURDAY AT THE MOVIES
Nov. 4 **"SOLDIER OF FORTUNE"**
Clark Gable, Susan Hayward, Michael Rennie, Gene Barry
1955, 20th Fox, NTA, 1st Run
Nov. 11 **"HALLS OF MONTEZUMA"**
Richard Widmark, Jack Palance, Karl Malden, Richard Boone
1951, 20th Fox, NTA, 1st Run
Nov. 18 **"DEMETRIUS AND GLADIATORS"**
Victor Mature, Susan Hayward, Michael Rennie, Debra Pagent
1954, 20th Fox, NTA, 1st Run
Nov. 25 **"DREAMBOAT"**
Clifton Webb, Ginger Rogers, Ann Francis
1952, 20th Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Defenders 7:00-7:30	KROD 17
Gun-Travel 7:30-8:00	KROD 22
Gunsmoke 8:00-9:00	KROD 29
Lawrence Welk 7:00-8:00	KELP 12
Fight of Week 8:00-9:00	KELP 9

(Continued on page 42)

Set Distrib Deal For 'Jellybean'

Bomarc Films, Ltd., has entered into a distribution agreement for the recently completed film series, "Jellybean Comedy Clubhouse."

In addition to the 104 three to five-minute comedy films starring the "Jellybean" family of "live" characters, each station also receives the complete "Jellybean Comedy Clubhouse" "live" format and the elements that go with it, under the company's distribution plan.

Series was produced in Canada on behalf of the Canadian Marconi Co. and is scheduled for distribution in Canada, England and Australia. Show had been a kiddie program in N.Y. for four years.

Deal was inked by Sam Fleishman, prexy of the newly-formed distribution company, Bomarc Films, and Danny Wilson, v.p. of Jules Power Productions.

License TV 'White House Tour As Doubleday Tome

"A Tour of the White House with Mrs. John F. Kennedy" will be put in book form by Doubleday and Co. Licensing deal was handled by CBS Films.

CBS Films licensing director Murray Benson also reported that the text-film division of McGraw-Hill Book Co. has been authorized to distribute films of the broadcast in the non-theatrical 16m market.

The Doubleday book, scheduled for publication in the fall to sell at retail counters for $10, will be written by Perry Wolff, who wrote and produced the special broadcast for CBS News. The book will be illustrated with still photographs selected from the hundreds taken by CBS staff photographer William Warnecke prior to and during the taping of the broadcast.

NASA Into Syndication With 'Mastery of Space'

National Aeronautics & Space Administration has gone into syndication. Agency is offering tv stations a 58-minute color documentary called "Mastery of Space," based on the Project Mercury man-in-space program and on Col. John Glenn's orbital flight.

NASA is releasing the film to video stations via Association Telefilm. Some 16m prints of "Mastery" will be bicycled to schools. (Last week, the show was in the final stages of editing at NASA headquarters.)

WPTR Taps Samuels

Albany, March 7.

Perry Samuels has been appointed general manager of the Schine-owned, 50,000-watt WPTR, succeeding Duncay Mounsey, resigned. Mounsey, pilot of the station five and one-half years, was credited with building the outlet into a substantial profit-maker.

Samuel served as general manager of WBNY in Buffalo, and more recently had been a salesman for WMCA in New York.

New Ziv-UA Sales

New sales on Ziv-UA's "Ripcord" and "Everglades" puts "Ripcord" in 47 of the nation's top 50 markets and "Everglades" in 37 of the top 50 markets.

Standard Oil of Indiana bought "Ripcord" for WKZO-TV, Grand Rapids-Kalamazoo, and WHEC-TV, Rochester. Same sponsor also bought "Everglades" for WHEC-TV, Rochester.

Other "Ripcord" sales include Koontz Creamery of Baltimore, on WJZ; and Kehoe Tire, on WTOC, Savannah, and KALB-TV, Alexandria, La. Additional "Everglades" buyers were KALB-TV, Alexandria; and WDAM-TV, Hattiesburg-Laurel, Miss.

IFD's Rosenberg Pix

International Film Distributors has acquired foreign distribution rights to 39 quarter hour science-nature films produced by Max J. Rosenberg.

Available in black & white or color (16m), the series deals with nature, probing the science background to water, air, fire, space, etc.

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JFK: So What's My Rating?

Continued from page 1

the "Wagon Trains," the "Gunsmokes," the Bob Hopes, the Garry Moores and the "Bonanzas," the "John & Jackie" tv act, either solo or in tandem, has given heart to American broadcasters who, when the new Administration first came in, had considerable misgivings as to just where they would fit into the scheme of D. C. things. For it's no secret that during the Kennedy-Nixon campaigning JFK hadn't taken too kindly to some of the actions of the networks. Nor was it much of a secret that most of the top brass at the networks, by virtue of these fears and what it could mean to television, had thrown in their own personal allegiances with the Republican candidate.

But what's been happening since, and particularly in recent weeks, has solidified in no uncertain terms broadcasting's major role in the whole conduct and behavior pattern of the Kennedy Administration. For tv today has become a built-in instrument, as never before, in projecting the Kennedy image and as the Administration's favorite weapon for propoganda both here and abroad.

This status was clinched hands-down only last week with the announcement of the upcoming tv exchange (first of a series) between President Kennedy and Premiere Khrushchev. As far as tv's concerned it's a surefire Nielsen bonanza, just as, on the home front, those Kennedy-helmed press conferences are more and more being embraced for prime time exposure. The broadcasters know only too well that in President Kennedy they have the most videogenic leader since tv hit the bigtime.

How the President himself feels about tv was made all too evident recently in one of those "now it can be told" stories. It was immediately prior to the Jackie Kennedy White House Tour telecast, when the President was hosting an industry luncheon for Radio Free Europe. JFK revealed an innate sense of Madison Avenue tv idiom and vernacular in expressing some concern to network brass in attendance as to whether a 10 p.m. exposure of the White House Tour was conducive to a healthy rating, even though realizing it meant a 9 o'clock exposure in the Central Zone, and solicited some opinions as to how big a rating the show might get. His grasp of the inside-stuff fundamentals of telecasting, it's said, was astonishing.

And now that Jackie has so firmly entrenched herself as a tv personality, by virtue of her White House Tour click (winning one of the top Nielsens of the season for her two-way NBC-CBS exposure), the networks have no intention of settling for a one-shot. The First Lady is the undisputed "top femme" among all the new personalities to embrace the medium—either commerical or sustaining—and already plans are afoot to win a JFK endorsement of additional programming.

There's little doubt that tv's one-two punch in its coverage of the White House Tour and the Colonel Glenn orbiting and subsequent down-to-earth hoopla did more to win official Administration respect for the television industry than all the video framed events of the Eisenhower eight years.

Within the industry, too, there have been some kidding-on-the-square overtures aimed at giving daughter Caroline some tv exposure, particularly since she emerged as the "hidden" heroine of Colonel Glenn's monkey gag that wowed the joint houses of Congress. They're not banking too heavily on it, but knowing the "climate" and the White House receptivity toward tv's performance today, they're not writing it off, either.

Mgt. William Morris Agency

Kim Novak

Continued from page 2

Sandpiper," love yarn which Harold Smith is writing and which is to be shot in northern California. Other projects are "The Loved One," from the Evelyn Waugh satire of the British colony Coast resident; "The Americanization of Emily," William Bradford Huie romance tale to be lensed in London, and "The Wheeler Dealers," romantic comedy from the George Goodman novel dealing with a wealthy Texas stockbroker and a femme stock analyst. It will be made in New York and Hollywood. "Loved One," expected to roll by early summer, is being scripted by comedienne Elaine May (of Nichols &), although a draft scenario was turned in by Louis Bunuel and Phillip Roll.

Ransohoff's entree, linking Kimco and Joseph E. Levine, is the now-completed comedy "Boys' Night Out," which Metro is to release, probably by June. The Levine-Filmways alliance also includes "Face in the Rain," the made-in-Italy Rory Calhoun starrer now in the cutting stage. This is the previously announced dual purpose pic, intended to spin off an hourlong pilot for a tv skein in addition to its unabridged theatrical display come summer.

As the various shooting plans indicate, Ransohoff is agreeable to travel—"Two Hearts," for instance, with location in the U.S., Britain, France and Italy. Such intentions, says Ransohoff, only signify a desire to make them where they can be made best (and without budget veto), and shouldn't be construed as travel merely for the sake of "runaway."

Loretta To CBS

Continued from page 23

Ball, Desilu and General Artists Corp. argued successfully that the new vehicle should be slotted Monday nights, the same night in which the "I Love Lucy" series was telecast. New berth for Lucille Ball will be 8:30 Mondays, with Lever Bros. and General Foods cosponsoring.

"Real McCoys," which had been slated for the Monday at 8:30 berth, will be moved elsewhere in the schedule. Web would like to put "McCoys" Sundays at 9, the time slot which had been held by the new Lucille Ball Show. The shift though is unresolved at this point. "General Electric Theatre," which next season follows the 9 to 9:30 slot, is seeking a strong lead-in and sponsor General Electric was strong on the new Lucille Ball show. GE was described as not nearly as happy about a "Real McCoys" lead-in, despite the long-lived popularity of the skein on ABC-TV.

Format of the new Lucille Ball show, for which a pilot is yet to be produced, is a bit hazy. Initial reports were that the skein would be based on a book, "Life Without George," an account of a divorcee's life in the suburbs. The book by Irene Kampen was published a year ago by Doubleday & Co. Since then, Desilu is understood to be thinking of alternative formats.

Oops, Sorry

London, March 6.

Shock for four small British hamlets was handed out by BBC Radio over the weekend. Villages, all called Exton, had been overlooked by radio programmers who decided to shift location of click femme serial "Mrs. Dale's Diary" to a "dirty, expanding industrial town" called (fictitiously, they thought) Exton. Main beef of the real Extons is that they are pretty, rural spots with populations of only hundreds.

Corporation's slip follows closely on another glaring coincidence, this time involving the tv limb, in which monickers of the "staff" names of employees of "Compact," a twice-weekly yarn about a fictional woman's magazine, resembled closely those of Readers' Digest employees.

Changes were made—pronto.

Mex, U.S. Plan TV Culture Exchange

Mexico City, March 6.

Mexican and American television will initiate an exchange of cultural films this April. Deal is unofficial and outcome of recent visit here by an NAB committee making a swing throughout the Latin American area.

While not fully as worked out as the cultural exchange, there is also a possibility that Mexican orchestras, mariachis and quality musical units may also cross the border for American tv appearances. In exchange American orchestras, jazz combos, etc. are expected to appear here. This subject to approval by the National Musicians Union.

Televicentro and other specialized production sources are busy preparing film material for initial shipments. A spokesman said that no "conditions" for cultural film exchange had been set either by Americans or Mexicans. Televicentro plans to slot American programs in best evening hours to reach greatest number of viewers, and have been promised some good spots for their product in the U.S.

Fremantle Flemish Deal

In an unusual deal, Fremantle International has secured a renewal of "Silents Please" on the Flemish service of Belgium tv. Involved in the deal are 26 rerun episodes.

Unusual aspect is that tv on the Continent seldom, if ever, buys reruns. It took an "old movie" series, which is very popular abroad, to upset the pattern.

Swezey

Continued from page 25

tain industry standards in any practical sense."

And in his most stinging criticism, Swezey averred:

"The public is still being victimized by the poor programming and shoddy practices of a large segment of the industry which has no interest in standards and feels no compulsion to observe them."

"Very real and difficult problems" face NAB in getting telecasters to follow the Code line despite healthier percentage of subscribers (94% of the NAB membership and 70% of the nation's total). Citing fact that affiliates don't have much control over network programming they receive, he said that "some headway" has been made in getting cooperation with the webs and syndicators "but the problems are complicated and we still have a long way to go."

"We have never reached any understanding with distributors of feature films, but propose to reopen negotiations shortly," he observed.

On the brighter side, Swezey said he must confess there has been generally "excellent" cooperation when departures from Code standards are pointed out. But the main problem is mechanical—monitoring stations to see how they are obeying the precepts.

And things will be more confounded yet, Swezey conjectured, if NAB decides to give up the monitoring program now being carried out at a nominal sum by Broadcast Advertising Reports. This may be dropped if BAR goes up on its fees, in which case station legs would have to be relied on.

In his call for help, Swezey suggested each State Assn. appoint a liaison man with the Code Authority as a means of bringing state and national organizations closer together.

B'casters Alerted

Continued from page 25

of the public interest with the problem of obtaining headlines."

Radio and tv should lock arms to "counter unfavorable publicity by using their own facilities to promate a better understanding of the media."

Couric noted that while tv is the most favored pincushion of the critics, radio has endured its own publiciy "blows" during the payola rumble.

While "we all agree that where there was some smoke there was some fire," the NAB exec said, the industry has righted itself on the payola score and the broadcasters, in seeking to enhance their public image, should pay attention to the treatment accorded the media by the wire services.

In an oblique swipe at the latter, he averred that the wire stories should be eyed for misconstruing an attack directed at all the news media as on broadcasting alone. He said that "we're all human" and even the wires may have their newspaper clients too much in mind. Couric is a former United Press reporter.

Among the more effective ways to stem any tide of bad publicity, said Couric, is to get at the sources of the bum word and give the true facts.

Saperstein

Continued from page 27

which George Clayton Johnson is writing script. Pic will be made in outside studio, as UPA doesn't have facilities for what he has in mind.

Idea basically is to use mink garment for tying together three different yarns with as may stars and European designers to dress them. Each seg will be half-hour long.

It will be a fashion show women will never forget, Saperstein promises. "It's about time we got back to the Irene Dunne-Claudette Colbert-Joan Crawford look on the screen. I may not have these stars but I'll have a glamorous film that will excite women."

Pic most likely will have Gotham background, although it could be Paris, or both.

110 Features On German TV in '61

Frankfurt, March 6.

With constantly growing complaints from the film industry that the television competition is an unfair cut into cinema boxoffice receipts, a study has just been made in West Germany about how many full-length films play yearly on the tax-free television screens.

Reports is that during 1961, there were 110 films shown to the 6,000,000 television set owners, who paid no entertainment tax, as the cinemas must pay here to offer their features.

The first program of West German television showed 59 complete films, and the second program played 51 films.

NBC's $120,000,000

Continued from page 23

back for fall, particularly since the hour Thursday medico skein is so hot on the Nielsens, and this is worth a total of roughly $10,250,000.

Warner-Lambert, one of the participating "Kildare" sponsors for the coming semester, has also taken participations in "Virginian," it's understood. The total Warner outlay for the moment at NBC-TV can only be guessed at, but it should come to about $3,000,000.

"Walt Disney's Wonderful World of Color," the Sunday hour, is sure of the return of RCA and Kodak, it is reported. That's about $10,500,000 in bookkeeping gross to the network. "Car 54" will again have Procter & Gamble, which is soon expected to assure NBC-TV some additional coin for the Thursday 10-11 p.m. time. Other important incidentals are American Home and Lorillard for "Price Is Right," Douglas Fir & Plywood and Pittsburgh Plate Glass for the Wednesday renewal of "David Brinkley's Journal," and the Lorillard coin in Jack Paar's new Friday primetimer.

Most of the rest of the tally is consumed by the daytime and sports sales that are assured at this date for next season. A goodly part of the sports loot, naturally, comes from the firm Gillette World Series deal.

Carnation

Continued from page 22

been made on "P and G" next season pending some word from CBS on its protest. Move to 9:30 p.m. Wednesday just about spells finis for the Dick Van Dyke show now in that slot. The trade is well aware that no half-hour show only half sponsored will be scheduled next season because of the plethora of hour long shows that reduces the number of half-hours and allows sponsors a wide choice.

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Malaya Projecting TV By End of '62

Kuala Lumpur, March 6.

The Federation of Malaya hopes to have tv by next year, emphasized its Prime Minister, Tengku Abdul Rahman in the House of Representatives here.

Government has appointed a committee to investigate the possibility. The committee has submitted a report to the Government which report has been accepted.

The P.M.'s assurance of tv in Malaya before 1963 was followed later by a statement, also in the same House, by the Assistant Minister of the Interior, Inche Ismail bin Yusof, to the effect that the pilot television scheme was expected to operate before next yearend. Inche Ismail introduced the estimates for the Ministry of Information and Broadcasting totalling altogether $4,500,000 ($13,400,000 Malayan).

Earlier the Federal Treasury had been asked to sanction another $84,000 ($250,000 Malayan) to equip the proposed $570,000 ($1,700,000 Malayan). Film Unit studios with tv and other facilities. Money was needed for an extra cutting room and additional laboratory space for processing television films and a larger preview theatre and training space. Work on the eight-acre site at Petaling Jaya, six miles from here, will begin shortly.

Meanwhile, according to a Radio Singapore's spokesman, Singapore and the Federation will take steps to unify tv data and standards in the two countries so that when tv comes to both places, the exchange of programs can be further facilitated. (Singapore expects to get its tv project started by October this year, as the Minister for Culture, S. Rajaratnam told the Legislative Assembly earlier this year.) Such standardization will enable audiences in both territories to tune to the two services with the same type of receivers. It looks like the C.C.I.R. (International Consulative Committee on Radio) 625-line system will be used both here and in Singapore.

Mankiewicz Script For Commie Documentary

CBS Films' venture in outside documentary production, under the wing of production v.p. Robert Lewine, is moving closer to a deal.

Lewine reports that the Don Mankiewicz script on communism from Marx to the present-day, being done for the U.S. Defense Department, has been finished and is being submitted for a Defense Department okay. It's hoped that editing on historical and current footage will begin April 15. Subject will run 45 minutes in length to accommodate 16m projectors throughout the world, many of which can only handle 1,600 feet of film, as opposed to 2,000 feet for an hour film.

ABC-TV's New Sales

Three more advertisers have bought into various shows on the ABC-TV schedule for next season. International Latex, through Reach, McClinton & Co., picked up minutes in "Ben Casey," "Hawaiian Eye," "Lawman" and "Surfside Six." Polaroid, through Doyle, Dane, Bernbach, is coming to "Leave It To Beaver" and "The Hathaways." Speidel, through McCann-Marschalk, is coming into "Ben Casey," "Hawaiian Eye" and "77 Sunset Strip."

Meantime, Mennen Co. is launching a major summertime campaign on ABC-TV, involving time on "Ben Casey," "Cheyenne," "Hawaiian Eye," "Lawman," "Target" and "The Corruptors." Grey Advertising placed the business.

Winnipeg—Channel Seven Television Ltd. operating CJAY-TV, announced the appointment of Stewart MacPherson as special events director and James S. Purvis as program director. MacPherson is host of the CTV Network show "Twenty Questions" and a w.k. radio and tv personality, with many years broadcast experience in England and the U. S.

Home-Made Shows On Grampian TV's Sked

Aberdeen, March 6.

Grampian Television, commercial tv company serving the north of Scotland, which has done little in local production since its launching Sept. 30 last year, is now spurring ahead with some home-produced shows.

"Come to the Ceilidh," Mondays at 10:35 p.m., is a native layout with Scot country dance and song. "Scotland for Me," a Friday night interview program, is focussing on leading Scots, such as Lord Boothby, Sir John Ure-Primrose, and Eric Linklater, dramatist and author.

A discussion panel, "Points North," on Thursdays, ranges over problems of local and national interest. In addition, the station is mounting programs of rural and women's interest, as well as local golf lessons.

British TV Strike

Continued from page 22

fact that the ITA letter referred the reader to a letter from ITCA head James Coltart published in a national daily newsheet while it omitted to indicate that Equity had replied in the following morning's edition of the same paper.

Apart from the protesting letters, Equity and the contractors are still meeting on reasonably good terms, says one source, although it is too early to say whether a settlement is in sight.

On the program front, Television Audience Measurements Ltd. reports that the slight swing away from the indie web noted over the last five months has been stayed and, in fact, the commercial outlets are beginning to regain some of the lost ground. Fact renders the actors' layoff (now entering its fifth month) virtually ineffectual at this point.

Deintermixture, All-Channel Bills Face D.C. Block; Minow Compromises

Washington, March 6.

Despite hints by FCC chief Newton Minow at a possible moratorium on the Commission's deintermixture policy if Congress would approve all-channel receiver legislation, odds in favor such a bill do not appear favorable for this session. Minow indicated willingness to accept a five to seven-year delay on deintermixture in his testimony before the House Commerce Committee today (Tues.) and flatly stated that the FCC will not pursue deintermixture in cases where viewers would be threatened with a loss of service.

Despite Minow's willingness to compromise, committee chairman Rep. Oren Harris (D., Ark.) left the impression that there were too many barriers in the way of the all-channel or deintermixture legislation this year. Harris, however, conceded that these questions hold "the key to the future of television in this country.

Heavy opposition to the all-channel receiver push was previously indicated at the Senate hearings two weeks ago. Before the House committee, lawmakers from areas that would be losing VHF assignments in favor of U channels squawked bitterly at FCC's "recklessness" and "harassment."

Cities involved in the deintermixture proposals are Hartford, Madison, Wis.; Columbia, S.C.; Binghamton, N.Y.; Erie Pa.; Rockford, Ill.; Champagne-Urbana, Ill.; and Springfield, Ill.

[redacted]

image

[redacted] television [redacted] stations pre- [redacted] to strike a pose and call it an [redacted]. Such [redacted] would seem [redacted] to be a substitute for substance. [redacted] our allegiance are aimed at [redacted] the positive respect of our audiences; respect generated through substantial, [redacted] programming that [redacted] from the manufactured [redacted] from people —the source [redacted]. People [redacted] watch. People [redacted]

[redacted]

POST-NEWSWEEK STATIONS

[redacted]

WTOP-TV, CHANNEL 9, WASHINGTON, D.C.

[redacted] CHANNEL 4, JACKSONVILLE, FLORIDA

WTOP RADIO, WASHINGTON, D.C.

[redacted]

Frisco KPIX's Pubservice

Continued from page 27

of nearly 4,000,000 population today, is showing "spectacular growth" in people who have "come from some place else" but haven't "sunk roots or developed loyalties and responsibilities that come only with long residence";

2) Almost 1,000,000 persons are "split citizens," commuters who work in one place, sleep in another, and the whole area is cut up politically into nine counties and more than 80 cities, whose populations range from 8,000 or 10,000 far up into the hundreds of thousands (Frisco, Oakland, San Jose);

3) The counties, cities—and individuals—are linked by common interests, and problems, such as air pollution, transit, planning, clustering of racial minorities, police liaison, harbor competition, industry competition, but they have no political identity as a unit, thus are "strangers";

4) Tv, far more than any other media, is an "effective regional voice . . . to make members of the regional community feel less strange to one another and to investigate problems and solutions of community at large."

With these basic precepts, KPIX has shouldered chore of "searching out" the "binding influences" in a wide spectrum of specific areas, according to Hubbard. Further, he says, the best brains from the area's universities (Univ. of California, Stanford, Frisco State, San Jose State) and industry have been called on to assist KPIX.

Working under Hubbard and public affairs director Jere Witter, a total of eight producer-directors are churning out shows along these lines:

1) 49 half-hour "Community Workshops" on metropolitan problems, plus a monthly hourlong "Community Forum," and quarterly half-hour documentaries on various aspects of the area's metropolitan picture;

2) 11 half-hour "Works of Darkness" (various aspects of crime);

3) 65 half-hours entitled "Golden Century," largely historical lore, plus five half-hours in a "Landmark" series dealing with specific historic high points;

4) 13 half-hours on science for young student scientists and 13 half-hours on "The New Mathematics," both with emphasis on the physicists, chemists and mathematicians who've fostered their specialities in the Frisco area universities;

5) A pair of Oakland Symphony concerts, and an hour-long presentation of the 100-piece California Youth Symphony;

6) Five-minute daily talks by KPIX expert Marian Rowe on children and a monthly "High School Salute" in Dick Stewart's "Dance Party," each, of course, integrated into overall "Community of Strangers" theme;

7) 13 half-hours entitled "Religion and the Arts," weekly half-hours entitled "Sermons for Our Times," and 2½ hours worth of special religious presentations, including Benjamin Britten's children's opera, "Noyes Flude," "The Play of Daniel" from the Episcopalian Grace Cathedral, Holy Thursday Mass from the Catholic St. Mary's Cathedral and Jewish "Music of the New Year" from Temple Emanu-el;

8) Political programming consisting of eight-hour Congressional debates, 10 interviews with area congressmen and the state's two senators, at least two half-hours on ballot propositions and the usual June primary and election night coverage.

Ezzes' Expansion

Continued from page 27

new packages and the market's to absorb small packages.

As to the pre-'48's, UAA, which owns the most extensive library, finds a heartening longevity in their marketability.

"We can see signs of the long span of this kind of product," he pointed out, "by just measuring rerun contracts we're making." In 80% of the cases, where contracts have run out on the Warner pre-'48 library, the top 359 pictures were renewed for additional plays or sold to another station in the same market." Such pictures as "Treasure of Sierra Madre," "King's Row," "Life of Emil Zola," "Gunga Din," "King Kong" and "Citizen Kane," he predicted will play tv for the next 10 to 20 years and still have values.

The whole industry is looking up today, whether top reruns or newly released product, Ezzes maintained. Network releases serve as another source for the distributor, he noted, citing the recent deal with ABC-TV for a 24-week Sunday evening ride starting April 8.

UAA distributes about 2,000 features—United Artists, Warner Bros., pre-'48 RKO Radio Pictures, J. Arthur Rank, Monogram, plus 234 Popeye and 337 Warner Bros. cartoons.

Big Switch

Continued from page 25

up in despair over their ineffectuality.

Collins, mellow attitude for Minow as displayed in his utterances at the sessions didn't seem to be reflected by subordinate NAB staffers during seminar talks before the state executive. One implied the FCC occasionally was out to gut broadcasters with newspaper banners. Another took a bead on the line, often used by Minow, that the public owns the airwaves, by averring this was a big fiction. Actually, Douglas Anello, NAB General Counsel, contended nobody owns the airwaves just as nobody owns time, both being things you can't feel, see or smell, hold in your hand, or put in a breadbox.

Among some NAB staffers, there was considerably less enthusiasm displayed toward broadcast editorializing than that evinced by Collins.

But it was all in the nature of free exchange of views, no rancorous differences were apparent. The only serious question arising is whether a trade association should confine such democratic differences of opinion among the hierarchy to closed door sessions and in the interests of advancing its cause provide something like a united front when on public display.

But overshadowing the NAB intramural differences was the Pastore-Minow switch. Why Pastore wanted to talk cold turkey is open to speculation, aside from fact he was obviously seething over "Bus Stop." Although his stance toward tough regulation of the industry is camouflaged by his talk about the political practicalities of getting tough legislation passed, he did succeed in giving at least some in his audience the impression he was anti-industry (e.g., Connecticut Assn. prexy Sydney Byrnes who griped about NAB's selection of Pastore in light of his hostile attitude). Pastore is not an industry apologist, but can probably be called a good friend.

And it should be noted that a case could be made that the Pastore-Minow turnabout was an illusion, brought about by the separate atmosphere in which they spoke (the Senator before the state reps only, the Chairman before the pubaffairs execs, who tend to talk his style, in addition to the state people).

In support of this proposition is fact that although Pastore appeared to be wielding a big threatening stick, he never said what it was, specifically, like network regulation. And he never actually said he would do anything. He said the industry would hear from him. He gave what appeared to be an endorsement of Minow but qualified this by saying he wouldn't have done things via the same route.

And Minow's plug for editorializing, although coupled with high praise for the industry, was in a sense another one of his "suggestions" to industry, e.g., his rejected proposal that the nets get together on children's programming.

Actually, Minow went further than in case of kideo, by hinting that while FCC can't do anything legally about making them opinionate, someday a licensee who serves his community properly, must editorialize. Since serving the community wants is the key to license responsibility in the thinking of FCC now, Minow was almost saying: 'We do not require you to editorialize, but it might be a good idea if you want to keep your license in the future.'

Westinghouse

Continued from page 25

broadcasting style on many scores, including its "orientation to news and public affairs," and strict policies against ad influence of such programs. As for how Westinghouse handled the news involving the ordeal of its parent, Commission found the coverage "extensive" and unslanted.

The 14 outlets involved are: WBZ, Boston; KYW, Cleveland; WOWO, Ft. Wayne; KEX, Portland, Ore.; WIND, Chicago; KDKA, AM-FM, Pittsburgh; KEX-FM, Portland, Ore.; KYW-FM, Cleveland; WBZ-FM, Boston; WBZ-TV, Boston; KYW-TV, Cleveland, KDKA-TV, Pittsburgh and WJZ-TV, Baltimore.

Radio Review

WHN, NEW YORK

Storer Broadcasting bowed last week in New York City and seemed to have a high regard for the output of the 50,000 watter it bought for a record $10,000,000 plus and which blankets 27,000,000 listeners in the nation's number one market.

The format labeled "Sound of Music" and "total information news," is, for all the wordy pretentions, much like the "good" music and adequate news pumped out elsewhere along the dial. But, along with the switch in call letters from WMGM back to the old WHN, there also was a switch from top 40 clatter to the relatively tempered sweet sound. And although WHN is flanked on one side of the dial by WPAT and WINS (which recently kicked the r&r habit) and WNEW on the other—that's "good" music all around—it still manages an identity.

Several elements are contributing to the individuality. First is the straight approach of the announcers, a sharp turn from the jazzed-up personality types. Second are a number of original and easy to take featurettes—"headline of the hour"; "Information from A to Z"; Storer-produced Freedom Foundation disks with public figures quoting American greats; a mystery-voice contest that's at least sotto if inscrutable to this listener; and so on. "Information from A to Z" is probably the strongest bit caught to date. One seg (they are produced in cooperation with the New York Board of Education, they say) included a brief blog on Knute Rockne and interesting facts on the state's of Florida and Vermont.

Music through the day and night (24 hours) is tabbed "Matinee," "Serenade," etc., and apparently there is an attempt to fit the mood of the mainly big orch standards to the hour, although who knows who's in what mood when? Anyhow, WHN isn't afraid to segue a couple of numbers and let station identification go for four-minutes at a time, which would give some New York station managers the vapors for sure.

There obviously was a solid promotional and sales effort behind the preem. Station is already airing an impressive roster of national and local advertisers.

Bill.

Indianapolis — Jerry R. Chapman, who has spent the past two years with WFBM Radio, was named permanent program manager and promotion director for that Time Inc. station here.

VARIETY ARB FEATURE FILM CHART

(Continued from page 38)

KROD Average Rating: 6 Average Share: 67

SUNDAYS 10:30-12:00
Program: SUNDAY MOVIE

Oct. 29 **"AS LONG AS THEY'RE HAPPY"**
Dianna Dors, Jack Buchannan, Jeannette Scott
1956, J. Arthur Rank, Lopert, Repeat

Nov. 5 **"GANGS ALL HERE"**
Alice Faye, Carmen Miranda Phil Baker, Benny Goodman
1943, 20th Fox, NTA, 1st Run

Nov. 12 **"LIFE BEGINS AT 8:30"**
Monty Wooley, Ida Lupino, Cornell Wilde
1942, 20th Fox, NTA, Repeat

Nov. 19 **"LANCER SPY"**
George Sanders, Peter Lorre, Dolores Rel Rio, Joseph Schildkraut
1937, 20th Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Bowling, Best Post 10:30-11:00	KTSM 1
Bowling, Way 11:00-11:30	KTSM 1
Faith, Eternal 11:30-12:00	KTSM 2
Back To God 10:30-11:00	KELP 1
First Baptist Church 11:00-12:00	KELP 3

Disaster Accents Radio Flexibility

Continued from page 38

whose station stuck to its music and news and bulletins through the morning, however, was moved to comment, "Today is a day for both laughter and tears," before giving a spin to Benny Goodman's "Let's Dance" theme.

By mid-afternoon, practically all stations were back on their standard formats, leaving the Waldorf-Astoria Glenn luncheon and its Rotary rhetoric to the network pool. The pullout was a wise move. The luncheon coverage called forth some of the most painful fill in AM history. There was an interview with the commissioner of sanitation on the confetti cleanup that rivaled a Bob and Ray parody (remember the boys' "Secrets from the Files of Your Sanitation Department . and next week, the mystery of the half grapefruit rind floating on the Hudson").

The new Storer station WHN's "total information news" gave way almost completely to its "sound of music," except a newscast did carry a tape repeat of the abovementioned sanitation interview. WNEW did a pickup of Glenn's luncheon speech.

Otherwise, the ABC flagship, WABC, rocked and rolled; WINS, the independent with a Mutual affiliation, spun "good" music; WNTA presented a musical biog on Harold Arlen; WMCA cut into the top 40 grind with a big band disk—possibly written by a computer-fed old Dmitri Tiomkin soundtracks—titled "John Glenn's Theme;" and WPAT went swinging along with a segue set that included "Come On and Row, Row, Row with Rooseyelt on the Good Ship USA." *Bill.*

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Foreign TV Reviews

Continued from page 35

of tv for those that can take it. The program goes to a different hospital for each segment and shows an actual operation in progress, blood and all. Thus, it's not for the squeamish, although the down to earth exposition puts the whole thing on a clear scientific basis. There's no pandering to the addicts of Dr. Kildare.

Subject of this initialer was the surgical treatment of deafness, which claims one in 25 of the British population. One of its causes is the formation of a bony deposit, blocking sound vibrations. This may be cured by a delicate bit of surgery, conducted by the medico through a binocular microscope with minute instruments. This the camera followed through a parallel microscopic lens.

It made an enthralling example of scientific precision, and the procedures were set in their context by the surgeon, and by the skein's resident physician.

Further conditions to be similarly treated in future segments are high blood pressure, bronchitis, arthritis, and blindness. Producer Humphrey Fisher's object is to break down medical ignorance. It must be difficult to do this without offense or undue simplification. He achieves it. *Otta.*

ANFRAGE
(Inquiry)
With Hartmut Reck, Carl Lange, Anneli Granget, Erich Dunskus, Gerhard Buente, Kurt Otto Fritsch, others
Director: Egon Monk
Writer: Christian Geissler
80 Mins.; Thurs.; 9:05 p.m.
West-German TV, from Hamburg

The German's biggest problem, their past, was treated in this teleplay with courage and a remarkable amount of aggression. Christian Geissler adapted the play from his own book which is a hard-hitting attack against indifference and the desire to forget things. The "inquiry" was raised here by a member of the German generation that was in its infancy when Hitler ruled the country. The young man, a 32-year old chemist, wanted to know why and how all those terrible things could happen in Germany when the Nazis were on top. The more immediate reason why he put these questions was an American Jew who returned to Germany to find out what happened to his friends. With the exception of one, none escaped Hitler's hell camps. The young German was searching for the survivor but didn't find him because the survivor was sick and living somewhere under another name. During his search, the young man questioned various Germans on what they did during the Hitler years and what they think about the Jewish people.

It is the author's belief that such unpleasant topic must be discussed with vehemence over and over again. He wants to shock the indifferent people, he wants them to dedicate themselves to their country's "unsubdued past." Geissler's work is certainly well intentioned, courageous and important. He doesn't mince words. But whether he found the right words here is doubtful. The text was overly harsh. The result was that those to whom it may apply switch off the set while others who are willing to follow the story development can't help feeling restless at times. As a whole, "Inquiry" was more hammering than convincing although one kept feeling the importance of its meaning.

Nevertheless, Hamburg tv deserves praise for having taken up this subject. Much of the show was shot right in the city which gave "Inquiry" a sharp documentary flavor. Incidentally, director Egon Monk was reportedly a pupil of the late Bert Brecht. Same goes for Hartmut Reck, the principal player. Brecht's influence was very evident. *Hans.*

Write Me a Murder

Tokyo, March 6.

A tv program based on an actual murder of seven years ago was cancelled hours before aircast time when members of the Judicial Council protested the Tokyo Broadcasting System's (TBS) announced episode of "Nippon Information" called "Who Is the Real Criminal in the Marusho Case?"

The actual case involved the murder of a Miss Chiyoko Koide, operator of the Marusho Express Co., in Mishima, Shizuoka Crefecture, on May 12, 1955. A truck driver and his assistant were convicted and sentenced to life and 15 years, respectively. The defending lawyers subsequently charged that the pair were framed, claiming the real murderers to be the victim's brother and wife.

Representatives of the Judicial Council pointed out to the TBS officials that the program was not fit for telecast since final outcome of the case was still pending. In cancelling the show, TBS officials emphasized that they were not influenced by the postesting legal authorities, but took action because a scene, showing a strangulation, was contrary to the tv code.

'Daly at Night' In Aussie TV Preem

Melbourne, March 6.

Yank comedian Jonathan Daly, formerly of the Delo & Daly comedy duo, planed into Melbourne on his third, and what looks like being his most important, visit to Australia. Daly is one of the big success stories of U.S. entertainers who have hit it big in Aussie. He first came here two years ago on a six-week season with his partner Ken Delo. They hit it big on Melbourne TV station GTV9 and they stayed for several months. Daly later returned on his own as a producer for the station and won plaudits for his behind-the-cameras work.

Top Aussie entrepreneur Garnet H. Carroll then offered him the job as producer as well as the starring lead in the stage comedy "Come Blow Your Horn." The show played to socko b.o. in Melbourne and Sydney and was one of the big postwar successes on the Aussie stage. Daly left for home with his Aussie wife, former leading Melbourne model Marlene Duff, when the show closed last December. Although he was gone from the Downunder scene he wasn't forgotten. In that time a new company was formed in Melbourne called DYT Productions and headed by top Melburne showbiz personalities Horrie Dargie and musician Arthur Young. They planned to make package shows and hired Jonathan Daly as their star producer-personality. DYT sold their idea to Melbourne TV station HSV7 and on tomorrow night (7) Daly opens his third Downunder season with a three nights a week Paar-like show on the Melbourne channel. The show is to be top opposition to the nightly variety show on GTV9, Daly's former channel. It's one of the biggest tv moves here and there's big interest in what Daly has lined up for his show to be aptly titled "Daly at Night."

MCA the Winnah On Closed Hearing

Federal Communications Commission must conduct its probe of Music Corp. of America's tv operations behind closed doors, under an order signed March 1 by Federal Judge Leon R. Yankwich. Thus, MCA emerged the victor in its long-running tiff with FCC over revealing its modus operandi at a public hearing.

In signing the order Judge Yankwich chose the one prepared by MCA attorney Allen E. Susman, ignoring the one presented by the U.S. Attorney's office. Both orders were drawn up following a previous ruling by the judge requiring MCA and its veepee Taft Schreiber to testify before the FCC and to produce books, papers and documents relating to the government agency's probe of tv programming practices.

The signed order laid down the ground rules for the upcoming hearing. In addition to the closed-hearing concession, the order spelled out the rights of MCA counsel to be present at the hearing and object to specific questions and get rulings on them before MCA be required to answer. This was a point strenuously resisted at previous FCC hearings on the matter.

But more important, the order declares that the FCC cannot disclose any of the testimony given by MCA during the confidential hearings without first getting permission from the court. This was another point which the FCC vigorously opposed.

Action grew out of Schreiber's refusal to testify in public at FCC hearings Oct. 21, 1960, and March 6, 1961.

Soupy's Pie-in-the-Face Recipients

High-Voltage Stars Contrib Cuffo to Low-Budgeted ABC-TV Stanza

Hollywood, March 6.

What may be the lowest-budget prime time network show on tv has, ironically, attracted some of the top names. Not only that, but the names come on to take a pie in the face. Of course, it's "The Soupy Sales Show," on ABC-TV, which recently graduated into the nighttime slot, although the comic still has his local daytimer on KABC-TV.

Pie-in-the-face recipients thus far include Frank Sinatra, Tony Curtis, Mickey Rooney, Burt Lancaster. Upcoming are Dean Martin, Jerry Lewis, Bob Cummings, Jackie Cooper, Ed Byrnes, Rod Serling, Troy Donahue, Sammy Davis Jr., the Three Stooges and Jack Lemmon have indicated they will join the pie parade.

That's quite a lineup for a show which has a $10,500 budget, not enough to pay for almost anyone of those stars at the going rates. The guests work for scale—$155.

Why do these names come and take a pie in the face, for free? Producer Allan Bregman believes it's due to a number of factors. Foremost, of course, some of the stars' kids who are Sales devotees ask pop why he isn't on, and just like that, pop pops on, is a hero at home.

Bregman believes it's also because some of the stars have vaude backgrounds and the nostalgic pie-in-the-face slapstick attracts them. Also, "It's a fun type show. It's not a matter of the star memorizing a script or doing something complicated. And most of them have had a desire to be hit by a pie in the face, having seen it done in the old silent pictures," he theorizes.

Sinatra teed off the parade of pie-takers on the first prime time show. His Reprise Records plattery has Sales as one of its recording stars, but Bregman swears this had nothing to do with it. Sinatra, he explains, had seen the Sales daytimer and liked it, so agreed to the stint. He admits it sort of broke the ice for others to follow.

The Sales stanza at night began on Jan. 6, and has a 12-week deal. Its fate beyond that depends, of course, on its ratings plus the overall program checkerboarding by ABC-TV. The web has to notify Sales and Bregman if they are going to be on next fall, four weeks before the current cycle ends. Presently, participations pay the freight for the Sales slapstick. The daytimer continues through the summer.

Byproducts of the Sales story include a whopping 50,000 sales of his Reprise album in L. A. alone; a "Soup Sales Go Go Go" game put out by the Milton Bradley company; three pix deals now being negotiated, which would call for the comic to star in a film; a guest shot upcoming on Jackie Cooper's "Hennesey" series; talk re a telefilm series. His present activities bring the comedian an income of approximately $150,000 a year.

'Int'l Incident'

Continued from page 23

NBC brass still had a hold, technically, on the German buy, and thus refused to let CBS collect a distribution fee on threat of closing it themselves.

Result: CBS failed to get a distribution fee; did get ultimate credit for closing the German pact, and a slight case of apoplexy over NBC's coup.

WB Now Invites All TV Comers

Warner Bros., whose vidfilm output for years has been exclusively telecast by ABC-TV, is now making solid overtures to other networks.

Reports of WB's switch on its heretofore "exclusive" ABC-TV label came on the heels of the return to the Coast of William T. Orr, WB v.p. in charge of tv. Orr was said to have talked to top NBC-TV brass, among others.

On his return to the Coast, Orr announced a policy of year-round pilot production for the studio. He told vidpix producers on the lot that the studio will be making pilots "almost constantly." New policy marks the end of the practice, generally adopted by the trade, of piloting product only for fall sales and January cancellations. WB exec alerted studio producers to feed him ideas for new series year-round.

On the ABC-TV situation, Orr informed his staffers nothing has has been officially confirmed as bought or renewed for fall, as of last week; and no new pilots have been officially sold. "Battle Zone" pilot was described as looking like a sale. "Sunset Strip," "Cheyenne," and "Hawaiian Eye" are considered certain of renewal.

Goulet, Pat Suzuki As 'Openers' for Aldred's Own-Packaged Specials

Ottawa, March 6.

Joel Aldred, Toronto tv announcer ("Bonanza" et al), has formed a company to package tv specs for continental distribution. Singers Bob Goulet and Pat Suzuki fly in next week to tape the series teeoff. June Taylor has been auditioning dancers for it in Toronto.

Aldred, who was president of Toronto's indie CFTO but resigned after tiffs with board chairman John Bassett (also chairman of Toronto Telegram), has also revived his Fifeshire Motion Pictures Ltd., with Charles Baldour, erstwhile station manager of CFTO, as v.p.

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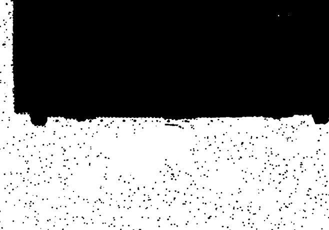

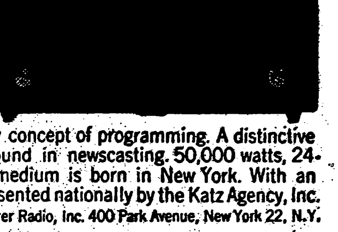

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B'way's 'Family Affair,' Rick's '7,' Casals' 'White House' Top New LPs

SHELLEY BERMAN-EILEEN HECKART: "A FAMILY AFFAIR" (United Artists). Newcomers to the Broadway musical scene, James Goldman, John Kander and William Goldman have a definite knack for the material numbers and show a potential for the ballad mood. It's unlikely that any of the songs fashioned for this Broadway musical will step out alone for a run in the pop parade but they do work together neatly to support the story line of two families squabbling over the procedures of an upcoming wedding. Larry Kert, Rita Gardner and Bibi Osterwald are the only performers in the cast with legit singing backgrounds but most of the album's enjoyment comes from Shelley Berman, Eileen Heckart and Morris Carnovsky. Berman's "Right Girls" and "Revenge," Carnovsky & Heckart's "Kalua Bay" and "Now Morris" and Miss Osterwald's "Harmony" are the score's standouts.

RICK NELSON: "ALBUM SEVEN BY RICK" (Imperial). Rick Nelson continues to roll as a teenage favorite and this new package should eat up a lot of their allowance money. Aside from Gershwin's "Summertime," there doesn't seem to be anything in the songalog of longrange stature but his homespun styling makes 'em sound good at the moment and that's apparently all the young set cares about. Color photo of the young singer on the front cover is perfect for femme pinupping which gives the album another sales plus.

PABLO CASALS: "A CONCERT AT THE WHITE HOUSE" (Columbia). Although this album is in the Columbia Masterworks (classical) category, it should spin across the counters like a pop item because of the tie with the President and Mrs. Kennedy's cultural kick at the White House. The Casals' concert, in which he was accompanied by Alexander Schneider (violin) and Mieczyslaw Horszowski (piano), received important space in newspapers and magazines and there is bound to be a large group around who want to share, vicariously, the Kennedys' musicale. Included are works by Mendelssohn, Couperin, Schumann and Casals himself. It has been put together in a handsome two-fold package with pictures of the White House reception for Casals that brings the consumer still closer to the actual event.

OSCAR PETERSON TRIO: "WEST SIDE STORY" (Verve). Leonard Bernstein's score for the "West Side Story" tuner is excitingly adapted to the jazz idiom by Oscar Peterson's group. Peterson's piano in this showcasing is in its top inventive form but the Bernstein basics hold up and, are, in fact, embellished in this jazz interpretation. Assisting are Ray Brown on bass and Ed Thigpen on drums.

"THE FOUR HORSEMEN OF THE APOCALYPSE" (MGM). Andre Previn has written a dramatic score for this "big" picture off the Metro lot. There's a buying boom current on soundtrack packages and Previn has whipped up the kind of music that fills the turntable with an emphatic beat via its full-blown orch presentation. There's also a neat little ballad included which is handled in appropriate manner by Eileen Wilson.

TOMMY GARRETT: "25 PIANOS PLAY EVERGREENS OF BROADWAY" (Liberty-Premier). In this package, Tommy Garrett switches from guitars to pianos to tackle tunes from Broadway shows. The spotlighted keyboards pound home the melodic lines of Richard Rodgers, Jule Styne, Harold Rome, Cy Coleman and Adler & Ross with an emphasis that's suited for instrumental programmers and home spinners who like their melodies embellished in a straightforward pattern.

JULIE LONDON: "SOPHISTICATED LADY" (Liberty). Julie London is a sultry songstress who has built a following since her click with "Cry Me A River" several years ago. In this showcasing she wraps up a tailor-made repertoire of such nifties as "Bewitched," "Make It Another Old Fashioned Please," "When The World Was Young" and the title song. Also included is "Spring Can Really Hang You Up The Most," a tune of comparatively recent vintage that's growing in standard stature and will get a lot of help from Miss London's slick handling.

LESTER LANIN ORCH: "MORE TWISTIN' IN HIGH SOCIETY" (Epic). Lester Lanin has done okay by The Twist—and The Twist has done okay by him. His first salute to the new terp form, "Twistin' in High Society," stepped out for a good sales score and there's no reason why this followup shouldn't do as well. The society flavor with a Twist blending works well again on a flock of standards reworked for the frenzied steppers.

KAY STARR: "I CRY BY NIGHT" (Capitol). There's a hint of a melancholy medley in this album's title song but it's not the breast-beating sort. They're sorrowful songs, all right, but in Kay Starr's interpretation they become warm and intimate and a delight to hear. The sextet that accompanies her through "Baby Won't You Please Come Home," "P.S. I Love You," "More Than You Know" and "It Had To Be You," among others, supports the mood with a graceful beat.

ETTA JAMES: (Argo). A lot of Etta James' best sounds come from way down deep inside her. Her pipes are packed with emotion and her soulful delivery is projected in no uncertain terms. This package excellently displays this technique and though there isn't a standout song among them, she makes it sound as though there is. The package should go over well with the flock of fans she's picked up along the pop singles ruote.

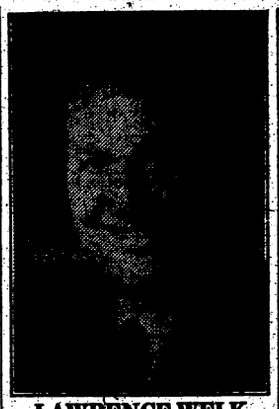
THE FOLKSINGERS OF WASHINGTON SQUARE: (Continental). This package stems from the recent hassle between the city of New York and the folkniks who like to sing in Greenwich Village's Washington Square. The battle was won by the folksters and come spring, they'll probably be strumming away to their heart's content. So much for the Greenwich Village history, which is what the diskery is counting on to get the album across. The package is an okay folk song entry handsomely put together with some fine vocalistics by such singers as Logan English and Anne Bird.

RICHARD BURTON: "THE POETRY OF THOMAS HARDY" (Caedmon). Thomas Hardy is probably better known for his novels. "The Return of the Native" and "Jude the Obscure," than his poetry. But then, Richard Burton wasn't around to read his poetry. The English actor has a vocal resonance and dynamic delivery that stirs the emotion. Much of Hardy's poetry is brooding with overtones of doom and Burton's reading makes it even more so.

FRANKIE AVALON: "ITALIANO" (Chancellor). Young pop singer Frankie Avalon takes to the Italian lingo and tempo with ease and assurance. There's a warmth to his ballads and a zing to his rhythm numbers that gives the package an added kick. The stress on the foreign lingo, however, will limit its appeal.

EDDIE "LOCKJAW" DAVIS AND JOHNNY GRIFFIN QUINTET: "BLUES UP AND DOWN" (Jazzland). This set nicely displays the talents of tenor men Eddie "Lockjaw" Davis and Johnny Griffin. Backed by Lloyd Mayers on piano, Larry Gales on bass and Ben Riley on drums, the leaders show strong, driving attacks on the jazz tunes in this package, several of which they penned themselves. The blues prevails here with various tempo treatments from the rhythm section and a nice quality from Davis and Griffin. The group turns in an effective performance that should be appreciated in jazz circles both for sales and spins.

WERNER DREXLER'S PHILHARMONIC STRINGS: "IN A MAGICAL MOOD" (Strand). The mood music (& good music) programmers have an assortment of tasty pickings in this package. Each side has the charm and flavor that fits right into lush string delineation. Most of the songs are soft, sweet, sentimental and highly spinnable. *Gros.*



LAWRENCE WELK

Presents His Newest Hit Album for Dot Records—"MOON RIVER"

Longplay Shorts

RCA Victor's March release of nine pop albums is topped by **Floyd Cramer** on organ, **Perez Prado** Latinizing The Twist, jazz drummer **Joe Morello** and **Ann-Margret** . . . **Nat King Cole, George Shearing, Peggy Lee** and **Frank Sinatra** highlight Capitol's 15-album release this month . . . Topping Epic's seven-album release for March are **Buddy Greco, Shirley Bassey, Lester Lanin** and **Eddie Condon** . . . MGM's four LPs for March include the "Four Horsemen of the Apocalypse" soundtracker, **Maurice Chevalier, Joni James** and **Tommy Edwards** . . . Verve's March pitch is on **Ella Fitzgerald, Frances Faye, Rosetta Tharpe** and **Bob Brookmeyer,** among others : . . **Richard Tucker,** Metop tenor, has recorded "Passover Seder Festival" for April release by Columbia.

Peter Nero, currently rolling with his third keyboard album for RCA Victor, "Young and Warm and Wonderful," did a shot on **Bob Newhart's** NBC-TV show yesterday (Tues.) and returns to **Ed Sullivan's** CBS-TV stanza April 1 . . . Folk singer **Rakhel** is currently at L.A.'s Ash Grove . . . **Dick Ridgley,** Long Island restaurateur who also has a nitery in Montego Bay, Jamaica, has put together an LP titled "Moon Over Montego" featuring the same combo that made his first LP, "Summer in Southampton" . . . Popside Records will make its album bow with two Twist LPs. One was recorded by **Wild Bill Moore** and the other will feature several Popside artists . . . **Chris Connor,** Atlantic disker, begins a two-weeker at New York's Birdland tomorrow (Thurs.).

The stereo premiere of **Bizet's** opera, "The Pearl Fishers," is being released by Angel this month . . . **Olatunji,** who records for Columbia, will be at the Howard Theatre, Washington, until March 18 . . . **Sonny Rollins,** new RCA Victor pactee, began a three-weeker at the Jazz Workshop, San Francisco, Monday (6).

The Modern Jazz Quartet, Atlantic diskers, play the Brooklyn Academy of Music March 17, their only New York appearance prior to a Coast tour . . . **Herbie Mann & His Afro-Jazz Sextet** do a week at Philadelphia's Show Boat starting March 19 . . . **Bill Ball,** nightclub impresario owner of the Embers in Indianapolis, has released an LP on the BEC label titled "Eddie Hazell at the Embers." Hazell is a guitarist . . . **Robert Goulet,** who bowed on Columbia with an LP called "Always You," began work on his second LP entitled "Two of Us" this week. The LP's title song was written by **Tony Velona** . . . **The Augustana Choir,** currently out with an album of hymns on the RCA Camden label, will give a benefit performance for the Building Fund of the Seamen's Center in New York's Town Hall March 11.

Mercury releases the first original cast album of an off-Broadway legituner this season this week with "All in Love," the **David Atkinson** starrer at the Martinique.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY . . . . . GOOD LUCK CHARM
(RCA Victor) . . . . . Anything That's Part Of You
Elvis Presley's "Good Luck Charm" (Arch) has a ballad swing that fits his persuasive pulsations and it can be chalked up as a certain money-making slice. "Anything That's Part Of You" (Gladys*) sets up a warm romantic mood.*

* * *

DORIS DAY . . . . . LOVER COME BACK
(Columbia) . . . . . Falling
Doris Day's "Lover Come Back" (Daywin†) is a bright pic title tune with an infectious beat to guarantee top spins all over and the film's big b.o. reception won't hurt it, either. "Falling" (Daywin†) puts a ballad mood in a slow setting with some instrumental furbelows to help it a little.

* * *

NAT KING COLE . . . . . LOOK NO FURTHER
(Capitol) . . . . . The Right Thing To Say
Nat King Cole's "Look No Further" (Williamson) is a charming ballad out of Richard Rodgers' "No Strings" score which is warmed up for pop spins by a soft-sell vocal and a chorus to boot. "The Right Thing To Say" (BVC*) has the right ballad mood to give it a good spinning run for the "good music" programmers.*

* * *

THE NEIGHBORS
THE BIGGEST RIDE SINCE PAUL REVERE
(MGM) . . . . . Never Should Have Left
The Neighbors' "The Biggest Ride Since Paul Revere" (Amrita-Paris) is, of course, about Col. John Glenn's orbital journey set in a high-spirited folk form that's joyous, appreciative and deserving of priority play. "Never Should Have Left" (Raywen-Sangat) has a zippy folk flair but an overall pop appeal is missing.*

* * *

AL CAIOLA . . . . . EXPERIMENT IN TERROR
(United Artists) . . . . . Sergeants Three March
Al Caiola's "Experiment In Terror" (Southdale) works around a pic title theme with a gutsy guitar and a captivating beat that's sure to capture the payoff plays. It was written by Henry Mancini. "Sergeants Three March" (Ding Dong†) has a flavorsome martial tempo that could stir up lots of spinning interest too.*

* * *

FREDDIE ELLIS . . THANK HEAVEN FOR LITTLE GIRLS
(Coral) . . . . . Hey There
Freddie Ellis' "Thank Heaven For Little Girls" (Chappell) features a new rocking shouter who's got enough on the vocal ball to bounce right to the top. "Hey There" (Frank*) takes another standard for a strong vocal ride that will win lots of attention, too.*

* * *

HANK BALLARD & THE MIDNIGHTERS
IT'S TWISTIN' TIME
(King) . . . . . Autumn Breeze
Hank Ballard & The Midnighters' "It's Twistin' Time" (Loist) continues The Twist streak which he started and which is still strong enough to sustain another click in this lively tempo. "Autumn Breeze" (Pandorat) blows along slow ballad lines supplying an okay change of pace for the Ballard fans who want something other than The Twist.

* * *

SUE THOMPSON . . . . . TWO OF A KIND
(Hickory) . . . . . It Has To Be
Sue Thompson's "Two Of A Kind" (Acuff-Rose†) follows her clicko "Norman" slice with a fetching ballad that will grab top play all over. "It Has To Be" (Acuff-Rose†) gives her a pounding tempo on a shout ballad that could create some noise in juke areas.

* * *

VIC DAMONE . . . . . ONCE UPON A TIME
(Capitol) . . . . . No Strings
Vic Damone's "Once Upon A Time" (Morley) comes from Charles Strouse & Lee Adams' "All American" score and projects a ballad warmth that the "good music" programmers are sure to build up. "No Strings" (Williamson*) is the title song of the new Richard Rodgers' musical that has a good melody-lyric blending to suit many spinning tastes.*

* * *

VIC DANA . . . . . I WILL
(Dolton) . . . . . Proud
Vic Dana's "I Will" (Camarillo†) works over a pleasing ballad form into a socko slice for teeners, especially those in the squealing femme category. "Proud" (Aldon†) is another ballad try pegged for juve appreciation and the youngsters will react accordingly.

* * *

LAWRENCE WELK ORCH . . . . . RUNAWAY
(Dot) . . . . . Happy Love
Lawrence Welk Orch's "Runaway" (Vickie†) has the snappy instrumental flavor to get it rolling on the turntables for a large payoff. "Happy Love" (Sun-Vine†) sets up a lilting musical mood with an orch styling that will please many programmers.

* * *

LARRY ELGART ORCH . . . . . THE ELGART TWIST
(MGM) . . . . . Cornelia
Larry Elgart Orch's "The Elgart Twist" (Arthur†) puts The Twist in a big band setting and it moves at a full-blown gait to keep the terp fans happy. "Cornelia" (Arthur†) follows a more orthodox dance tempo that's good for change-of-pace programming.

* * *

MARTIN DENNY ORCH . . . . . PARADISE COVE
(Liberty) . . . . . Sucu-Sucu
Martin Denny Orch's "Paradise Cove" (Dolly Bee†) is fashioned along the exotic instrumental lines that made his "Quiet Village" click. It's a strong spinning bet for all levels. "Sucu-Sucu" (Maxwell-Harvard†) flows with a happy melodic flavor that could put the juke crowds into an agreeable mood.

* * *

THE COASTERS . . . . . RIDIN' HOOD
(Atco) . . . . . Teach Me How To Shimmy
The Coasters' "Ridin' Hood" (Gregmark-Progressive†) puts a familiar kiddie tale into a swinging setting with a hip lyric that the teeners will take to in a big way. "Teach Me How To Shimmy" (Progressive-Triot) shakes up a lively tempo in a way that will draw the juvex around the jukes. Gros.

*ASCAP. †BMI.

COL: LONGHAIRS AREN'T LOSERS

Twisters' Lexicon

By AL STILLMAN

Payola—A shady practice with a bright future.
The Hype—Campaign promises.
Record Album—Art work with music.
Leveling—Lying.
Good Music Man—An unemployed professional manager.
Starting to Sell—No sales reaction.
Hit—Anything over 1,000 records.
Smash—Anything by Chubby Checker.
Teenage Market—Non-record buyers with transistor sets.
A Legitimate Voice—A lefthanded compliment.
Song Stylist — A singer who insists on improving Cole Porter's best lyrics.
Radio Station WINS—The voice of Frank Sinatra.
The Twist—A motion which was recently made on the dance floor of the White House, and which was carried on the presumption that, under a Democratic administration, everybody is entitled to a fair shake.

Legit Prods. Turn to Songplugging As Promotional Tool For Tuners

The ratio of importance placed on a musical and its tunes is beginning to change. Whereas it has been the practice for producers to promote a show and publishers to promote its tunes, a new idea is beginning to develop wherein production offices are now plugging songs.

Such songplugging is not an attempt to get records or sell sheet music. This promotion is carried on to plug the show. Records performances and sheet music are still in the domain of the publisher but an awareness on the part of producers as to the value of the music for promotion of a tuner is beginning to show itself.

The upcoming Broadway tuner, "We Take the Town," is an example of this kind of thinking. Stuart Ostrow, the show's producer, has Bert Haber working out of the production office promoting the tunes. His job is to plug the show by pushing the music. Chappell is the show's publisher and is handling the usual record and sheet work. But Ostrow, a former music publishing staffer, is working for a closer molding of the use of music in the promotion of "Town."

Frank Music, which also has a production arm called Frank Productions, also works on this theory. Because of its dual role on such shows as "How to Succeed in Business Without Really Trying" in which it is also involved in production, the outfit not only works for performances but also promotes the show through its music.

Ohio Unit Dismisses Bias Charges vs. Cincy AFM White and Negro Locals

Cincinnati, March 6.

Discrimination charges against Cincy's white and Negro locals of the American Federation of Musicians have been dismissed by the Ohio Civil Rights Commission because no proof cold be obtained that either local had refused an applicant because of race and color.

The commissioners ruled last week on recommendations of Roscoe Barrow, dean of U. of Cincinnati Law School, who who heard evidence here last September.

They reported, however, that although there was no proof of discrimination, "substantial segregation" was found between Local 1, with 1,100 white members, and Local 814, embracing 102 Negro musicians.

Eugene Frey, president of Local 1, had testified that no Negroes applied for membership since 1958 when the local removed a constitution clause barring them. At the time Alexander Baker, local 814 president, said: "We'll dissolve before we merge. The white-Negro proportion would be 11-1 and we would lose our voice."

Frey defended the AFM policy for many years to merge so-called white and Negro locals where employment conditions and the membership were ready to accept "this equal status."

The action was the first by the commission on a situation that exists in several other Ohio cities.

Garrett Takes Over As Liberty A&R Chief

Snuff Garrett has taken over as artists & repertoire head of Liberty Records. Garrett will continue to record all of his present artists including Bobby Vee, Gene McDaniels and Johnny Burnette.

He'll headquarter on the Coast, but will helm a&r activities in the east as well. Clyde Otis handles the a&r work out of the New York office.

D.C.'s First Int'l Jazz Fest Lines Up 11 Programs

Washington, March 6.

The first International Jazz Festival, under the sponsorship of the President's Music Committee of the People-to-People Program, will be held as 11 separate programs in Washington May 31-June 3.

President Kennedy is honorary chairman of the People-to-People Program, former President Eisenhower is chairman of the board of trustees and Mrs. Jouett Shouse, local patron of the arts, is chairman of the music committee.

Jazz-oriented classical music performed by members of the National Symphony Orchestra will open the festival on May 31. Two works commissioned by Broadcast Music Inc., will be given world premieres. Soloists are to be announced later. The opening concert will be in Constitution Hall.

Other programs planned include:

June 1, afternoon—Program of chamber jazz with the works of Debussy, Stravinsky, Bartok and others, in the Library of Congress.
June 1, evening—First of three "Jazz at the D.C. Armory" offerings, with orchestrations, instrumental groups and vocalists not yet identified.
June 2, morning—Concert for a young audience at Constitution Hall.
June 2, afternoon—Program of small jazz groups at Cramton Hall, Howard U.
June 2, evening—Second "Jazz at the Armory."
June 3, morning—Concert of gospel music at the Armory.
June 3, afternoon—Third "Jazz at the Armory."
June 3, evening—Jazz ballet concert at Constitution Hall, to be created and supervised by Lee Becker.

"We are currently negotiating," Mrs. Shouse said, "for the appearance of jazz artists who have won acclaim in our country and abroad. Among these are Louis Armstrong, Duke Ellington, Count Basie, Lionel Hampton, Chris Barber and his English Sextet and Martial Solal of Paris."

She said members of the U.S. Embassy staff in Poland are financing the appearance of the Polish Jazz Quartet at the festival. Jazz artists have also been invited from France, Germany, Sweden and Belgium.

Mrs. Richard W. Bolling, wife of the Missouri Democratic Congressman who is a White House favorite, is chairman of festival arrangements.

LONGTERM DEAL WITH HOROWITZ

By MIKE GROSS

Vladimir Horowitz is getting ready for a "comeback." The signing of a longterm agreement with Columbia Records is the first step in that direction. There's still speculation, however, as to whether the pianist will return to the concert stage. He last toured the concert scene nine years ago.

The move to Columbia, on the recording end, marks a shift away from RCA Victor. He had been recording under the Victor banner for a little more than 30 years. He last recorded for Victor in 1960. The album was released the following year.

According to Schuyler G. Chapin, Columbia's artists & repertoire director of Masterworks, Horowitz will begin a cycle of recital albums within the next few weeks. Each LP in the immediate project will be programmed by the artist as in an actual concert performance. The repertoire will encompass the great masters of the piano, and Horowitz also plans to include a number of his own transcriptions.

Firmer Classical Foothold

The signing of Horowitz gives Columbia a firmer foothold on the classical market. Unlike other major companies which have cut back the number of their classical releases, Columbia is going full-steam ahead with its classical department. The success of its record club has been an important factor in keeping its classical operation on the profitable side of the ledger. Many other companies have been squawking that the longhairs are losers.

Key artists on Col's roster include Eugene Ormandy and the Philadelphia Orchestra, Leonard Bernstein and the New York Philharmonic, violinists Isaac Stern and Zino Francescatti, pianists Rudolph Serkin, Glenn Gould,

(Continued on page 48)

'Battle of Fairs' Hits Music Biz

The music and sound business can't seem to get along without some sort of hassle. In the past there have been "the battle of speeds," "the battle of societies," etc., and now upcoming is "the battle of Fairs."

The new brouhaha is coming from two Fairs, one in Detroit and one in Chicago, projected for a display this summer. Although the dates of the Fairs don't conflict (Detroit is set for July 25-29 and Chicago's is scheduled for Aug. 31-Sept. 9), many tradesters feel that it's one Fair too many.

The Detroit outing, tagged the International Sound Fair, started ahead of Chicago's World's Fair of Music but the consensus is that both operations will suffer because of the proximity of dates and the similarity of angle.

The World's Fair of Music, which announced its intention this week, plans to be a combination trade and consumer exposition which will embrace all segments of the music and sound industry.

There will be special sections set aside for electronic equipment and pianos, communications systems, hi-fi and stereo equipment, record-processing companies, music and band instruments, and radio and tv equipment. There will also be symposiums and musical contests. Detroit's International Sound Fair has similar intentions.

The Chicago boys, however, are more optimistic than the Detroit contingent. They anticipate an attendance at McCormick Place, where the Fair will be held of 300,000. Detroit's expectation at Cobo Hall is between 50,000 and 60,000.

There have been some talks of merging the two Fairs, but neither could come to any agreement.

RCA Sees All Disk Roads Leading To Rome in 500G New Studio Layout

By HERM SCHOENFELD

Rome, March 6.

Envisioning the Eternal City as a top hub in the global show business scene, embracing both music, motion pictures and television, RCA Italiana formally unveiled last Thursday (1) what many conceded to be the world's most ultra-modern recording studios. It is not by accident that the Radio Corp. of America, parent of the local operation, blueprinted the phonograph and film recording plant's location close to the vast local Cinecitta film studios.

RCA Italiana's new building, including one studio capable of housing the most mammoth operatic production or the equivalent of an American football gridiron, represents a $500,000 gamble by the parent American company that Rome is due for an epochal entertainment boom. Since Italy's native disk market is as yet too small to support such a plant, RCA is pitching the new recording studios as custom-making facilities to all other European labels plus American disk companies as well.

Part of the calculations in choosing the site is that motion picture producers will be cutting their musical soundtracks under RCA Italiana auspices. Also no coincidence was the convention of all of RCA's European subsidiaries and affiliates simultaneous with the launching of the Rome studios.

George R. Marek, v.p. and general manager of RCA Victor in the U.S., sounded the international theme of the new studios in his keynote address to the assemblage which included church and political dignitaries, visiting disk execs and a worldwide press delegation at the unveiling ceremonies. He said: "The studios must serve in a world in which distances shrink daily . . . they will be available to the entire industry whether their homeoffices be in Europe or America."

Initial indication that American Victor would be utilizing the Italian studios in a major way was the presence of Paul Anka in Rome for a recording date at RCA Italiana. Other Victor pop artists will be making the trek overseas in the months to come.

Victor, which has been recording its large operatic output for the past couple of years in various Italian opera houses, will be converting this phase of its output virtually 100% to the new RCA Italiana studios. First operatic production will be taped in July when Metopera star Leontyne Price stars in an album of "Madame Butterfly." This opera will be cut in the largest studio, measuring 120 feet long, 40 feet high and 80 feet high, with a moving wall design which permits control of the acoustic qualities and atmosphere. This studio, to-

(Continued on page 46)

Chappell Handling 2 Pix Scores Besides Tuners

In addition to its heavy Broadway tuner schedule for the coming months, Chappell has taken on two motion picture scores. Chappell pic hopper are the scores for "Road to Hong Kong" and "Lolita."

"Hong Kong" score was written by Jimmy Van Heusen & Sammy Cahn. Bob Harriss did the main theme for "Lolita" and Nelson Riddle wrote the score. No soundtrack album has been set yet for the "Hong Kong" pic which stars Bing Crosby and Bob Hope. MGM Records has the soundtrack rights to the "Lolita" pic.

On the Broadway show score end, Chappell is readying its activities on Richard Rodgers' "No Strings," Harold Rome's "I Can Get It For You Wholesale" and Matt Dubey-Harold Karr's "We Take The Town." Capitol has the original cast album rights to "No Strings" while Columbia will do both "I Can Get It For You Wholesale" and "We Take The Town."

Dick Voltter New S-B Prez; Other Execs Remain

The new president of Shapiro, Bernstein will be Dick Voltter. He had been the music firm's veepee until the death of Louis Bernstein three weeks ago.

Leon Brettler will continue as a veepee and Al Gallico will remain as general manager in charge of all professional activities. No decision has yet been reached as to who will fill Bernstein's spot on the board of the American Society of Composers, Authors & Publishers.

According to Voltter, the firm now plans to open a Nashville office with Merle Kilgore as manager, S-B has promotion branches in Chicago, Boston and the Coast.

Voltter also indicated that the firm is stepping up its program of acquiring complete catalogs as well as individual important standards. S-B will continue making masters and leasing them to various record companies. It will also retain its policy of signing new writers.

BRIT. '61 DISK BIZ HIT BANNER $44,853,200

London, March 6.

As anticipated, 1961 was a great fiscal year for the diskers here. Final figures for the year, released by the Board of Trade, show that they grossed $44,853,200 from record sales, some $2,864,400 higher than last year which was also a strictly boff 12-months.

But, although domestic sales increased by $4,356,800 to $36,484,000, the export market dropped by $1,492,400 to $7,529,200.

Manufacture of albums rose from 17,057,000 in 1960 to 19,388,000 in 1961, a 14% increase. Four-track extended play platters also increased. In 1960, 51,811,000 were produced while the total for last year was 54,757,000. The 78 rpm single continued to decrease and dropped by 1,622,000 in 1961 to 2,181,000.

ABC-Par Ups Bob Schwartz

Robert Schwartz has been named midwest field representative for ABC-Paramount Records. He's been with ABC-Par for about four years, working as special promotional rep with the company's Detroit distrib, Arc Distributing Co.

In his new assignment he'll report to Larry Newton, ABC-Par v.p. in charge of sales.

Mix Stravinsky, Copland With Jazz and Ballet Items at Ravinia Fest

Chicago, March 6.

Composers Igor Stravinsky and Aaron Copland will be numbered among the guest conductors of the Chicago Symphony Orchestra for this summer's Ravinia Festival, annual al fresco concert series on the North Shore which starts its 27th season on June 26. Longhair offerings will be interlarded this year with programs by Benny Goodman and his band, duo-pianists Gold & Fizdale, and the New York City Ballet Co.

Other guest conductors, in addition to Stravinsky and Copland, will be Jean Martinon, Walter Hendl, William Steinberg and Andre Cluytens. Soloists for the festival booked to date are pianists John Browning, Byron Janis, Earl Wild, Sidney Foster and Eugene [illegible] nists Henryk Szeryng and Ruggiero Ricci; and baritone William Warfield.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	6	**HEY BABY** Bruce Channel	Smash
2	1	7	**DUKE OF EARL** Gene Chandler	Vee Jay
3	9	4	**DON'T BREAK THE HEART** Connie Francis	MGM
4	14	6	**SHE'S GOT YOU** Patsy Cline	Decca
5	6	10	**LITTLE BITTY TEAR** Burl Ives	Decca
6	21	6	**LET ME IN** Sensations	Argo
7	3	7	**BREAK IT TO ME GENTLY** Brenda Lee	Decca
8	4	12	**THE TWIST** Chubby Checker	Parkway
9	19	3	**DREAM BABY** Roy Orbison	Monument
10	14	4	**HER ROYAL MAJESTY** James Darren	Colpix
11	5	12	**PEPPERMINT TWIST** Joey Dee & Starliters	Roulette
12	20	5	**MIDNIGHT IN MOSCOW** Kenny Ball	Kapp
13	8	7	**CRYING IN THE RAIN** Everly Bros	WB
14	12	8	**TUFF** Ace Cannon	Hi
15	10	10	**THE WANDERER** Dion	Laurie
16	11	7	**CAJUN QUEEN** Jimmy Dean	Col
17	27	3	**WHAT'S YOUR NAME** Don & Juan	Big Top
18	29	5	**I'M BLUE** Ikettes	Atco
19	17	11	**I KNOW** Barbara George	AFO
20	22	7	**SMOKY PLACES** Corsairs	Tuff
21	13	11	**COTTONFIELDS** Highwaymen	UA
22	28	3	**HEY LETS TWIST** Joey Dee & the Starliters	Roulette
23	30	4	**TWISTING THE NIGHT AWAY** Sam Cooke	Victor
24	25	5	**CHIP, CHIP** Gene McDaniels	Liberty
25	23	6	**PERCOLATOR** Checkmates	Dore
26	40	2	**YOU BETTER MOVE ON** Arthur Alexander	Dot
27	16	9	**BABY IT'S YOU** Shirelles	Sceptor
28	7	9	**NORMAN** Sue Thompson	Hickory
29	43	6	**I'LL SEE YOU IN MY DREAMS** Pat Boone	Dot
30	37	2	**JOHNNY ANGEL** Shelley Fabares	Colpix
31	18	9	**DEAR LADY TWIST** U. S. Bonds	LeGrande
32	26	11	**TOWN WITHOUT PITY** Gene Pitney	Musicor
33	39	2	**I'VE GOT BONNIE** Bobby Rydell	Cameo
34	50	6	**AFRIKAAN BEAT** Bert Kaempfert	Decca
35	32	3	**BALLAD OF THUNDER ROAD** Robert Mitchum	Capitol
36	38	2	**POPEYE** Huey Smith	Ace
37	—	1	**THE SLOW TWIST** Chubby Checker	Parkway
38	—	2	**WHERE HAVE ALL THE FLOWERS GONE** Kingston Trio	Capitol
39	49	2	**YOU WIN AGAIN** Fats Domino	Imperial
40	—	1	**LOVE ME WARM AND TENDER** Paul Anka	RCA
41	24	11	**I CAN'T HELP FALLING IN LOVE** Elvis Presley	Victor
42	—	1	**HE KNOWS I LOVE HIM TOO MUCH** Paris Sisters	Grekmark
43	—	1	**CRY BABY CRY** Angels	Caprice
44	33	6	**SHADRACK** Brook Benton	Mercury
45	47	5	**GO ON HOME** Patti Page	Mercury
46	45	4	**MY BOOMERANG WON'T COME BACK** Charlie Drake	UA
47	35	5	**CHATANOOGA CHOO CHOO** Floyd Cramer	Victor
48	36	8	**IRRESISTABLE YOU** Bobby Darin	Atco
49	34	7	**IF YOU GOTTA MAKE A FOOL OF SOMEONE** James Ray	Caprice
50	48	17	**MOON RIVER** Henry Mancini	Victor

Stratford (Ont.) Fest Trio of Music Directors Will Ink Can. Ballet Stars

Toronto, March 6.

Glenn Gould, Leonard Rose and Oscar Shumsky have been named music directing triumvirate of the Stratford (Ontario) Shakespearean Festival, and the summer will engage top dancers of the National Ballet of Canada for the first time, with choreography by Grant Strate.

Trio of directors has also inked pacts for weekend concerts at the Festival Theatre, including Lois Marshall, soprano; Maureen Foster, contralto; Leopold Simoneau, tenor; Grace-Lynne Martin, soprano; the Lucas Foss ensemble, with Foss at the piano; Richard Dufallo, clarinet; Howard Colf, cello; Charles de Lancy, percussion.

As pianist and commentator, Gould will also present a "Panorama of the '20s.

RCA-Rome

Continued from page 45

gether with three other smaller ones designed for pop and small ensemble works, was the brainchild of Alan Stevens, RCA Victor's general plant engineer who was loaned to RCA Italiana on this assignment. Roman architect Aicardo Berago designed the building.

One of the driving forces behind RCA's decision to locate this project in Rome is understood to be Frank M. Folsom, retired president of RCA and now chairman of the company's committee. One of the several representatives of RCA from America, Folsom was singled out for special mention in a reception held in the offices of President Gronchi of Italy and during an audience with the Pope at the Vatican.

The economic groundwork for the profitable operation of RCA Italiana was laid by the formation of the Common Market in Europe which will give Italian-made disks an equal footing with those turned out in five other major continental nations and in England. The studios are capable of supplying complete recording, editing, mastering and manufacturing facilities on one site. These studios, incidentally, are the first to be constructed for strictly recording purposes since the last war.

Although the per-capita consumption of disks in Italy is still low relative to Germany and England, RCA Italiana itself has been undergoing a steady expansion. The company was set up in 1951 with the main activity during the early years consisting of repressing for the Italian market the best-selling disks from Victor in the U.S. In 1956, the company employed about 100 people, but now it has over 400 on its payroll with nine sales offices in other Italian cities. The new plant's production capacity is figured at 40,000 disks per day. Giuseppe Ornato is general manager of the Italian operation for RCA.

In Rome for the studio's opening and RCA affiliate meeting were E. R. (Ted) Lewis, head of British Decca; David Bicknell, of EMI; M. Rosengarten, J. Dimenstein and Mr. Reichstadt, of Musikvertrieb AG Switzerland, RCA's reps in that country; B. Ness, of RCA Espanola; W. Brandsteder, P. J. Coemaere, J. Mascini and W. Roslans, of Inelco, Holland; K. Caglayan, of American Nesriyati Burosu, Turkey; S. Erickson and Mr. Hjelm, of Grammophon AB Electra, Sweden; R. Friedmann, of Musica Schallplatten, Austria; M. Hawgood, of British Decca; C. Hottelet, J. Wolff and A. Ziegler, of RCA International Ltd., Switzerland; F. Ingwersen, H. Lieber, Mr. Richter, Mr. Slavik and Mr. Waisenegger, of Teldec, Germany; A. G. J. MacGrath, of Teal Records, South Africa; E. Meyer, Akspeselskape Nera, Norway; G. Orphanidis, Greece; A. Vas Pinto and F. Van Pinto, of Telectra, Portugal; J. Vikstedt, AB Discofon OY, Finland; Mrs. De Rieux and H. Froment, of AREA, France; and E. Henriksen, of Hede Nielsens Fabriker, Denmark.

From the U.S., the delegation included R. Baumberger, F. Swenson and R. Cook, of the RCA International Division. Among the execs from RCA Victor in New York at the meet were Robert Yorke, Dario Soria, Dick Broderick and Herb Helman.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. wks. on chart	
1	1	17	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
2	2	20	**ELVIS PRESLEY** (Victor) Blue Hawaii (LPM 2426)
3	3	11	**CHUBBY CHECKER** (Parkway) Your Twist Party (P 7007)
4	4	19	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
5	5	59	**CAMELOT** (Columbia) Original Cast (KOL 5620)
6	6	10	**JOEY DEE & THE STARLITERS** (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
7	11	31	**JUDY GARLAND** (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
8	9	13	**CHUBBY CHECKER** (Parkway) The Twist (P 7001)
9	19	17	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
10	13	28	**DAVE BRUBECK** (Columbia) Time Out (CL 1397)
11	8	8	**FLOWER DRUM SONG** (Decca) Soundtrack (DL 9098)
12	14	7	**LIMELITERS** (Victor) Sing Out (LPM 2445)
13	15	7	**SANDY NELSON** (Imperial) Let There Be Drums (LP 9159)
14	10	94	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
15	7	16	**FRANK SINATRA** (Reprise) I Remember Tommy (R 1003)
16	27	3	**KINGSTON TRIO** (Capitol) College Concert (T 1658)
17	22	12	**DAVE BRUBECK** (Columbia) Time Further Out (CL 1690)
18	18	9	**LAWRENCE WELK** (Dot) Moon River (DLP 2314)
19	35	2	**LETTERMEN** (Capitol) Song for Young Love (T 1669)
20	25	5	**RAY CONNIFF** (Columbia) So Much in Love (CL 1720)
21	24	12	**MILK AND HONEY** (Victor) Original Cast (LOC 1065)
22	17	12	**HOW TO SUCCEED** (Victor) Original Cast (LOC 1068)
23	20	23	**KINGSTON TRIO** (Capitol) Close-Up (T 1642)
24	41	9	**RAY CHARLES** (Atlantic) Do the Twist (8054)
25	30	16	**JOAN BAEZ** (Vanguard) Joan Baez, Vol. II (VRS 9094)
26	38	8	**BILLY VAUGHN** (Dot) Berlin Melody (DLP 3398)
27	34	9	**JIMMY DEAN** (Columbia) Big Bad John (CL 1735)
28	—	2	**FLOWER DRUM SONG** (Columbia) Original Cast (OL 5350)
29	12	15	**FERRANTE & TEICHER** (UA) West Side Story (UAL 3166)
30	16	25	**LIMELITERS** (Victor) Slightly Fabulous (LPM 2393)
31	23	26	**JOHNNY MATHIS** (Columbia) Portrait of Johnny (CL 1644)
32	26	10	**CHUBBY CHECKER & BOB RYDELL** (Cameo) Chubby Checker and Bobby Rydell (C 1013)
33	37	2	**BURL IVES** (Decca) Versatile Burl Ives (DL 4152)
34	44	56	**RUSTY WARREN** (Jubilee) Knockers Up (JLP 2029)
35	28	12	**KING OF KINGS** (MGM) Soundtrack (MGM 1E2)
36	21	7	**DION** (Laurie) Runaround Sue (LLP 2009)
37	50	4	**VENTURES** (Dolton) Twist With the Ventures (BLP 2010)
38	32	15	**CONNIE FRANCIS** (MGM) Never On Sunday (E 3965)
39	48	14	**ENOCH LIGHT** (Command) 35MM Stereo (RS 826 D)
40	—	2	**CHUBBY CHECKER** (Parkway) For Twisters Only (P 7002)
41	39	6	**HENRY MANCINI** (Victor) Combo (LPM 2258)
42	—	6	**VARIOUS ARTISTS** (Original Sound) Oldies but Goodies, Vol. III (OS 5004)
43	40	4	**AL HIRT** (Victor) Horn A Plenty (LPM 2446)
44	43	3	**BOBBY VEE** (Liberty) Take Good Care of My Baby (LRP 3211)
45	31	25	**MITCH MILLER** (Columbia) Your Request (CL 1671)
46	—	24	**HARRY BELAFONTE** (Victor) Jump Up Calypso (DPM 2388)
47	45	23	**PETER NERO** (Victor) New Piano in Town (LPM 2383)
48	29	3	**FERRANTE & TEICHER** (United Artists) Tonight (UAL 3171)
49	46	4	**KEAN** (Columbia) Original Cast (KOL 5720)
50	47	4	**GAY LIFE** (Capitol) Original Cast (WAO 1560)

Inside Stuff—Music

The only woman ever to have conducted the N.Y. Philharmonic (in 1939), Nadia Boulanger appeared again recently for a number of performances, celebrating her 75th birthday. She is the coach and godmother of such American serious composers as Virgil Thompson, Aaron Copland, Walter Piston, Roy Harris, David Diamond and countless others—she had chosen her among the works of her teacher (Gabriel Faure's "Requiem Mass), her pupil (Virgil Thompson "A Solemn Music" composed for this occasion) and her younger sister also a pupil who tragically died at the age of 24 but had already produced several extremely remarkable works for so young a coinposer, (Lili Boulanger's "Psalms 130, 129 and 24").

Though this programming proved certainly to be depressing to most members in the audience—it was so highly personalized by the slim, tall, silver-haired woman dressed in black as to become almost an apotheosis. Her strong and severe personality was communicated to the listener, her absorption and aloofness in front of the score being genuine — and her conducting technique while not in the common sense, professional—had control and vigor. It was interesting to note that Boulanger's intergretation of the Faure Mass had a much more church-like quality than from other conductors and that most of the sensuousness usually associated with the piece was ruled out. Being the composers pupil and close friend one should probably refrain from quetioning her style and respect her interpretation.

The Choral Art Society which assisted her in the Faure and the Boulanger pieces, was excellent and all the singers on the program (Reri Grist and Donald Gramm for the Mass—Marguerite Paquet and Robert Eckert for the Psalms) had entered the spirit of the conductors approach in a most remarkable way.

Ballots for the "Outstanding Man" and "Outstanding Woman" in the record industry during the past year were sent out last week to members of the American Record Manufacturers & Distributors Assn. The male nominees are: Enoch Light, Chubby Checker, Mitch Miller, Don Costa, Norman Granz, Louis Armstrong, Frank Sinatra, Leonard Bernstein, Richard Rodgers and the late Oscar Hammerstein 2d. In the femme category are: Ella Fitzgerald, Connie Francis, Judy Garland, Mahalia Jackson, Doris Day, Dinah Shore, Peggy Lee, Marion Anderson and Brenda Lee. Winners will be announced at the annual ARMADA meet in Florida this June.

ARMADA has set its 1962 convention for June 28-30 at Miami Beach's Fontainebleu Hotel. Art Talmadge, president of United Artists Records who heads the organization, will now appoint a committee to complete the convention program.

Joe Beal, composer of "Jingle Bell Rock," will become a promotion man for Atlantic City when he tours seven European countries this month. Beal is taking along recordings of his songs, "Welcome Conventioneer" and "Howdy Vacationeer," to mayors, travel bureaus, and radio stations of all the cities he will visit. He'll also carry letters of welcome from A. C.'s Mayor Joseph Altman and New Jersey's Governor Richard Hughes.

Beal will provide each city with taped versions of the songs so that they can translate them for their own use. Since these songs were written as a public service, Beal has refused to accept any ASCAP royalty, and has printed all copies and made all recordings at his own expense.

Attorney Julian T. Abeles, for the music publishers, expounds on the fact that he "could ask for $1 damages per song" and not merely "per record," with result that "one of those 'party' records, which we are suing for copyright infringement and for damages to the basic worth of our songs, could total a staggering $15,000,000 or $18,000,000 in damages." Abeles explains this that, usually, an LP has eight selections, per side, and if 16 songs—which is the number he is suing on—are "violated and damaged basically" (through those allegedly dirty parodies), the damage claim can run into the millions.

Abeles has other kindred artists targeted for subsequent suits.

With Academy Award nominations going to "Love Theme from El Cid" and "Bachelor in Paradise" as "Best Song," the Big 3 (Robbins-Feist-Miller) continues its streak of having placed in the Oscar race for 25 consecutive years. At least one Robbins, Feist or Miller song has been nominated since 1936, just two years after the founding of the Academy. During this period, a total of 40 Big 3 tunes have been nominated and five have won. In the "Best Score" category, the firm also has a streak running for 24 years. In current Oscar sweepstakes, the Big 3 is represented again with the musical score from "El Cid."

One of the awards issued last Thursday (22) by the Freedoms Foundation went to NORAD (North American Air Defense Command) for its 13-program radio series, "Great Moments—to Music!", which 488 U. S. and Canadian stations aired last year. Ditto the entire Armed Forces network.

Series, from concept to production, was brainchild of Col. Barney Oldfield (ex-VARIETY, and a sometime contributor). Each stanza spotlighted an ASCAPer and one of his hit tunes, the cleffers including Hoagy Carmichael, L. Wolfe Gilbert, Harry Ruby, Leo Robin, Leroy Anderson, Harry Warren, Richard Adler, Harry Woods, Johnny Marks.

Edwyn Silberling, who was profiled in the N.Y. Times last Tuesday (27) as a "dedicated foe of crime," is the son of Lou Silberling, general business manager and officer-director of the Famous-Paramount music publishing combine. The young Silberling (he's 37) was appointed head of the Justice Department's section on organized crime by Attorney General Robert F. Kennedy last year while he was a special prosecutor in New York's Suffolk County.

After "Fury" vidpix, comic strips and books, there are now "Fury" records on sale in West Germany. The Ariola diskery has come out with a series of three "Fury" EPs based on radio plays by A. G. Miller and Teddy Parker. They cost five D-Marks ($1.25) apiece. The new series looks like another good deal for Ariola which, via its Baccarola label, has already been successful with Walt Disney disk-picture books. Like "Lassie" and "Rin-Tin-Tin," "Fury" rates as one of the most popular juve tv series in Germany.

The Record Industry Assn. of America is cooperating with the N.Y. Civil War Centennial Commission in compiling a list of Civil War music and prose currently available on records. The list will be distributed throughout the State, as well as nationally, as a discography of recorded Civil War repertoire. In order to insure a complete list, the RIAA is inviting all manufacturers to advise it of appropriate albums in their repertoire.

Six leaders in the field of symphonic music will conduct student orchestral sessions at the Fourth Annual Congress of Strings scholarship summer school sponsored by the American Federation of Musicians at Michigan State U. June 17 through Aug. 11. Included are Mishel Piastro, Erich Leinsdorf, John Barnett, Robert Shaw, Josef Krips and James Robertson. The Congress of Strings was launched four years ago under the sponsorship of Herman Kenin, AFM president.

A three-day business congress for radio program directors will be a feature of the forthcoming International Sound Fair to be held in Detroit July 25-29. New program ideas, community service, programming for profits, audience measurement, building a "sound" image and other topics will be covered by the speakers in the series of seminars and workshops.

Sub-Zero Regina Chills Thompson Take to $2,411

Regina, Sask., March 6.

With the weather at 35 below, only 1,300 country music fans turned out for two performances of the Hank Thompson show in Exhibition Auditorium Wednesday (28). The gross was $2,411. Tickets were scaled to $2.

With Thompson were the Brazos Valley Boys, Don Gibson, Leroy Van Dyke and Roy Clark. Booker was Marlin Payne, of Billings, Mont., with Charlie Underhill the local promoter.

Roulette Gets Haley, Epic Tags Burns, Bond To Merc; Other Deals

One of the launchers of the rock 'n' roll era, Bill Haley has signed a longtermer with Roulette Records. "Rock Around the Clock," which Haley recorded with his Comets for Decca, has sold well over a 1,000,000 copies and has been credited with kicking off the disk fad for the r 'n' r beat. Haley is scheduled to go into New York's Roundtable March 14 for a two-week run during which time Roulette will record the Haley group on-the-spot for both singles and a Twist album. Morris Levy, who runs the Roundtable spot, also prexies the Roulette label. Haley and his group are also set for a three-week Mexican tour which begins April 3, after which they go to Las Vegas to open at El Cortez Hotel on May 3.

Epic: Ralph Burns

Arranger-conductor Ralph Burns has been tagged for the Epic label. Burns, a big-band arranger, has worked with Ray Charles and Frank Sinatra. He's currently musical arranger of Richard Rodgers' new musical, "No Strings."

Mercury: Johnny Bond

Mercury Records has signed c&w singer Johnny Bond to an exclusive contract. Bond is also a tunesmith and heads two publishing companies.

Riverside: Staple Singers

The Staple Singers have been added to the Riverside roster. The group cut its first session for the label last week and will be recording both gospel and folk material on future dates. In the group are Roebuck Staple, his son and three daughters.

Liberty: Kathy Jay

Kathy Jay, young singer, has been signed by Liberty Records to a five-year deal. She completed her first session under the direction of Clyde Otis last week. She's being managed by Danny Kessler.

RCA Victor: Pete Brady

Pete Brady, Indianapolis night-club singer, has signed a three-year deal with RCA Victor. Brady headed for the Coast last week to record an album of western tunes entitled "How the West Was Swung." Dick Pierce, former Indianapolis resident, will produce the album for Victor.

MGM: Jack Lacey

Trombonist Jack Lacey has been tagged by MGM Records. His first album under the MGM banner will be "Trombone On the Town." It will be released within the next few weeks.

Tribute: Jeff Low

Jeff Low, singer out of Syracuse U., has been signed by the new Tribute label. The disk company was launched by Eddie Heller just a few weeks ago.

Mercury: Hal Willis

Singer-composer Hal Willis has been signed by Mercury Records in Nashville. Willis' first Mercury release is "I Love You" and "Bayou Pierre," both written by Willis and his wife Ginger.

Diamond: King Guion

Composer-conductor King Guion has been tagged by Joe Kolsky's new Diamond label. Guion's big band sound will be showcased on his first single release under the Diamond banner called "Kingpin." Plans are now in the works for an album release.

Don Rogers, a former MCA agent, is new general manager of Shep Fields' Artist Corp. of America, with headquarters in Houston.

Organ Now One of Hottest Sellers In Instrument Field; Doubled Sales in '61

The organ is developing into one of the fastest selling items in the musical instrument field and the record industry is banking on a sales ruboff on its organ platters. The organ sales upsurge is wearing down the old image of an organ as strictly an instrument for skating rinks and funeral parlors and creating a new picture of it as an asset for home entertainment, whether to be played or to be listened to.

Placing sixth in instrument sales behind the still high-flying piano, organ sales are advancing at a faster rate than any other instrument. Console organ sales in 1959 totalled 100,000 units while sales for '61 neared the 200,000 mark.

Manufacturers, which have centered their output in the past on other instruments, are now putting organs on to their production lines. One of the leading companies in the move to the organ has been Conn, a topline manufacturer of brass instruments.

Although organ records still don't match the sales rackup achieved by keyboard disks, they have achieved the position of being steady sellers and each year there's an increase in the sales volume. Among organists now pounding out records are Ethel Smith, Earl Grant, Jimmy Smith, Shirley Scott, Jackie Smith and Sir Julian. Latter is now getting a special drive by RCA Victor for his new LP release, "The 13 Fingers Of Sir Julian."

Sir Julian, ne Julian Gould, credits the organ's steady sales rise to three basics: 1) space, 2) simplicity and 3) price. Elaborating, he pointed out that many home owners find it difficult to include a piano in their interior decorating, and noted that an organ that can produce a reasonably effective sound can be small enough to place on a desk.

As far as the price factor goes, one of those small organs can be purchased for as little as $50 or $60. On the simplicity angle, Gould observed that the organ is the only instrument people can play without knowing what they're doing. Other factors in the sales upsurge, according to Gould, are 1) the organ never goes out of tune and 2) it makes as much noise as a group of instruments.

Also, Gould reflected, people who play the organ are devotees of the instrument and buy as many organ albums that they can get hold of. Music arrangers, too, are finding a wider use for the organ, he said.

The American Music Conference figures that there are now 2,500,000 organs in U.S. homes. At the rate sales are building, it looks like the record industry has a ready-made audience for its organ product.

Benefit Earns $838,000

Hartford, March 6.

Fuller Brush Co. founder (Alfred C.) offered $400,000 donation to the music building of the College of Music at U. of Hartford with the "if" that Jack Benny appear in concert and that local citizens match the money by their purchase of tickets. Benny came, the take was revealed at $438,000; Fuller then made good his $400,000 pledge. Thus the benefit paid off to the whistle figure of $838,000.

Some 3,300 attended concert of Hartford Symphony at Bushnell Auditorium, with Moshe Paranov conducting and the radio-video-screen comic deadpanning Beethoven and Rimsky-Korsakov.

Benny's done some 26 of these stunts for symphony concert benefits in six years, with $3,083,675 tabulated.

Power of British A&R Men Vexes Many Publishers

London, March 6.

Percentage deals and tieins have become so dominant in the British disk biz that even old-established pubberies are finding it increasingly difficult to get numbers recorded. Artists and repertoire executives now not only write, record and publish their own songs, says one source but expect a slice of other numbers they put out. "You've got to have an angle," is now the cry of the trade.

Power of the British a&r man has grown out of all proportion according to many publishers, especially those who have been used to getting a record more or less when they wanted one, for they find that unless they enter into deals with a&r personnel the chances are there will be no disk. And, today, it is a case of no disk, no hit.

But as the deans of Tin Pan Alley find they are being eased out of the running by sharp youngsters and the established pubberies rest heavily on their catalogs, the small, independent publishers (with connections) are looking forward to a rosy future. And the a&r men who have set up their own publishing houses are ready to soak up some fancy writer-publisher gravy.

Situation is obviously frowned upon by companies without angles; the squeeze-out is hurting their wallets and there are signs that the Music Publishers Assn. may be approached in order to seek legislation against producer-writer-pubber tie-ups.

ANKA'S 11-CITY CONT'L PROMOTIONAL TOUR

London, March 6.

Paul Anka, who recently switched from ABC-Paramount to RCA, arrived here for a "long weekend." This stay marks the first stage of an 11-city continental trek designed to introduce the singer to RCA distribs and press, etc. He will not perform.

The three-week promotional swing through Europe, on which Anka is accompanied by personal manager Irvin Feld, his uncle, Andy Anka, and RCA European sales topper Arnold Klein, will also give the execs a chance to estimate whether a concert tour of the same dimensions is worthwhile.

MacRae Cuts 'Strings'

Hollywood, March 6.

Gordon MacRae has cut two sides from Richard Rodgers' "No Strings" for Capitol. Ralph O'Connor produced session.

Cap also owns original cast rights and will wax an album later this month from musical which bows on Broadway March 15.

Erroll Garner to Make Initial Concert Tour Of England; Opens May 26

Erroll Garner has been set for his first concert tour of England under auspices of London impresario Harold Davison. The tour will begin May 26 at London's Royal Festival Hall. Included will be engagements in Manchester, Birmingham, New Castle, Liverpool, and four appearances in London itself.

The Garner presentation will have several uusual facets: He will perform only one concert nightly with a maximum of four concerts in a given week. The entire program will be devoted to Garner and his accompanists, Edward Calhoun on bass and Kelly Martin on perucssion. No other group will appear on the bill with Garner. His entire program will be improvised and will vary nightly.

Present plans call for Garner to make six concert appearances on the continent in addition to his British tour. Currently Garner is touring the U.S. and Canada under the S. Hurok banner.

The British and European tours were arranged for Garner by Jack Green of the Associated Booking Corp. in New York. Davison who flew in from England to finalize the tour's details, and Eddie Meir of Zurich, Switzerland.

Lotsa That 30G Original Cast LP Nut Goes Into P'kging, Reveals Col's Cato

It's more than just what's in the groove that counts in putting together an original Broadway cast album at Columbia Records. According to Bob Cato, creative director of Col's art and design division, a show album is "more than just listening" and "more than just a souvenir," it must "contribute to the well-being of the consumer" and "tell them what the musical theatre is all about."

To achieve this end result, Cato admits that a hefty slice of the estimated $30,000 it now takes to get an original cast LP ready for market is going into packaging, and that packaging costs are on an upward spiral.

Columbia president Goddard Lieberson has steered the way, says Cato, by demanding a "totality" of the show on the record and in the package. (Lieberson, by the way, attends to the recording of the original cast albums himself.)

Cato's packaging work on a show album takes up to about two months of researching and planning. He and his staff study the costumes and the sets and sift through batches of photographs taken in rehearsal and out-of-town tryouts so that they can get a base for discussion and catch the "moment of truth" in the show.

In this respect, he says, the show's producers are most helpful and cooperate in every way they can because they now know the value of a well put together cast album.

His approach to original cast album packaging is along magazine concept lines. Via cover design, photos and text, Cato attempts to spell out the show to consumers in a way that they will feel close to the theatre product whether they have seen the musical or not. "It's a technique of communication," he says, "that the consumer, especially the show album buyer, seems to want more of."

With the "Kean" and "Subways Are For Sleeping" packages already behind him, Cato is now working on "All American," "I Can Get It For You Wholesale," "We Tal The Town" and "Bravo Giovann all due on Broadway this season.

Longhairs

Continued from page 45

Robert and Gaby Casadesus, Alexander Brailowsky, Phillipe Entremont and Ivan Davis, and opera singers Eileen Farrell and Richard Tucker.

Col scored important coups recently with the "A Concert At the White House" with Pablo Casals (just released), the first two volumes of a projected series of five volumes encompassing the complete "live" Carnegie Hall concerts of Richter, and a series of new Stravinsky recordings to be released in May in conjunction with the composer's 80th birthday.

Eyes Opera Field

Indication that Columbia may also be about to enter the opera scene (the only area of classical recording in which it has had only minor involvement) was its plan, at the time of conductor Bruno Walter's death several weeks ago, to undertake a new recording of Beethoven's "Fidelio" with Walter conducting.

That project has now been scrapped but others are likely to be in the offing. It is understood that Columbia has a large backlog of recent material by Walter, including a new recording of Mahler's Ninth Symphony which will be released as a memorial package this month.

In Columbia's future plans is the already announced introduction of the CBS label in every major market of the world, by which means the company will distribute American product and manufacture and distribute new recordings within local areas.

In addition to its record club in the U. S., Col also operates clubs in Australia and Canada. The club, a wholly owned subsidiary, is reportedly responsible for as much as 50% of Columbia's American sales.

L.A. NITERY 'UNFAIR'

Hollywood, March 6.

AFM Musicians' Local 47 has placed Black Orchid nitery and operators Hank & Doll Stewart on its list for failure, union charges, to pay Jennell Hawkins $1,132 owed in salaries.

Under union ruling, no AFMember can work spot.

BOSTON U. SYMPH IN D.C. 'COMMAND' PERF.

Boston, March 6.

Boston University's Greater Boston Youth Symphony will play a concert on the White House lawn April 17, at the invitation of Mrs. John F. Kennedy. The Hub unit will perform along with Breckinridge Texas Boys Choir, for some 1,500 young guests including children of Government officials. Concert is third in Mrs. Kennedy's series of musical programs for youth.

Under conductor Marvin Rabin, associate professor of music, the 105-member teen symphony will play a 45-minute program of traditional and contemporary music, including one work specially commissioned for this concert.

ASCAP's $33,191,987

Continued from page 1

write their respective Congressmen, and added that a special committee has been set up headed by Carl Sandburgh an Mrs. Oscar Hammerstein 2d.

In other reports to the membership, it was learned that ASCAP elected 126 new writers and 81 publishers since Sept. 21, bringing the total active membership to 5,679 writers and 1,902 publishers. Additionally, 148 non-participating publishers and 766 non-participating writers were admitted to membership.

The Society is considering a director-coordinator in the serious music field, with his salaried position to be offset by added revenue and better public relations from this specific area. In the educational field, it was pointed out, no license fees are currently being collected but this matter will be referred to the board of directors for consideration next month.

Treasurer's fiscal report for 1961 revealed: Receipts from licensees, $32,891,095; interest on U.S. bonds, $167,583, and dues, $133,909 for total receipts of $33,191,987, an increase of $847,851 over 1960's $32,344,135.

Expenses and salaries totaled $6,599,746; broken down as follows: salaries, $3,365,271; operating expenses, $3,234,475. Cost of salaries and operation amounted to 19.88% of total receipts. Report included revenue from concert and symphonic licenses amounting to $112,335, up $5,000 over 1960.

Total amount for distribution is $26,592,240.

The amendment to the Society's articles of association permitting prexy Adams to be elected president past the three year limitation was passed by 85% of the voting membership, it was disclosed.

Glenn's Hit Paraders

Continued from page 1

Fred Hellerman and Norma Minkoff. A folk singing group called The Neighbors recorded it.

Also on the astronaut front was Epic Records with a disk cut by The Redwoods titled "Please, Mr. Scientist." The song concerns a "chicken-hearted" astronaut who asks to be excused from his dangerous mission.

And an admirer of Glenn's, Paul G. Colby, of Clark, N.J., sent a recording of his tune, "The Ballad of John Glenn" to Mayor J. K. Taylor of New Concord, O., the astronaut's home town. It's written to the melody of "Ten Little Indians." No commercial distribution deal has been set as yet.

Back in New York, Paul Taubman composed the "Colonel Glenn March" subtitled "Go, Go, Go." The march was played by Taubman's orchestra at the Waldorf-Astoria luncheon March 1 for the astronaut. Taubman gave Glenn the original score as a souvenir. The next day (Friday) Taubman presented Glenn with a gold trumpet as a gift from "the city's musicians." Glenn had played trumpet in his high school band.

Vincent Lopez also got into the act by introducing "Gliding the Globe with Glenn" during his stint at N.Y.'s Hotel Taft Grill. The tune was written by May Singhi Breen with lyrics by Steve Barrie and Bea Mann.

On the Upbeat

New York

Sidney Siegel, Seeco Records topper, returned last week from Europe with the American and Canadian rights to "It's a Long, Long Way To Tipperary" and "Red, White and Blue" cut by **Oederland's** orch. The sides were produced for the Teldec label by **Paul Siegel** (no relation to the Seeco topper) . . . **Lester Sims**, former general professional manager of Bourne, is now a registered representative for Fahnestock & Co., brokerage house . . . Singer **Barbara Buchanan** is now being managed by **Jack Petrill** . . . **Bob Colby** has written the score (words and music) for "Half Past Wednesday," off-Broadway musical scheduled to bow at the Orpheum Theatre April 2. He's not yet assigned it to any publisher.

Bud Dashiell & The Kingsmen, who record for Warner Bros., have been set for a four-weeker at the Renaissance in L.A. beginning March 20 . . . **Gene Krupa's** quartet booked into the Red Hill Inn, Pennsauken, N.J., for the weekend beginning Friday (9) . . . **Steve Lawrence** signed for NBC-TV's "Bell Telephone Hour" March 30 . . . Singer **Enzo Stuarti** headlines at Milwaukee's Holiday House March 30-April 14.

"A Night With George Gershwin" begins its national tour at the Stanley Theatre, Jersey City, March 9 . . . **Fabian** has recorded the title song for 20th-Fox's "Five Weeks In A Balloon" in which he's also appearing . . . Singer **Kathy Keegan** opens at the Horizon Room, Pittsburgh, March 26 and then goes to Miami's Playboy Club for a three-weeker beginning April 3 . . . **Morte Goode** wrote the English lyric of "Don Quixote," **Caterina Valente's** latest London release. His name was inadvertently left off the label.

Glenn E. Wallichs, Capitol Records' president, will deliver the keynote address at the fourth annual convention of the National Assn. of Record Merchandisers in Miami Beach April 9 . . . **Monte Kay** has set Chris Connor for a **Sonny Rollins & Co.** and the **Contemporary String Quartet** have been lined up for April 23 . . . March 31 date in his "Jazz Theatre Concert Series" at the Kaufman Concert Hall. **John Lewis** with **Buddy Friedlander** exited **E. B. Marks'** promotion staff to start his own disk promotion firm . . . Cafe Grinzing singer **Mariana Dore Long** will be starred in the shipboard entertainment presentation aboard the S.S. Independence sailing for the Mediterranean March 7. The cruise will be followed by two weeks of operatic appearances in Europe.

Clair Olah, featured in Roseland Dance City's Tuesday night shows, signed for a series of tv appearances in "Naked City."

London

Such names as **Gary (U.S.) Bonds**, **Johnny Burnette**, **Gene McDaniels** and **Bill Haley** are slated for U.K. tours this spring. Promoters **George Cooper** and **Harry Dawson** are also booking tv and radio dates for the American beat boys . . . **The Springfields**, folksingers here, waxed an album for U.S. release called "Kinda Folksy" on Philips . . . **Ella Fitzgerald** will be in London for three concerts from March 9.

Acker Bilk, the first traditional (dixieland) musician to get a silver disk, is dickering with BBC-TV over a 30-minute video series . . . Date for **Helen Shapiro's** spot on **Ed Sullivan** show is to be fixed soon and is likely to be sometime in April . . . **Johnny Burch**, pianist with the **Don Rendell Quintet** entered hospital for a leg operation . . . **Duke Ellington** voted Musician of the Year in local tradepaper poll. **Count Basie** won the big band award, however . . . **Johnny Gray** band considering offers for its seventh trip to U.S.

Philadelphia

Jolly Joyce, who now has a booking office in Frankfurt, Germany, together with **Major George Adamson**, USA, Ret., and **Hank Snow**, opened a second German office in Bamberg . . . **Janet Stewart** inked by the Statler Hotel chain, beginning with the King Edward, Toronto. Vocalist opens at the Living Room, N.Y., April 18 . . . **Mike Pedecin** signed by ABC-Paramount.

Joe Frasetto will play for the Press Photographers Ball at the Bellevue Stratford April 28 . . . **Barbara McNair** with Nat King Cole's new diskery . . . **Georgie Young**, local saxman and his group, booked into Basin Street East.

Red Hill Inn bookings include **Jimmy Wisner Trio**, March 16-18; 23-25 . . . **Maynard Ferguson Orch**, March 30-April 1 . . . **Lou Verzola**, former Decca branch manager here, has been placed in charge of the southwestern states for the company . . . **Roy Kral & Jackie Kain** to wax an album of the music of **Andre Previn** and his wife **Dorey Langdon**. The LP's title will be "Mr. and Mrs. Roy Kral Cut Mr. and Mrs. Andre Previn." . . . **Debbie Woods**, 15-year-old Drexel Hill, Pa., vocalist pacted by Epic . . . The Aqua String Band has cut a musical tribute, "The Best of the Mummers," on the Sure label, presenting each rival band's theme song from the 1962 parade . . . The **Andrews Sisters** set for Frank Palumbo's, March 29-April 7; **Saverio Saridis**, April 24-30; **Frankie Avalon**, June 7-9.

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GEORGE GREELEY and his orchestra — Warner Bros #5264

"THE YOUNG ONES"

CLIFF RICHARDS — BIG TOP #3101

CATHY CARROLL — Warner Bros. #5263

Film Theatres Curious About Live Act Experiment by Paul Fink at $1.75

Minneapolis, March 6.

Local ex-nitery operator Paul Fink is making known in partial detail the manner in which he proposes to bring vaudfilm back to Minneapolis. Experiment starts April 13 when Fink and his two partners light up the nabe Homewood Theatre.

Local exhibs will watch with interest and some concern how the different sort of screen-plus-entertainment will be worked out.

Fink says his Homewood's two-a-night shows will start with a firstrun or reissued feature film. This will be followed by an hour and 45 minutes of flesh stage fare.

Programs will be arranged so as to have the second show end by 1 a.m., he says. There'll be a straight $1.75 admission which is 75c more than the local earliest clearance straight film situation charge and 25 and 50c more than loop and other firstrun houses here do, except for roadshow films.

Performers will be given 10-day engagements at the Homewood. For the live performers on his initial show Fink has inked the Peter Nero Trio and comic Dick Curtis. The Nero act will be on an hour, Curtis for 45 minutes.

Nero was booked because he recently broke attendance records at Fink's former local Padded Cell nitery. (This was after he sold the latter to embark on vaudfilm).

Fink's "experiments" and "innovations" for film exhibition here will include patrons "luxuries" which, he says, he's not ready to divulge yet. Among other things, however, there'll be customer checkroom facilities the same as at niteries and which aren't available now at film houses here.

Plans also call for weekend "small fry" afternoon shows with local performing talent. The theatre's seating capacity is being reduced from 1,000 to 700.

The Homewood has been shuttered for nine years. Fink now is returning to the theatre where, 20 years ago, he started his show biz career as an usher. His partners, Dick Gold and Al Cohen, own and operate the local Gay 90's nitery where the floorshows comprise from five to seven vaude acts.

Hint Arson in 150G Fire; Tropicano Cafe, Glenn Hotel Razed

Cincinnati, March 6.

A pre-dawn blaze which destroyed the Tropicano Club and Glenn Hotel, longtime hot spot in Newport, Ky., opposite Cincy, caused an estimated $150,000 loss and brought investigation for possible argon. The fire occurred Feb. 28.

The Tropicano, former Glenn Rendezvous, was closed last October after a reform movement victory against vice in northern Kentucky. The three-story hotel, connecting the Tropicano casino, was the locale for an unsuccessful plot to defeat the candidacy of George Ratterman, former college and pro football star and for the past two years a tv network sportscaster, for sheriff of Campbell County. He and stripper April Flowers were arrested in a room of the hotel on vice charges which were ruled "phony" in a court hearing.

Tito Carinci and Edward Buccieri, partners in the Tropicano, and four other persons await trial March 12 on federal grand jury charges in connection with the scheme against Ratterman.

Slate Cugat-Lane Pkg. For Toronto's O'Keefe

Toronto, March 6.

Package show tagged "Star Time," featuring Xavier Cugat and Abbe Lane, with Jack E. Leonard as guest, will be staged in O'Keefe Centre here by Alexander Cohen, New York booker for O'Keefe's, for week of March 19-24.

Designed to fit into dark week here, "Star Time" will go on to further dates, according to present plans.

Blackpool Tower Circus Bows April 19 with Act Lineup from 4 Nations

Blackpool, Eng., March 6.

Acts from Canada, Germany, France and Italy are among those pacted for the annual Blackpool Tower Circus lineup, set to teeoff here April 19. Clown principals are again Charlie Cairoli & Paul, while Canadian offering is Hugh Forgie & Co., badminton champions, in an offbeat act. Switzerland is sending The Bronleys, aerial turn.

Other acts set are the Dior Sisters (globe walkers), Tibor Alexander's dog revue, comedy knockabouts Desmond & Marks, Two Carmeanas (German acrobats), The Dominics (aerialists), Four Soranis (trampoline), William Lenz & his Chimps, Josef Hack & his Elephants, Circus William's and Miss Yvonne's Eight Lions, and the Dagenham Girl Pipers.

Bernard Crabtree, entertainments manager of the Tower Co., is on a global trek o.o'ing talent for this northwest England show biz town, visiting Paris, Tokyo, Formosa, Hong Kong, Thailand, the Philipines, Singapore, Australia, and the U. S.

Mex Tooters Asks Filmers Use Live Shows

Mexico City, March 6.

At periodic intervals the Federal District Musicians Union has attempted to obtain official authorization for establishing vaude turns and musical shows in motion picture houses. And, periodically, authorities have nixed the move.

Now Venus Rey, union head, has asked the Office of Public Entertainment to set up its own committee to study pros and cons of the proposal. He said that addition of live shows to first-run houses would produce "steady employment" for both entertainers and musicians.

At the same time Rey asked that authorities okay use of musicians in better class restaurants. He also asked for opening of concert halls and upper level training institutions for city's musicians.

Mayor Ernesto P. Uruchurtu has turned down prior proposals for variety acts in film houses as "infeasible." His contention is that admission prices should not be hiked. Therefore exhibitors could not pay for live talent.

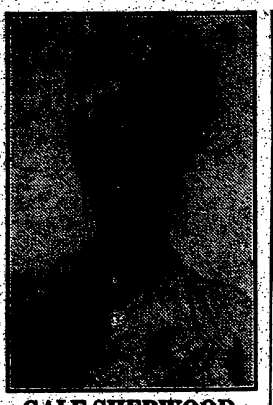
While not promising anything, the Mayor has agreed to study the matter and that Sunday concerts in plazas and parks of the capital are providing some work. He also said that city studies are under way seeking forms of "creating popular, healthy entertainment at low prices." He did not specify the type of entertainment being considered.

Burns & Carlin Splitting After Current Chi Stand

Chicago, March 6.

Comedy team of Burns & Carlin is splitting up just at a time when it seems the pair were getting hot on the nitery circuit. The duo will disengage following their current engagement at the Chi Living Room (which was their first major Windy City booking outside of several stints at the Playboy Club).

George Carlin will continue as a comedy single under the direction of Murray Becker, the team's manager. Jack Burns' plans are indefinite, but he indicates that he would like to try the theatre or musical comedy. The two had been together since June, '60.



GALE SHERWOOD

Nelson Eddy says she has everything a singer should have...nice voice, too! This week they're at the Three Rivers Inn, up Syracuse way. Theodore Paxson pianoing his 35th year for Eddy.

Old Law Forces Wallendas to Use Net in Mpls. Aud

Minneapolis, March 6.

Appearing at the Shriners' annual indoor circus at the Auditorium here, the Wallendas didn't want to use a net in their high wire act. But they were compelled to do so.

Because two of the troupe members were killed when they fell during a Detroit performance last month, Loring M. Staples, a local lawyer, found and called to authorities' attention a city law pertaining to it.

Statute in question forbids anyone to "perform on any trapeze, rope, pole or other acrobatic contrivance without network or other sufficient means of protection from falling." It applies to the "proprietor, occupant or lessee" of the building in which the performance takes place. In this instance, the city itself is the owner.

The statute carries a $250 fine for violation of the net requirement and has been on the books since 1894 without enforcement until now. In his letter to the county attorney citing the law, Staples pointed out that the statute had been violated by the previous Shriner circuses. Minnesota State Fair grandstand show acts also haven't used nets.

'Will Never Walk'

Detroit, March 6.

Mario Wallenda, member of the Flying Wallenda circus act, will never walk again, according to doctors at Highland Park General Hospital. Wallenda suffered injuries which paralyzed his lower body when he fell from the high wire last month during the Shrine Circus. Two other members of the troupe were killed and three others were injured when a seven-human pyramid collapsed.

Wallenda was operated upon last week to remove parts of a broken vertebrae and to fuse the lower spine. The hospital statement said: "Mr. Wallenda's prognosis for life is good, but he is paraplegic, and his chances of walking normally again are hopeless." The statement added: "Although he has been mentally confused since the accident because of a head injury, it is expected that this will clear up in time."

'BIRDIE' TABLOID INTO VEGAS' RIVIERA

The legit musical, "Bye Bye Birdie," will move into the Riviera Hotel, Las Vegas, June 12. The package will be assembled by Sammy Lewis in conjunction with the Shurr Agency. The new cast is still to be lined up.

With this move, there will be two Vegas hotels, next door to each other, on a legit musical policy. The Thunderbird is expected to house the longrunning "Flower Drum Song" also in June. The Riviera has been a consistent user of legit shows, dramatic as well as musical.

AGVA Protests Proposed Reno Law Barring Femme Impersonator Shows

Reno, March 6.

A representative of the American Guild of Variety Artists has been assigned to Reno to investigate the city's plan to ban the femme-mimi "Jewel Box Revue" current at the Riverside Hotel via an ordinance prohibiting any impersonation of the opposite sex in any local club holding a city liquor license.

Phil Downing, of the San Francisco office of AGVA, has been attempting to talk with city officials in hopes of discouraging passage of the ordinance. It is due for a second and final reading before the six-man council on March 12. The law will go into effect immediately on publication. Downing said he planned to appear at the March 12 meeting.

Jackie Bright, AGVA's national administrative secretary, said he was surprised and shocked at the city's action aimed at closing the show. He said he was critical of the Reno officials' decision that threatened to deprive members of the guild of their livelihood as a result of the council's feeling the show might attract an undesirable element to Reno.

Bright noted that the revue has played numerous U.S. cities without incident. He conjectured some entertainers might avoid playing Reno clubs if they felt they would be subject to the whims of the city council.

Downing said AGVA would not permit an entertainer to retain membership in the Guild unless material and talent was up to AGVA standards. He said the proposed ordinance would deprive AGVA members of their right to work in their chosen profession.

At the last council meeting, members voted 5-1 to draft an ordinance that would prohibit female impersonation shows. A poll of the councilmen indicated the vote would be the same at the March 12 meeting. When the first action was taken against the show no councilman had at that time seen it.

Vice squad members from the Reno Police Department were assigned to audit the show, but no report from them has been submitted to the mayor or city council.

Many Reno residents and members of the clergy have voiced opposition to the type of show the "Jewel Box Revue" represents.

10,000 Japanese to Visit Hawaii Via a 'Save Now, Travel Later' Program

Honolulu, March 6.

More than 10,000 Japanese have signed up for vacation trips to Hawaii within the next three years, a Hawaii Visitors Bureau source says. Potential for travel to Hawaii will be "fantastic" as soon as the Japanese government relaxes currency restrictions.

About 47% of the Japanese who have signed up for the "save now, travel later" program have listed Hawaii as their destination. An additional 10% indicated the Pacific coast states.

All of this means resort areas should be on the lookout for tour guides as well as hotel and restaurant personnel who speak Japanese fluently, the HVB aide cautioned.

Hawaii was host to about 319,000 visitors last year, according to HVB, an increast of 7.9% over 1960. Booster group noted that feature articles about Hawaii in magazines and newspapers represented the equivalent of $5,000,000 in paid space.

Risman Seeks B.O. Hypo With Bi-Wkly. Changes

The Latin Quarter, N. Y., will institute a new policy of changing headliners every two weeks, starting with Helen Traubel and the Winged Victory Chorus who go in April 11. Managing director Ed Rismen feels that more frequent changes will get more Gotham residents to repeat the show at the LQ. Liberace will be the last of its four-weekers. He goes in March 14.

Risman, who is booking headliners long in advance, has set Gino Donati for the opening of the new show in October. Donati has been seen previously in the U. S. at the Stardust Hotel, Las Vegas, where he was one of the few acts to get a holdover nod from one edition of "Le Lido de Paris" show to the next.

Risman has also booked the Kim Loo Sisters who go in next January. The Novelites have a two-weeker starting June 6. Negotiations are on for Dennis Day to play his first N. Y. cafe date at the LQ.

GENERAL ARTISTS IN MEXICAN DICKERING

Hollywood, March 6.

Henry Miller, Coast veepee of General Artists Corp., is due back this afternoon (Tues.) from an eight-day trek to Mexico City to set a new promoter there to book talent GAC handles.

One performer being talked of for a Mexican date is Chubby Checker. Another is Nat Cole, who has played below-the-border before.

Houston Union Exec Asks 250G for 'False Arrest'

Houston, March 6.

Glenn McCarthy and the Cork Club have been named in a $250,000 damage suit brought by Donald C. McLendon, business agent of Houston Stage Employees Local 51. The action stems from McLendon's arrest in a backstage labor feud.

McCarthy had McLendon arrested Jan. 2 on a charge of malicious mischief. He accused him of removing wires from the club's lighting and sound system during a contract dispute.

Suit also names Anthony Fertitta, the Cork Club manager who actually filed the charge. McLendon's action claims that his arrest was false, malicious and was designed to harass and intimidate him.

Andy Griffith Soaking Up $22,500, Rain or Shine, At So. Cal. Expo Personal

Hollywood, March 6.

Andy Griffith starts a series of personals this summer at the Southern California Exposition to be held at the Del Mar racetrack. He's booked for three days, June 29-30 and July 1, for which he will be paid $22,500, rain or shine. Griffith's minimum guarantee for fairs and expos is $7,500 a day plus expenses.

Other acts on the Andy Griffith Show, to be paid by the expo, include the Modernaires, Johnny Matson, emcee, and Mark Wilson & his "Magic Land of Allakazam." Del Mar expo instituted a name act policy last year with the booking of Ernie Ford.

After completing production of his tv series March 28, Griffith will pass the next two months on his farm in North Carolina. Only other date booked so far is the Illinois State Fair at DuQoin, Labor Day, where Griffith will be paid $15,000 for his own appearance and supplemental acts to be supplied by him.

Bookings were arranged by Richard Linke, partner-manager of Griffith, and the William Morris Agency.

Ann Rosenthal Exiting WM After 25 Years

Hollywood, March 6.

Ann Rosenthal, head of William Morris Agency legal dept., is bowing out of active association with company after 25 years to leave on an extended world tour with her husband, James Stein.

While abroad, she will visit various Morris offices in London, Paris, Rome and Madrid and upon return will act as legal consultant.

Hotel Pierre, N.Y.

Stanley Melba presentation of "For People Only" with Ann Benson, Suzanne Buhrer, Pat Reeves, David Harris, Marty Ross, Stanley Melba Orch; producer, writer, music, Jerry Segal; direction, Jimmie Thompson; costumes, Ann Benson; lighting, Leslie Wheel; production coordinator, Dolores Pallet; choreography, Buster Cooper; conductor, Lee Hulbert; $3-$4 cover.

The Cotillion Room has departed from its norm for its current divertissement by taking in a ready-made unit into its premises. Hitherto, the room's clientele has been afforded custom made entertainment based, generally, on some of the world's most durable music, and pampered into shape by producer Stanley Melba, with his aide Dolores Pallet, and performed by personnel of assured ability.

The current import, "For People Only," has been on tour and rounded out in the provinces before its unveiling here. It has one advantage of a youthful and vivid cast, familiar with the material, but unfortunately not with the room.

The material contained in "For People Only" has been apparently getting yocks in the smaller communities, but it seems much too naive for this Fifth Ave. room. Some of the lines and situations are vintage, and some of the gags are in questionable taste when coming from these kids. The audience might have taken it from a cast of their peers.

Of course, Melba et al are right in seeking a change of pace for this room. It is prudent to get a fresh viewpoint from these youngsters, and it could have worked out but for the material.

The are some worthwhile items such as the numbers essayed by Ann Benson, wife of Jerry Segal, the producer of this show. She gives these routines a value far beyond their intrinsic merit although her rib of "Caroline" is bigtime. Another performer with contagion and enthusiasm is Marty Ross, who seems to show proficiency in many directions.

The others in the show, Suzanne Buhrer, Pat Reeves and David Harris, are also likeable, but unable to hurdle their material. All seem able to sing, dance, recite lines and do the things that make for all-around performers, including a willingness and a joyful spirit.

At the same time, Jerry Segal, who produced, wrote and did the music for this layout, hasn't altogether flunked this bigcity test. He seems to have the knack for pace and gaiety, and also the eye and ear to make good in this difficult field. With more maturity, he'll latch onto the format necessary for the bigtime.

The music, of the Melba band, conducted by Lee Hulbert, is excellently cued to the needs of the show, and the lighting by Leslie Wheel puts some flattering illumination on the object. Gogi, as host of the room, and Pasquali, presiding at the tape, provide a further class aura to this spot.

Jose.

Eddys', K. C.

Kansas City, March 2.

Deedy & Bill, The Continentals (4); $1.50-$2.

Third time around for Deedy & Bill here, and indications are for a happy two weeks. It's been well over a year since their last previous date here, and for much of the interlude they have been in Vegas. Result adds polish to their comedy antics and dialog. The 45-minute show seems all too short, and they went off to a rousing hand.

Format which the pair has established has Bill at the piano and Deedy at the mike with a half dozen songs as the framework on which they hang their clowning, a session between each of the numbers. Mostly Bill has the role of the suave, fat boy and Deedy essays the wacky comedienne.

Midway they play it straight as Deedy warbles "You're Nobody Till Somebody Loves You" in throaty fashion, and later she does a thrushy "Funny Valentine," while Bill makes big with the keyboard. One between-songs interlude is especially effective as they turn to impressions from Satchmo' to Roberta Sherwood.

They stay through March 15.

Quin.

JOAN BISHOP

Mezzo Soprano—Pianist
Currently PEACOCK ALLEY
WALDORF ASTORIA HOTEL
New York City
Imperial Artists Corp.

Eden Roc, Miami Beach

Miami Beach, March 3.

Dinah Shore (with Ticker Freeman), Davis & Reese, Augie & Margo, Art Freeman Orch; $5-$10 minimums; (opening night $17.50 dinner, plus $5 beverage minimum).

This is first time in Florida for Dinah Shore although she's often been bid for by the bigger caravanseries. Reluctance to come here before was attributed to too heavy a tv sked and not in terms of the reported skyhigh figure quoted for her "if" appearance.

This posh inn's prexy-booker, Harry Mufson, has embarked on a policy of trying on a few "new" names for patron-draw size. First was George Burns, who didn't quite come up to payoff expectations. In the case of Miss Shore, she's a hit—aud, b.o.-wise and in spades.

The room packed 'em in for preem prix-fixe cost of $22.50 per head again, and reservations lists were heavily filled for the weekend. Also proof of powerful pull was a big second show: the biggest for all cafes this season.

Miss Shore can write her own ticket for next winter in this demanding resort. Her preem show results were on the wham side, the tablers' reaction building into a "more" payoff at end of over.

If one must carp on her overall stint, it would be about lack of forceful batoning of her big arrangements. Her years-long aide at the keys, Ticker Freeman, is an expert accompanist. But in the centre set of tunes a driving, unifying force is needed to get the most out of the Art Freeman orch's brass and big string section.

Credit the inherent showmanship of Miss Shore in overcoming the backgrounding lack to build response. She ranges from the blues, to the rhythms, to the torchants. There's a bit of an overload on themes of love-won, love-lost, love-to-come, but again, the distaffers eat it up, with their escorts going along.

And when Miss Shore hits the big-belt winds on her shrewdly balanced book, it's mass approval that rises in palming waves to set her as a top showman and personality. She's an ear-delight in artful phrasing, getting all the nuances out of a lyric line. She had to beg off.

Supporting acts for Miss Shore, who for this outing discarded her male song-dance aides, are Davis & Reese who've played the smarter saloons on hotel row before, but with this showing impress as a top pair who can hold their own as toppers in other situations.

The burly Davis is a buffoon, once in the wild tradition, now a disciplined one in timing of breakins, mugging and use of the pebble-voice. Reese is a fine foil, a smooth straight and songster who peaks up the mad bits. There's a good deal of the topical in their act, all of it yock spurring.

Augie & Margo, no strangers to this jint's Cafe Pompeii, have been away awhile, but set solidly again with their Latin basics and modern-musicomedy interweavings for the sinuous slides, weavings and upbeat choreo patterns. Costuming is a plus to enhance the exotic look of the duo in the opening slot.

Lary.

Living Room, Chi

Chicago, Feb. 27.

Vic Damone, Burns & Carlin, Joe Parnello Trio; $2.50 cover.

The Living Room has, in Vic Damone, what appears to be its hottest attraction since Danny Segal opened the club on the site of the old Trade Winds. Significantly, the opening night crowd was comprised primarily of the backbone biz of its predecessor—the Rush St. rounders.

It's apparent that although Segal has been making a concerted pitch for a regular petite bourgeoisie trade he's going to have to take the Trade Wind's Vegas-Miami Beach-oriented clientele into account for his future bookings.

Damone is a poised, inventive and exciting songster with a well-defined and intuitive sense of song. While his virile songery has a special appeal for the distaffers, the male contingent is equally appreciative.

His wide-ranging vocal dramatics run the gamut from a tenderly-done version of "Tonight" from "West Side Story" to a bouncy updated rendition of "Making Whoopee" with new lyrics by Sammy Cahn. He also scores with such standard ballads as "Falling In Love," "More Than You Know" and "Very Thought of You."

His arrangements are superb and are custom-tailored to his rich voice and savvy showmanship. He opens and closes "Come Rain" accompanied only by drummer Sid Bulkin and passes the a capella test handily. Joe Parnello's house unit is augmented with seven pieces, including Bulkin and trumpeter Bobby Bryant, and the resultant big sound provides lush backing for Damone.

The bright young comedy team of Burns & Carlin opens the show with their astutely satirical impreshes. George Carlin's takeoff on President Kennedy is gag-loaded and by far the sharpest carbon of the chief executive seen hereabouts.

Jack Burns is an astute straight man, and his timing in feeding lines to Carlin knowledgeably sets up the latter's mimicry. (They sometimes change roles.)

Mor.

A personal THANK YOU to the press on my American Debut

JOAN REGAN

MILTON ESTEROW
New York Times,
"Joan Regan, a leading singer on British television, recordings and in night clubs . . . has style, poise and an entertaining repertoire . . . a delight."

VARIETY, Abel.
"Joan Regan might be called an English Dinah Shore. She has the same smooth song delivery, melodic and relaxed, and is refreshing . . . An attractive blonde with a warm personal appeal."

GENE KNIGHT
New York Journal-American,
"JOAN REGAN BIG HIT IN DEBUT"
"She has a way with a little-all-ye and a personality that's winning. Her ringside manner—refreshing, frank, honest and forthright—would charm a cold-hearted landlord . . . applause for Miss Regan's reappearance before the microphone was insistent . . . she'll steal your heart away."

ARTHUR ALPERT
New York World Telegram,
"The Irish born, London-bred singer who opened last night is a charming and plucky professional. She will please the patrons . . . The young lady is a fresh, statuesque beauty. She has blonde hair, abundant feminine charms and blue—or are they green eyes?"

GEORGE T. SIMON
New York Herald Tribune,
"Chalk up a plus for simplicity . . . this very tastily groomed and coiffured English lass . . . comes across as one of the most refreshing vocal talents to appear on the New York supper club scene for many a moon . . . more than merely refreshing, she has an unusually warm, well-controlled voice . . . superb mike technique . . . and creates some charming moods."

Currently Appearing: MAISONETTE, HOTEL ST. REGIS, New York
Representation: WILLIAM MORRIS AGENCY (U.S.A.) BERNARD DELFONT AGENCY (EUROPE)

Hotel Plaza, N. Y.

Phil Ford & Mimi Hines; with Sy Oliver and augmented orch; Emil Coleman and Mark Monte Orchs; cover, $3 and $4.

In a more sedate style, with less bombast and ballyhoo than the Copa, Latin Quarter, International Theatre Restaurant, Basin Street East et al., but with greater impact, the Gotham hotels this season have made more boxoffice noise and created better customer traffic than the orthodox fleshpots.

The Waldorf booked Genevieve, Lisa Kirk, Sophie Tucker, Hildegarde, Carol Channing, Pearl Bailey, Dolores Gray (with Alan King and Gordon & Sheila MacRae upcoming). The St. Regis has had Patachou, Colette Renard, Jean Sablon, Vicki Autier, Charles Trenet and Joan Regan (with Frankie Vaughan due next and Patachou marked for a return).

And in like manner this spot, the Persian Room of the Hotel Plaza, has had a succession of names such as Shirley Bassey, Katyna Ranieri, Diahann Carroll, Saverio Saridis, Johnny Desmond, the incumbent Phil Ford & Mimi Hines, with Shani Wallis, the London "Irama La Douce," upcoming, and to be followed by Enzo Stuarti and Eartha Kitt.

In Ford & Hines, the Persian Room has a comedy headliner of rare quality. Already a "name," chiefly via Jack Paar and Ed Sullivan telexposures, they fortify their readymade b.o. lure with a wealth of original wit, topflight songalogs (much of it to Ford's authorship credit), legit thrushing (which Miss Hines can do, when not making with the "Sayonara" and assorted geisha-house mugging), and an adult approach to entertainment that is topdrawer.

The Ford & Hines calibre of cabaret divertissement is broad yet distinctive, zany yet not without its sagacity. They mix up their pithy patter and vocalisthenics in a highly appealing souffle.

They are broad and they are mellow; they are madcap and they are sentimental. "Mutiny on the Mountie" (satire on Jeanette MacDonald-Nelson Eddy) is in contrast to "Till There Was You."

Ford so submerges his talent as to short-circuit his own values but it is of the inspired showmanship which made Gracie Allen the comedy star because George Burns was such a great straight.

Miss Hines, almost from the barrier, evidences that her act is better with her shoes off—she doffs the I. Millers and works baretootsied and, incidentally, gives an obviously costly and most attractive gown a terrific heating in her uninhibited style.

Sy Oliver, the crack Negro arranger, batons the Emil Coleman orchestra and has fortified it with seven extra pieces for the Ford & Hines stint. The extra men are Dave McRae, baritone sax; Jean Thielmans, guitar; Joe Newman, trumpet; Britt Woodman, trombone; Shep Shepard, drums; Murray Sandry, viola; Sam Zimmerman, violin. They shine particularly in the finaling "When Jazz Came Up the River."

Plaza bossman Neal Lang has really taken hold of his Persian Room and made it zing this season. Biz has reflected it. Among the plus moves was bringing in longtime friend and personal favorite Emil Coleman who, with the alternating Mark Monte Continentals, certainly get 'em up on the dancefloor. John Fossatti will be a busy maitre d' at the velvet rope with the this inspired Ford & Hines booking. *Abel.*

Drake Hotel, Chi

Chicago, March 2.

Dolores Perry, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.

In her Camellia House debut, Dolores Perry acquits herself as a charming, attractive and musically facile thrush. But her opening was somewhat dimmed by inane toying with mike levels by the management during the first show. For anyone with less than Miss Perry's richly lyrical voice, it might have been disastrous.

Miss Perry's lush soprano vocalistics are particularly effective in a haunting rendition of "Tonight" and a room-hushing version

Miss Perry is in for three weeks. *Mor.*

DON GLASSER

Current album "Music Smooth As Glass." Don Glasser and his Orchestra are currently featuring their special brand of sweet dance music in the Skyway of Hotel Peabody, Memphis. Returning to Roseland Dance City, New York, April 24-May 20.

Management:
ORCHESTRAS INCORPORATED
332 S. Michigan Ave., Chicago 4, Ill.

Astor Hotel, N. Y.

Gus Van, Tobi Reynolds, Nina Louise, Dick Harding Orch; $3 minimum weekdays, $2.50 cover weekends.

Nondescript still says it for the show policy recently incepted by the Astor's Emerald Room. This is partly economics, and partly a matter of finding what suits the west side, which long since was surrendered to the rubbernecks and galleryites. There is also management's commitment to tap talent showcased by the Monday night AGVA auditions staged in the room, and this accounts for the lower two-thirds of each bill.

With the spot still feeling its way, Gus Van (& Schenck, of the vaude heyday) looms an interesting topline gambit in the effort to come up with a draw for this smallish boite. Not to overlook, of course, the show biz historical angle.

There is no surprise in the vet trouper's half-hour display of unabashed corn. Van's format is simply a retrospective of his vintage years on the vaude-cabaret run, the tuneology consisting of such and-then-I-sang titles as "Toot Toot Tootsie," "Melancholy Baby," "Clancy Lowered the Boom," "Darktown Strutters Ball" and "Silver Lining," with a Bert Williams song impresh included for good measure.

The monology is likewise grooved, and if some of the stories don't exactly register, that's the calculated risk of their reprise at this late date. The mood, also, becomes a bit gamey in spots, but that too is per the intact tradition of the turn.

To fault Van for this is to miss the point of his post-Serutan orientation, and the auditing at the Monday (26) initialer was by no means indifferent to this image. If Van has been a longtime Broadway absentee, this does not go for the provinces, where he's kept active at a pace that belies the approach of his 75th anni in August. He was on the boards all 52 weeks one recent annum, in fact.

His props are still the walking stick and top hat at the tilt. There's scant evidence of dotage in his manner, and though it was a Main Stem firstnight, his confidence and poise were second nature.

Singer Tobi Reynolds, darktressed and in black gowning that did not flatter her, has a fine set of sturdy pipes that could be enhanced by a better sense of direction. She might, for one thing, freshen up a catalog that now includes "You and Night and the Music," "My Heart Belongs to Daddy" and "Nobody Knows You When You're Down and Out." For another, she ought to forget how everyone else does it, a penchant that also makes her seem to be pressing to be personable.

Nina Louise, a most attractive flamenco dancer, furnishes a very commercial brand of the stomp-and-clack genre. She does it stylishly, and looks a suitable bet for some of the conventional rooms. *Pit.*

Deauville, Miami Beach

Miami Beach, March 3.

*McGuire Sisters, *Alan Drake, Jackie Heller, Les Rhode Orch; $5, $7.50 minimum.*

The McGuire Sisters have become a staple at the huge Casanova Room of this up-Beach hostel. They're annual returnees—unusual for the changing booking policy of owner Morris Lansburgh, who's always looking for the available "new" top acts. The attractive trio, per always, draws solid biz; in fact, despite the tough competition from Dinah Shore preem same night, hit sellout status for their opener.

Credit the sisters with coming back with a mostly-new set of harmonics and special staging; key to their bookbacks here. With the gal-in-the-middle Phyllis leading the way, they win auditors' approval with warm, simple, unaffected delivery and as clean a book as can be found around the class cafe circuit.

That doesn't mean theirs is an antiseptic set of ideas; rather, it's honed to hit via inventive arrangements, in which their straight and counterpoint harmonics are played to perfection. Standout in new material is a full-ranging recall of the old vaude singing, dancing acts.

The concept allows for costume switch; for the "corny" in modern arrangement terms, and for a deft exhibition of softshoe hoofery, complete with canes, then a rousing buck and wing finish. The younger set in the crowd relished the segment as much as did the older, nostalgia-noodled tablers.

Expected, and soundly approved, is their standard career rundown from Miamisburg, O., start to the big-break with Godfrey. The McGuires are slick and prettily sassy. Phyllis, with her canny carbonings of contemporaries, comedy-flair breezy approach, keys the click

Alan Drake, in his opening turn, reflects the diminishing group of young comics on this circuit. Too many of them kept coming back with the same routines. Where many of the hotelier-bookers are searching frantically for support-

(Continued on page 52)

Thank You FOURTH ESTATERS from COAST to COAST

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Currently

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New York Herald Tribune
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New York Mirror
"Jay Jason gets into action with some chuckle-provoking material that forces you to think."

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VARIETY, *Kafa*

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FONTAINEBLEAU
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BRUNN, *Miami Beach Sun*

LAS VEGAS
FLAMINGO HOTEL
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VARIETY, *Duke*

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Deauville, Miami B'ch

(Continued from page 51)

ing turns, this would have been a good season for comics if they had updated their material.

Drake is a case in point: most of his material is new. He obviously found the right scripters to provide him with the fresh in topical terms, such as a funny line-run on the Kennedys. Drake's working with more authority and sureness of approval to enhance the overall solid audience impression.

Jackie Heller, house emcee, introes in skilled, "let's have fun" style. Les Rhode and his orch showback in adept fashion.

Due Monday (11), Jack Carter and Breada Lee. *Lary.*

Freddie's, Mpls.

Minneapolis, March 1.

Dorothy Donegan, J. C. Heard; $1.50-$2 *cover.*

There's just one word for acrobatic pianist Dorothy Donegan: great. Even when she seems to be on the verge of tobogganing off her tilted piano stool, this gifted jazz artist retains complete mastery of her 88. The facial contortions, body English and peekaboo game with her audience all add up to topdrawer showmanship. And the rocket tempo musical offerings are guaranteed to keep any joint jumping.

It's the third visit to this cozy supper club for Miss Donegan who opened the room several weeks ago. With her for the first time this turn is featured drummer J. C. Heard, a top musician in his own right. Pair are a perfectly matched tandem. If they aren't improvising constantly, they at least give the impression that they are. Paul Parks on bass, rounding out the combo, also belongs in this jazz major league. Trio's performance borders on the venerable, after-hours jam session.

"Just In Time" and "Basin Street Blues" are showstoppers, but at show caught all offerings prompted wild mitt thumping from the customers. Miss Donegan works up a fizzy, a sweat and a go go go. Always anxious to oblige, she does a Twist, too, in response to patrons' pleading.

She's here for 17 days, through March 14. Comic Dick Gregory returns for next two weeks with folksingers Inman & Ira. *Rees.*

Chi Chi, Palm Springs

Palm Springs, Feb. 26.

Julie London, Bobby Troup, Tommy Noonan; Bill Alexander's Orch (7); $2.50 *cover.*

Julie London began 10 days of farewell performances tonight. For a while anyway. Some show-slammers have argued that she should have retired months ago, but there is no evidence in the Chi Chi Starlite Room these nights that she has been flouting her impending motherhood in the face of customers who are either mothers, fathers or mature offspring.

Indeed, she appears in consummate good taste, focusing one's attention on her bare shoulders, beautiful face and long blond tresses. She sings well and her eyes sparkle.

Around the rest of her figure, hanging from her arms, is a fluffy white ostrich boa, which so well concealed her waistline that even an obsteirician couldn't tell, is she or isn't she? So what's all the anxiety and indignation about?

She sings her numbers in a leisurely, lovable style — "Do I Want You?" "Easy Street," "Let There Be Love," "Bill Bailey," "So Nice To Come Home To," "Take Back Your Mink" and of course her big one, "Cry Me A River."

It seems every singer is determined to squeeze one more interpretation out of Bill Bailey's homecoming. Miss London's is the soft, assuring appeal. She suffers no anxiety neurosis. She may have told Bill she cried the whole night long, but he would be a chump to believe it.

She drew a good house opening night and stays in until March 8, unless there's a sudden call for a doctor in the house.

Bobby Troup, her husband, opens the bill with a playing-singing routine. It's hard to tell whether these modern whispering Jack Smiths can sing or not. The L.A. Angels of the American League are in training here, so Troup gave them the old Von Tilzer-Norworth "Take Me Out To The Ball Game," for which Jack Norworth got paid off in Crackerjacks for the rest of his life. Herb Ellis, a brilliant guitarist, with facial contortions not likely to be duplicated by an astronaut undergoing a gravity pull, accompanied both Miss London and Troup, backed up of course by Bill Alexander's orchestra.

Tommy Noonan (New Acts) came on as a special attraction. He said there was a VARIETY man in the house and so that it could be reported that he "begged off after 50 minutes of riotous fun" he got down on one knee and begged off. Gene Barry follows Miss London. *Scul.*

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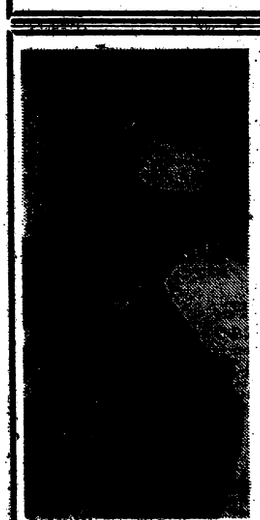

"A SOLID CLICK!"

VARIETY

Hotel Astor, N. Y.

"Violinist Sasha Tormas is a holdover from the previous show, but even after five weeks here, he is as solid a click as ever. A personable musician, he does not clutter up his routine with extraneous patter. His versions of "Man I Love" and "Love Is a Many Splendored Thing" are topflight. Tormas' treatment of "Hot Canary," his recording of which is a best seller in Europe, is a rare treat." *Wear.*

SASHA TORMAS

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Copacabana, N. Y.

Tony Bennett with the Ralph Sharon Trio, Phyllis Diller, Copa Girls (8), Paul Shelley and Frank Marti Orchs; $5.50 *minimum,* $6.50 *Sats.*

Singer Tony Bennett is back in the Copa again and demonstrating that, disclicks, tv or what have you, he works nowhere better than on a nitery floor.

Bennett provided an opening night audience with close to an hour's turn, infecting tablesiders with his enthusiasm, or slow romantics, as the catalog of some 23 numbers demanded.

One of the Bennett tricks to the fine pace is judicious programming with the less effective numbers getting a deft abbreviated treatment. There is also firstrate scoring on such numbers as "Just In Time," which brought along the Ralph Sharon group for its most impressive voice backing.

When the singer moves from an upbeater, "Chicago," to "Lost in the Stars," there's an echo effect from the speaker layout throughout the big room that helps with the spellbinding. In other words, Bennett's is a relaxed and swinging act, but one that is meticulously plotted.

Comedienne Phyllis Diller is in a premiere in this big room (she's booked into Chicago's Palmer House in the near future), and her anti-feminist, crone humor is broad enough to take hold in her new setting. She hasn't yet turned them on the way she does at the hip downtown Bon Soir, but the turn is a more than adequate next-to-closer.

The Copa line is pretty and functional as usual and a good warmer to the main events. There's the customary solid terp and show backing from the two orchs headed by Frank Marti and Paul Shelley. *Bill.*

Sands, Las Vegas

Las Vegas, Feb. 28.

Sammy Davis Jr., Pat Henry, Garr Nelson, Copa Girls (12), Antonio Morelli Orch (23); produced by Jack Entratter; choreography, Renne Stuart; stage direction, Harold Dobrow; $4 *minimum.*

The super-charged Sammy Davis Jr., who will be commuting to H'wood for tv filming during this gig for Jack Entratter, showed on opening night that the bicycling doesn't affect his energetic effort. After tossing "I Fell In Love With Love" and "Without A Song," he gives a quick salute to The Twist —doing a wild one—before plunging into "Rockabye" with his sharp impreshes.

Davis winds the turn with a hip musicale in which he shows his prowess on vibes and trumpet, blending with Terry Rosen on guitar, Michael Silva on drums (actually a wooden chair for this bit), Johnny Mendoza on bongos and conductor George Rhodes on the 88. The Antonio Morelli orch (23) provides the proper framework.

Making his Vegas debut on this bill is standup comedian Pat Henry, a Danny Thomas soundalike who comes up with mostly material. Henry is a smooth story salesman, has a pleasant personality and the obvious success of this outing should bring him back.

Garr Nelson does the vocals in the new Renne Stuart production number, which is prettily populated by the dozen Copa Girls.

Show is in for four frames. *Duke.*

Hotel Roosevelt, N.O.

New Orleans, March 2.

Joe E. Lewis (with Austin Mack); Wyoma Winters, Leon Kelner Orch (11); $2.50 *weeknight minimum;* $4 *Sats.*

Joe E. Lewis for yocks and the admirably proportioned Wyoma Winters for songs are a surefire combo at Seymour Weiss' plush Blue Room for the next two weeks.

Lewis, who opened Thursday (1) to a capacity audience, always draws the cream for his local dates which usually coincide with the start of the racing season at the Fair Grounds. This trip, however, other bookings conflicted but he managed to arrive for the tail end of the meeting when the big money stake races are carded.

Drink in hand, Lewis expounds his own version of the classical Three B's—Booze, Broads and Betting, and keeps matters rolling on the big howl side throughout the 60 minutes he's onstage. The comedian can do no wrong. In fact, he's the only comic to play this classery who can get away with shady material he uses. Yet, no one finds it offensive and most of it draws heavy applause.

As always, Lewis has to beg off. Austin Mack, at 88s, also cues him in a quietly acroit manner to keep the pace steady.

Brunette looker Wyoma Winters, a thrush with a vigorous style, handles herself wth sureness. She has a smooth, sophisticated way with a tune and holds undivided attention. Miss Winters hits from the first tune and keeps the applause hat as she works out her compote of standards, specials, and other treatments.

Leon Kelner and his musical crew are in excellent fettle and give the acts top-drawer support. Boys also draw ankle-benders to the dance floor.

Show runs until March 14. *Lluz.*

Shoreham Terrace, D.C.

Washington, Feb. 28.

Charles Trenet, Inga & Rolf, Bob Cross Orch (16); $2 *cover.*

It's a mistake for Charles Trenet to play a huge place like the Shoreham Hotel's Blue Room. His intimate Gallic style doesn't reach a big crowd, and his engagement here will likely go down in his memoirs as a disappointing experience.

A talented man, he couldn't get the crowd with him. He tried his best to sing above the chatter throughout the room. Then, for the first time in memory in the elegant Blue Room, a few of the more intoxicated guests noisily suggested that he quit.

There is nothing faulty with Trenet's performance. Evidently, he is the wrong entertainer for this particular room. As expected, he sings his own songs, "Vous Qui Passez Sans Me Voir," "En Avril en Paree," "Que Reste-T-Il de Nos Amours," and others, climaxing with "La Mer" ("Beyond the Sea").

Inga & Rolf make up a good looking young dance team with plenty of promise in U. S. niteries. They are from Austria, and their rhythm and routines are engaging. Beaucoup lifting is superbly executed.

The Bob Cross Orch is a fine organization for backing any show and also scores with local dancers. *Carp.*

Palmer House, Chi

Chicago, March 1.

Pearl Bailey, Louis Bellson, Bill Bailey, Tony Bellson Orch (8), Ben Arden Orch; $3 *cover.*

Pearl Bailey is back at the Empire Room with her astutely languid charm, and a packed opening night house paid generous mitt tribute to her hour-long virtual one-woman show. Her personal brand of casual, off-hand song and patter and her canny showmanship shape as another socko Empire Room stand for Miss Bailey.

Working with a songalog of uptempo evergreens, novelty numbers and songs now identified with her, Miss Bailey was, as could be expected, best received for the latter. (She may be getting tired of her trade-mark "Tired" since she dropped it from the opening show after originally scheduling it.)

Her "New Shoes" number has been expanded to about 10 minutes with patter on the foibles of women, and now shapes as her centrepiece. Her standards include "Getting To Know You," "He's Gone," "World On A String" and "Come Rain Or Shine."

In the area of clowning, Miss Bailey breaks it up as she intentionally flounders behind a flautist's high notes in "Indian Love Song," and scores niftily with a slightly risque song-and-patter version of "She Lost It At The Astor."

Show is opened by Miss Bailey's brother, Bill, who handles the traditional tap routines expertly and charmingly. Husband Louis Bellson makes exciting fare out of "Hammer's Holiday" with his slashing drum work, and the eight-piece traveling orch backs Miss Bailey with authority. Ben Arden's skillful house unit plies its usual excellent dance beat between shows.

Nat King Cole opens March 29 for three weeks. *Mor.*

Troubadour, L. A.

Los Angeles, March 1.

Don Crawford, Hoyt Axton, Judy Mayhan; $1.50 *admission.*

Even in the folk field, where performers frequently tend to look and sound alike, one occasionally comes along who goes beyond the usual. Don Crawford has every quality to make him stick out in the field or, should he wish to go further, to develop into a nightclub, tv and disk headliner.

Crawford bowed Wednesday night (28) after a three-year Coast absence. He had earlier played some six months at Cosmo Alley, forerunner of the coffeehouses in this area which has long since closed its doors. He has polish and assurance in an act that has been carefully designed to point up strong vocal capacities, expert musicianship and also include a slight touch of easy comedy patter.

Singer has individuality, delivering much of his material in a fast, intense fashion that is exciting and compelling. His voice is fine and his appearance natural. While comedy is well delivered, it has a flavor similar to that of the Smothers Bros., which doesn't fit the pattern of his overall presentation. "John Henry" was top entry in show caught, with gospel "Children Go Where I Send You" equally good. Guitar work is strong and vibrant.

Supporting bill features Hoyt Axton, folk blues singer who has a nice voice and quiet style, and Judy Mayhan, a treat for the truly esoteric folk buff.

Axton looks good, but needs experience to develop more performance savvy. Miss Mayhan, accompanying herself on the dulcimer, sings in soft, sweet tones of bell clarity. Most songs are in the Appalachian ballad vein, with "If I Had a Cherry" and a Gaelic tune about fairies particularly appealing. There is no attempt to be commercial, and she must depend on serious audiences to appreciate the superb quality she has.

Show is in two weeks with a one week option. *Dale.*

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International, N. Y.

George Jessel, Lillian Hayes, Orie Sasaki, Mike Durso & Aviles Orchs, Boots McKenna Line (11); $6, $7 minimums.

The similarity between playdates on the damask circuit and most niteries in the country lies in the fact that there is food and/or drink in front of the audience. Given a spotlight in either of these situations, George Jessel can proceed in his usual manner, with the exception that in cafes he cannot interrupt himself to let others go on.

Jessel, of course, has been the Toastmaster General of the United States for a lot of administrations, and he is advertised as being on his "farewell" tour. It may turn out to be even more protracted than the valedictory junkets undertaken by the late Sir Harry Lauder, Sarah Bernhardt and Mme. Ernestine Schuman-Heinck combined. Jessel, in his first New York nitery engagement in some season, takes his years and his perorations seriously. He weaves a blend of nostalgia with recollections of his many years in show biz starting in the early part of the century, to his present distaste with the younger breed of singer in vogue today. He covers a lot of time and a lot of tastes.

Jessel is not doing an act in the strict sense of the word. It's a combination toastmaster and stand-up comedy stint that creates an atmosphere of warmth and there are times when he puts a glow on the older members of the house. He mixes his nostalgia with the songs of the heyday of Jolson, Cantor and Gus Edwards, and towards the end confesses his predilection for tears as an immediate reaction to many things. He walked off with misty eyes, but the auditors had another reaction—that of warmth and having been charmed by one of the masters of the spoken word. A telephone nearby on stage, was never used, and missing too, was the Prof. Labermacher, one of the great comedy character creations.

Jessel's support comes from Lillian Hayes, a repeater at this spot, who draws a lot of trade on her own. Miss Hayes is a strikingly gowned brunet who belts out a song with authority and strength. Her song catalog is gleaned from the pops and standards, and closes with a rock 'n' roller. She works in a big vein and gets off in the socko column.

The production is newly designed by Boots McKenna. The costumes are fresh and colorful, and the routines make a good splash on stage. The production is paced by Orie Sasaki, a Japanese dancer, who leads this lively collection of eight girls and three boys. The Mike Durso band does the bulk of the musical chores with accustomed excellence and the relieling is by Aviles. *Jose.*

Fairmont, San Francisco

San Francisco, March 2.

Frankie Laine, Ernie Heckscher Orch (12); $3-$3.50 cover.

Frankie Laine comes on big with "Shine" and never lets up in a 57-minute show whch leaves capacity audience as limp as it leaves the singer.

Laine does 18 numbers in course of his stint, ranging from such personal record hits as "Lucky Old Sun" and "Mule Train" (of course) to a New Orleans medley, Fats Waller's "Black and Blue" and a sock version of "Granada."

His voice is strong, good and true and he is obviously out to do a job—but not at the cost of any professional touch. This latter point is best illustrated by his poised handling of a typical opening-night snafu: band began a short overture to "Granada" with the spotlight on Laine; singer called a halt, very nicely asked that the light be switched onto the conductor and then instructed everyone to start over "from the top."

Laine is not a handsome man, but he knows he's not onstage for his looks; midway through the show he puts on his spectacles and kids about this. He has great audience empathy, gets a fairly rowdy convention-type crowd on his side with a bit of audience participation in "Mule Train," and near the end of his act embarks on a course which often winds up in shambles for other performers—that is, he calls for audience requests. He gets them — plenty and loud—and somehow manages to satisfy everyone. *Stef.*

B & B, Indpls.

Indianapolis, March 2.

Liberace, Ray Olson, Lindsay Sapphire Dancers (8), Billy Moore Orch (14). $3.95 cover.

Liberace, who never played here before except in concert, scored solidly with a large opening night supper show crowd at Charley Burkett's B & B with his versatility and sunny brand of showmanship.

He literally took over the show and kept it going at lively clip for a full hour; program limiting house vocalist-emcee, Ray Olson, and chorus line to single production number to get it rolling.

Crowd reacted warmly to everything he did—pop and classical numbers, piano and vocals, even a bit of The Twist which he launched late in show, with unusual audience participation. It enjoyed his humor, in which he often turns standard jokes about him to his own advantage.

The familiar candelabra on the piano and his fancy costumes are the only props he uses or needs—he makes his entrance in a gold lame jacket to the tune of "Look Me Over." Highlights are his "Boogie Woogie," Chopin medley and "Mack the Knife" with variations, and "Me and My Shadow," with softshoe routine a la Ted Lewis.

There wasn't room on B & B's small stage for augmented 14-piece house band led by Liberace's personal conductor, Dr. Gordon Robinson, so it swelled crowd in corner of dining room floor. *Corb.*

Roundtable, N. Y.

Frank Warren, Joe Cabot Quartet, Luchi De Jesus; $5 minimum.

The Roundtable is cleaning up as the result of its Twist dance policy in the big downstairs room, so much so that reportedly it could even suffer a loss on the name performer policy that it has begun in the 100-seat upstairs room, where last Wednesday (28) Fran Warren opened. Chances are, however, that the singer will do all right in her stay at the 50th St. nitery.

A pro, who looks younger than her mid-30s, she works fast; she gets in an even dozen songs during the first of her three nightly half-hour stints, which was the one caught by this quarter. Beginning was erratic. Her modulation and pacing seem off in the first three numbers ("Let's Face the Music," "Nice 'n Easy Does It," and "I Like the Likes of You").

But thereafter she warms up fast, so that the rest of her repertoire bears the stamp of a well-trained professional. In the remaining tunes her phrasing and tone are highly competent. Of particular note are her readings of "I Remember You," done sweetly and proving to be one of her top numbers; "A Foggy Day" and "In Other Words." *Art.*

Dino's, L. A.

Hollywood, Feb. 26.

Jan Tober, Jack Elton, Steve LaFever; no cover, no minimum.

Making a return two-week engagement at this spot is Jan Tober, a shapely, platinum-tressed thrush with a satisfactory pop voice and an agreeable performing disposition that ranges from sultry to effervescent. Although Miss Tober's vocal identity is not especially unique, and her voice occasionally seems to lack a final coat of polish, her selection of material is well-suited to her abilities and attributes, and her phrasing and aggressive stage presence attract attention, which is half the battle at Dino's.

Miss Tober's turn accents pop and show refrains, with one swerve into the rhythm novelty sphere, an area in which she works gregariously, to the fancy of the crowd. Her repertoire includes a bubbly "Put On A Happy Face" opener, a mellow "Star Eyes," an easygoing "My Favorite Things" and a sexy rendition of that standard-to-be, "I Believe In You." Just a shade more lyric sincerity, difficult as it sometimes is to come by at this talkative Strip eatery, would considerably enhance Miss Tober's work.

Pianist Jack Elton and bassist Steve LaFever operate keenly and astutely in rhythmic support. *Tube.*

Diplomat, H'wood, Fla.

Hollywood, Fla., March 2.

Patti Page (with Rocky Cole), Guy Marks, The Bennetts, Van Smith Orch; $5 beverage minimum.

Patti Page, who has played the big-spots on the Miami Beach circuit, is a hit at the Club Crystal of this resort-complex. Actually she hasn't been around the Gold Coast run for a couple of years; her first show here (and it's one-nightly, except for two on Saturday) was a sellout; there were well over 800 attendees in the vast layout.

The smartly gowned and coiffed, fashionably slender Miss Page reflects the polish applied to her demeanor and stagings by spouse Charles O'Curran, who doubly enhances manager Jack Rael's shrewd song selection with ingenious lighting.

Working with assurance and smoothness, Miss Page captures listener fancy with a varied blend of currents, evergreens and specials in forepart of her act. Midway, there's big-aud-kick provided in a "lift' from the Durante book, "Baby Mine," in which her pianist-batoneer Rocky Cole solos on the keys, then goes to mike for a driving vocal bit, with Miss Page joining for a palm-rousing finish.

Reprise on her lengthy list of recording clicks, with clever use of electronic-mike for walk-sing around the tables, ditto clever lighting to follow, primes Miss Page into a sock reception. Even after demanded "Tennessee Waltz," they wanted her on for more.

Guy Marks, who played down the line at the Roc earlier in winter, is as well received here (in a room that draws the rarely-seen-on-Beach customers from Ft. Lauderdale) as he was by cafe Pompeii hip crowds. His original carbon capers raise howls, from the ostrich takeoff to his radio-days Metopera vocal impreshes, unto the spoof on a Cooper, Bogart, et al., playing the leads on a tv Western.

The Bennetts, a youthful pair of ballroomologists, are okay in the teeoff slot with smooth lifts, spins and slides. As noted, Rocky Cole is tops for Miss Page. *Lary.*

"Rhodes Scores In New Career" New York Journal-American

Erik Rhodes, versatile "Sophisticate of Song," and internationally known stage, screen and television star is featured in the Waldorf-Astoria.

Mr. Rhodes will be remembered as the art critic in the two-year Broadway run of "Can-Can" and he was featured in "Jamaica" with Lena Horne. He starred in Guy Lombardo's Jones Beach production of "Song of Norway" and also starred as king in the "King and I" in summer stock and many other musical and dramatic roles in his rich, varied career. He sings in five different languages.

N. Y. TIMES
MILTON ESTEROW

"Mr. Rhodes, who describes himself as the Continental Okie, is far from an unpolished country boy. With aplomb and skill he sings in English, German, French, Italian and Spanish. He has no trouble keeping the gemuetlichkeit bubbling."

VARIETY

"Erik Rhodes, long active in films and musical comedy, has the necessary worldliness for this spot. He comes off with charm and ease. His material comes from the world of pops and musicals, with interpolations of charming small talk which establishes an admirable rapport with his audience, which, on opening night, was largely black tie." *Jose.*

WORLD TELEGRAM
ARTHUR ALPERT

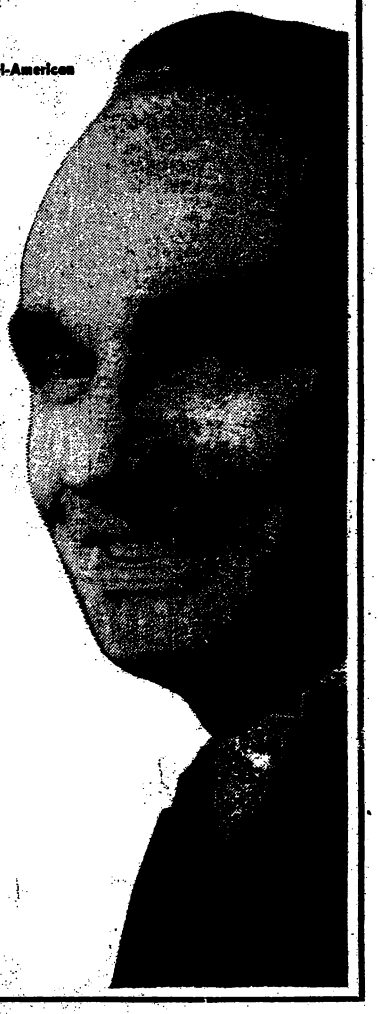
"The trick in a supper club is to match the entertainment to the atmosphere. The men who run the Walldorfkeller in the Waldorf-Astoria have done just that in engaging baritone, Erik Rhodes. He is a charming fellow."

WORLD TELEGRAM
BERNARD KRISHER

"Erik Rhodes immediately put everyone in a reminiscent mood and the singer-pianist also showed that he also possesses a talent for hushing up noisy audiences through the magic of his personality."

N.Y. JOURNAL-AMERICAN
NICK LAPOLE

"Last night, Erik Rhodes bowed at the Living Room and the room was bursting at its red plush seams with a mink, sable and dinner-jacketed crowd. Mr. Rhodes began his first number and what a revelation that was. He proved to be the possessor of a robust, resonant baritone voice which he knew how to use to advantage."



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Thru March 17th

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Ex-AGVA Exec Demands AFL-CIO Oust Joe Campo from AGVA Board

A demand that Joe Campo be ousted from the national board of the American Guild of Variety Artists has been forwarded to the AFL-CIO for presentation to president George Meany. Dick Jones, former eastern regional director of AGVA, made the demand following the refusal of the national board to take any action against Campo at its recent meeting in New York for participating in the movement which led the Seafarers Local in Philadelphia into the ranks of the Teamsters Union. Latter was expelled from the AFL-CIO several years ago.

Jones is bypassing the Associated Actors and Artistes of America AGVA's parent union, in this matter, which is normally the next step in a case of this kind. He says that since this is a matter affecting the AFL-CIO, he feels that the charges should be heard by it instead of any intermediate body.

Campo, who recently became welfare director of the Teamsters Union in Philadelphia after working for the Seafarers for years, was among those who signed a petition which got the Seafarers Philly membership into the Teamsters. Jones says that this is not only an act of dual unionism, but a "treasonous act" against the AFL-CIO. At the same time, Jones told the AFL-CIO that AGVA failed in its duty by refusing to take any action.

AGVA's stance in this issue was that Campo, although an employee of the Teamsters Union, was not a member of that group and therefore could not be in violation of the dual unionism ban nor were his actions any violation of the AGVA, 4As and/or AFL-CIO constitutions.

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Hackett's Pitt Aud Gig A $$ Flop, But Blue Lines Stir Lotsa Controversy

Pittsburgh, March 6.

Buddy Hackett, in rare nightclub form, might have made or ruined vaude presentations in Pitt's huge Auditorium on Tuesday (27). The results are not in yet. Financially, the show was a flop with the promoters, Arrange-Affaire Inc., losing over $2,000 with a gross of $12,000, largely because of Hackett's $5,000 fee.

But the audience, made up largely of Mellon Bank employees and about 500 of the general public who paid $4.85 top, were treated to an excellent film house stage presentation. The show had the Magic Triplets, the Glenn Miller and Woody Herman Orchs with emcee Steve Gaynor preceding Hackett who held the stage for over an hour and a half.

Staging, lighting and presentation were all perfect. It was the best presented stage show since the big building opened. However, when Hackett came on he started slow and the laughs weren't coming too strong. So into the bag he went, and out come all of his nightclub routines. His material got bluer but the roars cascaded all over the place, and the kids in the audience were laughing. So either the audiences are more sophisticated or these type of stories are receiving wider acceptance. It is hard to say since no one ever tried it before in front of such a group in Pittsburgh before.

Henry Ward, Pittsburgh Press critic, blasted the comic, "It was the kind of repartee one might expect to find at stag shows, ranging from the ludicrous to the downright vulgar."

In any event, with the whole town talking about the show, Linda Goodman, head of Arrange-Affaire, who promoted it, said she is going ahead with another show of the same type. And the next time "Buddy is going to give me a better price."

Riddle Spelling Welk

Hollywood, March 6.

Nelson Riddle orch, with singer Sue Raney, will spell regular weekend bandstander Lawrence Welk at the Palladium March 16-17. Latter will be one-nighting a bash and emanating one of his ABC-TV shows from Miami that week.

Palladium will pay Riddle band a flat figure, plus percentage of gate. This marks second time Welk has skipped a Palladium weekend since moving into terpalace last July. He stepped out last September for date in Allentown, Pa.

WM's Disk Auditions

The William Morris Agency will start auditioning talent suitable for recordings in an effort to further enlarge its disk department under Rosalind Ross. She recently resigned from General Artists Corp.

Byrnes' Winnipeg Date

Edd "Kookie" Byrnes, one of the regulars on ABC-TV's "77 Sunset Strip," has been booked for the Shrine Circus, Winnipeg, Can., starting May 9 for one week.

Byrnes may also play some fair dates later in the year.

New Acts

CHUBBY CHECKER
Songs
45 Mins.
Holiday House, Pittsburgh

Although Chubby Checker has appeared here in a concert and has been featured in some night clubs because of his hit records, he is documented under New Acts because he is presenting a new, topdrawer, excellently staged act in his nitery debut since his newfound prominence as the arch-exponet of The Twist.

During the past few years the record industry has introduced the talents of such present day topflight performers as Paul Anka, Bobby Darin and Bobby Rydell but you have to go back to Johnnie Ray to find anything like the electric excitement surrounding Checker. While it was the phenomenon of The Twist craze that projected him into public prominence, it is his basic talent, gilded to perfection by Lew Spencer's staging and directing, that makes him such a certain candidate for stardom.

He shows excellent voice quality and his material has been chosen wisely. He does little talking and builds to the big Twist finish which must remain an inetgral part of his act as long as the craze lasts. Concerning this, everybody using The Twist in their acts will remember this year as one of the best in their careers and the year that saw Chubby Checker become a star. *Lit.*

INMAN & IRA
Folksongs
25 Mins.
Gate of Horn, Chicago

(Leroy) Inman & Ira (Rogers) have been working together for a little over a year, but their dramatic and forthright handling of the folk idiom belies their comparatively short show biz career to date. They're both from Chicago's south side, and they've been adroitly steered through the small club and concert circuit by manager Frank Fried.

Pair demonstrates superior dramatization and excellent harmonizing in delivering their repertoire of spirituals and songs of work and strife. They hit hard histrionically with a bitter-tinged "The Klan" and a poignant chain gang number, "Well-a," sung a capella. Spirituals include a wry version of the Noah story in "Didn't It Rain," and a rocking rendition of "God's Gonna Cut 'Em Down." They also click with two uptempto blues, "My Baby Rocks Me" and "Digging My Potatoes."

Duo are a solid entry in the folk clubs, and their theatrical handling of their fare indicates a strong concert and disk potential.

LOUISE THOMSON
Songs
35 Mins.
Le Cabaret, Toronto

First time in the posh Le Cabaret, Louise Thomson is a saucy redhead whose blend of pop tunes, plus her Scottish and Irish medley, the mixing of individual hits of World War I, brought a feeling of nostalgia to the well-heeled customers.

In a white evening gown cut on Grecian lines, the titian singer opens with a bouncy "Tonight We're Having a Ball" and switchs into her Irish-Scottish folk medley, including the inevitable "Irish Eyes Are Smiling."

Segued into the balladeering of "Love for Sale" and "One for the Road," climaxed with oldies, these including her kidding interruptions of "Pack Up Your Troubles," "Tipperary" and "My Buddy," latter done in torch style. Finished with a rousing "Give My Regards to Broadway" and a request of "September Song."

On 35 minutes, when caught, Miss Thomson has power, when needed, plus sexy appearance and nifty wardrobe. She is also a perky comedienne when occasion warrants. Her arrangements are by Earl Parnes and Joe Hanley. *McStay.*

Vaude, Cafe Dates

Chicago

Bill Dana, currently at Mister Kelly's, plays Freddie's, Minneapolis, June 4 for a fortnight and the Holiday House, Milwaukee, June 18 for 12 days . . . **Nip Nelson** has taken over the comedy spot in the new Conrad Hilton lee show, "Pink Tights" . . . **Kirby Stone Four, Sylvia Syms** and **Al Bernie** set for the Chi Living Room March 19-April 1 . . . **Irwin Corey** down for the Playboy Club, N.O., April 3 for three weeks. **Larry Daniels** into the same club June 6 for three.

Gene Baylos skedded for the Riviera Hotel, Las Vegas, March 22-April 15 . . . **Saverio Saridis** into the Holiday House, Milwaukee, May 27 for two weeks . . . **Bob Sherman** inked for the Town Casino, Buffalo, N.Y., April 21-29 and the Tidelands, Houston, June 11-24 . . . **Billy Williams & Co.** down for New Fack's, San Francisco, March 16-23 . . . **Nicki & Noel** booked into the International Club, Houston, April 19-May 2.

Mickey Alpert Gets Night Of His Own From Lambs For No Particular Reason

Mickey Alpert, who for years was entertainment chairman of the Lambs, was given a night of his own at the clubhouse Saturday (3) for no particular reason. His successor, Jack Waldron, just thought it would be a nice gesture, and besides they like the guy. As a consequence, it was one of the more solidly sold out nights for the organization, with a raft of names turning up to pay honor to Alpert.

Included was George Jessel who recalled Alpert's heroism at one of the great show biz disasters, the Cocoanut Grove fire in Boston, where Alpert emceed, and whose work helped save many lives. Jessel, working at the International Restaurant, was one of the sock items on a highly entertaining card which Waldron emceed.

These nights at the Lambs have become highly important in show biz by virtue of giving newcomers airings before the pros in the business. For example, Louise O'Brien, now on the Mitch Miller "Singalong," displayed considerable talents as a singer on her own. She should be able to make out quite well when she goes into business for herself.

On another score, Paul Hartman showed that his sense of satire has a fairly wide compass. Together with Shannon Hale, late of "Little Mary Sunshine" and who recently played a stand at the Astor Hotel, he did a hilarious satire of magic. Anytime he wants to make a comeback on the revue circuits, this should be his vehicle.

There were also Bob Wright, long an emcee on video, who showed a robust baritone in a trio of numbers, and the Star Liners (4), who displayed a round sound. Bert Wheeler and Tom Dillon, who have been tandeming in the expensive watering spots, have an act of solidity which has the potential of playing most large rooms. It's a sock turn that should find N. Y. playing time. Excellent showbacking at twin pianos was by songwriter Bernie Wayne and Eddie Weber.

The guests in the audience were considerable. They came as soon as the legit shows let out for a nod to Alpert. Among them were Rudy Vallee, Robert Morse, Ricardo Cortez, Marjorie Gateson, Horace MacMahon, Sammy Smith and Eddie Nelson. One of the features was the appearance of Mayor Stanley Church, of New Rochelle, where Alpert lives, who read a proclamation making March 3 Mickey Alpert Day. *Jose.*

Hollywood

Cliff Arquette booked for March 23 gig at annual San Bernardino (Cal.) Orange show . . . **Patti Page** plays Blinstrub's, Boston, for week starting April 23, and Vapors Club, Hot Springs, Ark., week of June 11 . . . **The Dunhills, Amin Bros** and **La Scala Quartet** with **Leonard Suess** will backstop **Milton Berle** in three-week show he begins March 7 at Cocoanut Grove.

Brenda Lee does fortnight return in August at Concord Hotel, Lake Kiamesha, N. Y. . . . **Bud Dashiell & Kinsmen** open four-week engagement March 20 at Renaissance . . . **Vaughn Monroe** heads for April 20-30 stand at La Cucaracha, Juarez . . . **Paul Page** takes over as 88'er at **Patsy D'Amore's** Villa Capri . . . **Dorothy Shay** set for four weeks at Edgewater Beach, Chicago, starting April 23.

Dallas

Earl's Club, with **Penny Pryor** current, follows with **Quintette Allegro**, March 8, and comic **Lou Nelson**, March 28 . . . **Jose Greco & Co.** inked for March 10 one-nighter at State Fair Music Hall . . . **Stan Kenton** orch set for April 12 concert at State Fair Music Hall . . . **Jerry Van Dyke** set for May 28 return to King's Club . . . Hotel Adolphus dated **Joan Wheatley & Hal Kantor**, March 7, and **Harry Babbitt & Co.**, March 21 . . . **Mark Carroll**, singing 88'er, into Ced's.

Benny Bickers sold his midtown University Club to **George Owen** and **Mickey Mantle**, local residents.

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ATTENTION: COMICS!
Read J. Paul Getty's March PLAYBOY MAG story, "The Vanishing Americans (in the restless voice of dissent lies the key to a nation's vitality and greatness)."
Let me quote Mr. Getty: "It is, perhaps significant that some of the most incisive and devasting commentaries on our contemporary manners, mores and institutions are being made today by night-club comedians of the so-called sick school."
Thank you, Mr. Getty*, for your qualified tribute to the entertainer.
Sincerely,
Tony Lavelli
13 E. 55 St., New York 22
*J. Paul Getty is the financial genius, international businessman and patriot.

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CURRENT BILLS

WEEK OF MARCH 7

NEW YORK CITY

MUSIC HALL—Shirley Weaver, Eugene Slavin, Thatcher Clark, Gil Dova, Melodaires, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoll Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.

SYDNEY (Tivoli)—Hutch, Freddie Morgan; Alec Finlay, Alistair McHarg, Roy & Tosduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erlos.

BRITAIN

LIVERPOOL (Empire) — Russ Conway, Mike & Bernie Winters, The Springfields, Janie Marden, Paul Andrews, Terry Kaye, The Medici Trio, Les Franky Babuzio, The Show Maidens, The Show Men.

NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, The Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Robby Mack, Dorothy Dunn, Alexander Brothers, Ronnie Dale.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST—Frances Faye, Treniers, Redd Foxx.

BLUE ANGEL—Jack E. Leonard, Leon Bibb, Jerry Hartman, Bobby Short, Otis Clements.

BON SOIR—Three Flames, Anders & Hadley, Tom O'Horgan, Rita Hayes.

CHARDAS — Soocha Renay, Shirley Lienwind, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID—Roberto Iglesias, Pupi Campo Orc.

COPACABANA—Tony Bennett, Phyllis Diller, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Harold Quinn Orc., Charlie Shaver Four.

HOTEL ASTOR—Gus Van, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Laurelle Stallings, Joe Furst.

HOTEL PIERRE—"For People Only," Ann Benson, Suzanne Buhrer, David Morris, Pat Reeves, Marty Ross, Stanley Melba Orc.

HOTEL PLAZA — Ford & Hines, Emil Coleman Orc., Mark Monte Continentals, Payson Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Jean Regan, Chauncey Gray, Chiquito Ore.

HOTEL ROOSEVELT—Guy Lombardo Orc.

HOTEL WALDORF-ASTORIA—Dolores Gray, Emery Deutsch Orc., Milt Shaw Orc., Erik Rhodes, Joan Bishop.

HOTEL SAVOY HILTON — Monique LeMaire, Arturo Arturo Orc.

INTERNATIONAL — George Jessel, Lillian Hayes, Miko Durso Orc., Aviles Orc.

LATIN QUARTER — Marilyn Maxwell, Jay Jayson, Rafael de Cordova, Adele Castle, Julie Gibson, Arnauta, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Lily Yokol, Jo Lombardi Orc., Irving Fields Orc.

LIFT BANK—Chris Bayburn, Ronnell Bright 3, Andy Hamon.

LIVING ROOM—Tommy Leonetti, Lisa Carroll, Marco Rizo, Bob Ferro Trio.

NO. 1 FIFTH AVENUE — Cedrona & Mitchell, Paula Sydney, Hankinson & DeMaio.

ROOM AT BOTTOM — Melita Berg, T. C. Jones; Al Foster Trio.

ROUNDTABLE — Vibrations, Ronnie Hawkins' Orchids, Fran Warren.

SANBRA—Four Ayalons, Esther Tobbi, Leo Fuld, Badoc & Sharobi, Louis Bennett Orc.

TWO GUITARS—Alva Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Pollanky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Cell Cabot, Rex Robbins, Steve Rolunu, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Bill McCutchen, Milrad & Colston.

VINNESE LANTERN—Liane, Haydee, Ernest Schoen Orc.

VILLAGE BARN—Larry Wilde, Jeanie Allen, Susan Brady, Tex Fletcher, Peri & Ray, Lou Harold Orc., Joe Shay Orc.

VILLAGE VANGUARD—Dizzy Gillespie, Moke Allison.

CHICAGO

BIRDHOUSE—Oscar Peterson Trio.

BLUE ANGEL—Christian Lamont Revue, Marliza, Lord Carlton, Roger McCall, Tito Perez Orc.

CLOISTER—Phil Tucker, Cindy Tyson, Eddie Subway Orc.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke, Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

DRAKE HOTEL—Delores Perry, Jimmy Blade Orc.

EDGEWATER BEACH — "An Evening With Lerner & Loewe," Felix Knight, Betty Benes, Larry Douglas, Don Davis Orc.

GATE OF HORN — Adam Keefe, Fred Kaz.

HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams. Downstage Room: Betty Rhodes, Cy Touff Trio, Cliff Nepp Trio.

LE BISTRO — Duke Hazlett, Vic Cesmerio Trio.

LIVING ROOM—Vic Damone, Burns & Carlin, Joe Pasnello Orc.

LONDON HOUSE—Marion McPartland Trio, Jose Bethancourt Trio, Larry Novak Trio.

MISTER KELLY'S—Bill Dana, Jackie Jackler, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Pearl Bailey Revue, Ben Arden Orc.

PLAYBOY CLUB—Mae Barnes, Jackie Gayle, Jerry Winters, Stu Allen, Josh White Jr., Billy Rizzo, Jamie Lynn Trio, Billy Fellows, Harry Jarkey, Harold Harris Trio, Kirk Stuart Trio, Bob Davis Trio.

SECOND CITY—"A Knocking Within," William Alton, Bob Camp, Del Close, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SHERATON BLACKSTONE — Vicky Autier, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S—"Nutts & Butts" Revue, Cully Richards, Sid Fields, Allison McKay, Myrna Ross, Richard Cannon, Mel Bryant, Mike Milo, Sammy Wolfe, Dell-Fin Thursday, Ben Blue Glee Club, Ivan Lane Orc.

COCOANUT GROVE — Milton Berle, Freddy Martin Orc.

CRESCENDO—Mort Sahl, George Shearing, Nancy Wilson.

DINO'S — Jan Tober, Jack Elton, Steve La Fever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tyronez.

SLATE BROS. — Sonny King, Nilsson Twins, Herb Dell Trio.

STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.

THE LITTLE CLUB—Mavis Rivers, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Andy Williams, Jackie Mason, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milo Morelli, Sam Melchionne, Acapulco Boys, Three Suns.

DUNES—Ritz Bros., Georgia Gibbs, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.

EL CORTEZ—Kay Martin & Bodyguards.

FLAMINGO—Gordon & Shelia MacRae, Dick Gregory, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingettes. Lounge: Lionel Hampton, Sarah Vaughan, Betty Reilly.

FREMONT—Frankie Brent Revue, High Times, Newton Bros.

GOLDEN NUGGET — Leon McAuliff, Victors, Ray Wray Four, Bil Nichols Three.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Petit, Claire Werner, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.

RIVIERA — Marlene Dietrich, Louis Armstrong, Geo. Arnold Dancers, Jack Cathcart Orc. Lounge: Billy Williams, Jimmy Burgett, Jimmy Nelson.

SAHARA—Kay Starr, Jack Wakefield, Moro-Landis Dancers, Louis Basil Orc. Lounge: Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Deedy & Bil, Fredde Bell, Lloyd Lindroth, Peter & Hank.

SANDS—Sammy Davis Jr., Pat Henry, Gaye Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Jerry Vale, Dave Burton, Morrey King, Ernie Stewart.

SHOWBOAT—Red Foley, Little Jimmy Dickens.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Fraziini, Margo Elizarde, "Slipperettes, Geo. Redman Orc. Lounge: Chase Tea-garden Orc., Jack Prince, Phyllis & Glen.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Ord. Lounge: Ray Kinney Revue, Jerry Vale, Pyke, Al De Paulis Four, Du Bonnet Three.

RENO-TAHOE

HAROLDS — Don Cornell, Lucille & Eddie Roberts, Don Conn Orc.

HARRAH'S (Reno)—Mary Kaye Trio, Red Norvo, Judy Lynn, Monte Bleu, Barry Dane, Triades.

HARRAH'S (Tahoe)—South Shore Room: Teresa Brewer, Dave Astor, Birk Twins, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Kim Sisters, Denis & Rogers, George Rock Sextet, Jimmy Wakely, Jerry Vale, John Buzon Trio.

HOLIDAY—Van Dorn Sisters, Malye Brothers, Coronados, Charles Gould & his Satin Strings.

MAPES—King's IV, Betty Reilly, Donnie Brooks, Joe Karnes.

RIVERSIDE — Riviera Room: "Jewel Box Revue," Lou LeVitt Orc. Lounge: Schafer's Caper.

WAGON WHEEL (Tahoe)—Jo Ann Jordan Trio, Andrini Brothers, Bobby Page, Pars & Patti, Rounders, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margit Lee.

BALMORAL — "Bottoms Up," KayCee Jones, Eddie Garson, Jack Wallace, The Archers, Sacasas Orc., Dick Merrick, The Accents.

BILTMORE TERRACE—Al Fike & Co.

CARILLON — "Scandals De Paree," Sue Carson, Ralph Young, The Riviras, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo & Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFabio Trio.

DEAUVILLE — McGuire Sisters, Alan Drake, Jackie Heller, Les Rhode Orc., Don Rickles, Key Howard Trio, La Plata Orc.

DIPLOMAT—Patti Page, Guy Marks, Bennets, Mandy Campo Orc., Van Smith Orc.

EDEN ROC — Dinah Shore, Davis & Reese, Augie & Margo, Art Freeman Orc.

FONTAINEBLEAU — Ziggy Lane, Chee & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.

LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

MONTE CARLO — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israeli Dancers.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Randy Sparks 3, Wick & Brand, Johnny Janis, Beverly Wright, George Kirby, Casey Anderson, Rosette Sgaw, Lee Caron, Sir Julian 3, Chico Randall Trio, Norm Geller Trio, Frank Natale Trio.

RONEY PLAZA—Eddie Heywood Trio, Gene the Hat, The Twisters.

TONY'S FIAT MARKET — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.

THUNDERBIRD — Al Bernie, Ritchie Bros., Jack Wallace, Berp Vaughn Quartet, Ruth McMahon.

SAN FRANCISCO

BLACKHAWK—Carmen McRae.

BLACK SHEEP — Earl Hines Orc., Fred Washington Trio.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dir. Keenan Orc.

FAIRMONT — Betty Johnson, Ernie Heckscher Orc.

HANGOVER — Muggsy Spanier, Ralph Sutton.

HUNGRY I — Peter, Paul & Mary, Marge Cameron, Aldo Monaco.

JAZZ WORKSHOP—Sonny Rollins.

NEW FACE'S — Billy Eckstine, Vernon Alley Trio.

PURPLE ONION—Ketty Lester, Hugh Romney, Gold Coast Singers (Two).

545 CLUB — Peggy De Castro, Barry Ashton Dancers, Roy Palmer Orc.

SUGAR HILL — Bessie Griffin, Gospel Pearls.

SAN JUAN

CLUB CARIBE—Buddy Hackett, Miguelito Miranda Orc., Pepito Arvelo Five.

LA BOTELLA — Gloria Hearn, Gali Riviera.

LA CONCHA—Elizabeth del Rio, Noro Morales Orc.

CONVENTO — Lys Assia, Pepe Lara Orc.

FIESTA ROOM—Los Rufinos, Pepito Torres Orc., Barletta-Gueralt Five, Jic & Joe Pedio Fontan.

FLAMBOYAN CLUB — Lucha Villa, Cesar Concepcion Orc.

MOULIN ROUGE—Humberto Morales Five.

SAND & THE SEA—Hal Hester, Calypso, Steel Band.

TROPICORO — Damita Jo, Charlie Fisk Orc.

House Review

ABC, Paris

Paris, March 4.

Juliette Greco, Gerard Sety; sketches directed by Max Revol, with Bernard Heller, Jacques Hilling and Grosso & Modo; Luc Romann, Silvan, Christian Sisters (3), Pepito Alvarez; $2.50 top.

Juliette Greco is one of those rare singers who has that extra dimension. Her husky voice, expressive face and hands, and a classy chassis combine with her expert songs to make a comment on life that gives things pungency and point.

Miss Greco's songs about a happy prostitute who longs for the old days before houses were closed, where she felt at home; the passing of youth and love, the drama and sometimes silliness of everyday life have a bite and insight that score roundly.

She stays in one spot but uses her body and arms with expertise, plus her face that can mirror emotions and express joy, to make her one of the top offbeat singers in the biz here. Her thesping experience has also helped. In short, she's in top form.

Gerard Sety undresses and turns his clothes into props that enable him to become everything from a skin diver to an elephant. Add to this a witty, dry commentary to make him a scintillating second spot on any bill.

The rest of the talent is uneven, but Miss Greco backed by Sety should insure solid biz in this small music hall. Luc Romann is a bushy haired young man who gives out with songs of youthful craving for life in a cracked but pleasing voice.

His songs are self cleffed and effective. But he is still a cross between various singers of this type. However, he unveils the stuff that could make him a staple in the future.

Silvan is a suave magico adorned in full dress who does fine card manipulation. He also makes doves and a rabbit materialize with aplomb. A good number. Christian Sisters are a femme risley bit lacking the strength and dexterity to make the turn anything but a lower case filler.

Pepito Alvarez is an acceptable juggler. A series of sketches directed by Max Revol and using Grosso & Modo, Bernard Heller and Jacques Hilling precede each number and fall flat too often. There are some bright spots but the lulls make the sketches too heavy and distracting; they could be cut. *Mosk.*

OBITUARIES

ISAAC COVINO
JOHN DIECKMAN
DOUGLAS DUER
MRS. LEE V. EASTMAN
GEORGE HARWELL
W. ALTON JONES
ARNOLD S. KIRKEBY
JULIUS KRUMGOLD
CLAIRE KRUMGOLD
JACK LEVINTHAL
LARRY O'NEILL
ROBERT PASCHALL
IRVING RUBINE

As detailed on Page 2 this issue, the show business toll in last Thursday's (1) American Airlines jet crash in Jamaica Bay, N.Y., included:

Isaac Covino, art director for J. Walter Thompson;

John Dieckman, 35, champ angler and prime attraction on the sports-outdoor expo circuit;

Douglas Duer, repertoire manager for Columbia Records Club;

Louise (Mrs. Lee V.) Eastman, 51, of Scarsdale, N.Y., wife of the prominent music biz and copyright attorney;

George Harwell, about 33, Broadway actor, composer-lyricist.

W. Alton Jones, 70, oil tycoon, w.k. in broadcast executive circles (longtime pal of the late Merlin Hall (Deke) Aylesworth, pioneer NBC president, and Niles Trammell, sucessor prez of the network);

Arnold S. Kirkeby, 61, of New York's Warwick Hotel, where he resided, and which he owned among other famed hostelries;

Julius Krumgold, 63, of the N.Y. theatrical realestate brokerage of Berk & Krumgold;

His wife, Claire, 63;

Jack Levinthal, 47, of Hempstead, L.I., theatrical manager (also two brothers, non-pro, who were on the plane);

Larry O'Neill, 35, account supervisor in Chicago for Kenyon & Eckhardt ad agency;

Robert Paschall, 39, Broadway stage manager;

Irving Rubine, 51, veteran film publicist and promotion v.p. for Carl Foreman's Highroad Productions (London).

ROSCOE ATES

Roscoe Ates, 67, veteran comedian who stuttered his way from vaudeville and repertory shows to prominence on the screen, died of lung cancer in Hollywood March 1, after having been hospitalized for most of the past four months.

After 15 years on the stage, he entered motion pictures in 1930. He later appeared in such films as RKO's "Cimarron," "Alice in Wonderland," "Affairs of Jimmie Valentine," "Palm Beach Story" and "The Birds and the Bees." A veteran of both World Wars, he served as a major with the Air Force in WW II.

Surviving is a step-daughter and a sister.

LESTER ROSE

Lester Rose, 71, former member of the advertising staff of VARIETY, died of a liver ailment March 3 in New York. He was the first office boy hired by this newspaper and worked up to a position in the ad dept.

Rose left the paper to become a stager of benefits. He promoted shows for the old NVA and for the benefit of Marine relief during World War II. He also staged shows for the Friars. He had been inactive for some years as result of illness.

Survived by a daughter and a brother.

ERNEST HUGHES

Ernest Hughes, 82, whose vaude career prédated the silent film era, was found dead Feb. 11 in his room at the Strand Hotel, Cleveland. He had been in retirement since 1953 after a 25-year association with the Krause Costume Co. in that city, but latterly maintained his avidity for show biz as a theatre historian, having compiled a voluminous file of books and memorabilia. He contributed to the last VARIETY anniversary number (Jan. 10) with a retrospective captioned "Ten Twent' and Thirty."

He went on the stage at the age of 18, just before the turn of the century, working mostly with quartets and in musical comedy. Later, he plugged sheetmusic for Leo Feist in five-and-dime outlets. During his years with the Krause costumery, he and owner David M. Yost were active per coaching and makeup assists in amateur theatricals staged by schools and civic groups in the Cleveland area. The pair was largely responsible for producing the "Rib and Roast," annual blowout for the Cleveland news fraternity.

Hughes' probes into theatre lore eventually produced the manuscript for a book he pitched to a local publisher, but which was rejected because it stressed Cleveland showcases and therefore was thought too provincial.

A bachelor, he is survived by a niece, Mrs. Raymond C. Schulze of Cleveland.

JOSEPH N. ERMOLIEFF

Joseph N. Ermolieff, 72, one of the pioneers of the Russian film industry and who produced more than 200 films in Europe before coming to the U.S. in 1937, died of a cerebral hemorrhage Feb. 20 in Hollywood. At the age of 22, he operated his own studio in Moscow, and during the revolution of 1917 escaped to France, where he became exec producer of Gaumont-Franco Films.

Among best known of his European pix were "Dather Sergius," print of which is now in the N.Y. Museum of Modern Art, and the original version of "Michael Strogoff," both Russian-made. The French government awarded him the Legion of Honor for his contributions to the French motion picture industry.

Among his Hollywood-filmed productions were "Outpost in Morocco" and "Fort Algiers," latter in 1953 and both for United Artists release. At time of his death he was prepping "Catherine the Great" and "Son of Michael Strogoff." He planned to leave for Yugoslavia this week.

His wife, writer Vera Gaylord Ermolieff, survives.

JOSEPH W. CUSHING

Joseph Wiley Cushing, 71, legit producer who was considered an authority on stage lighting and scene construction, died Feb. 11 in Baltimore. He was a brother of the late T. Morris Cushing, former drama critic of the Baltimore Sun.

With his brothers, Cushing founded the Play-Arts Guild, a little theatre group that was active in Baltimore prior to World War II. In 1928 he closed a deal with the Shuberts and brought a cast of talented youngsters to what was then Broadway's newest theatre, the Masque (now the Golden). The group appeared in a modern presentation of Gilbert & Sullivan's "Patience."

There are no survivors.

ALBERT I. ELKUS

Albert I. Elkus, 76, pianist, composer, conductor and music teacher, died Feb. 19 in Oakland. A native of Sacramento, he studied piano in Europe before World War I, toured in concerts and from 1924 to 1951 taught music. From 1951 to 1957 he was director of the San Francisco Conservatory of Music.

He conducted several San Francisco area orchestras during his teaching career and also wrote a number of works, of which the best known is "Impressions from a Greek Tragedy," 1935 winner of the Juilliard School's competition for best orchestral work by an American.

Wife and two sons survive.

EDWARD B. BARON

Edward B. Baron, 77, former theatre operator, died Feb. 17 in San Francisco. A native of Tombstone, Ariz., who grew up in San Francisco, he handled the northern California-Nevada territory for United Artists from 1918 to 1924, then became general manager of the Herbert L. Rothschild Theatres, three big first-runs in downtown San Francisco and two neighborhoods.

Late in the 1920s he built and operated the Marina and Presidio Theatres in San Francisco's Marina neighborhood, and in 1952, on retirement, sold these houses to the Hardy circuit.

Wife survives.

WALTER R. S. SMITH

Walter R. S. Smith, 96, professor emeritus of music at Harvard and known as "Father of the Harvard Music Dept." died Feb. 12 in Cambridge, Mass. He studied

(Continued on page 63)

Road NSG; 'Prescription' $26,900, 'All' 39G, 'Town' $17,146 (6), Philly; 'Wholesale' $40,409 for 7, Boston

Business for most road shows last week ranged from brutal to just so-so. There were a few exceptions, notably "The Unsinkable Molly Brown," which had another wow session in the second week of its fortnight's stand in Toronto, and "Do Re Mi" in the first frame of a three-week Detroit run.

Two of the Broadway-bound entries, "Isle of Children" and "We Take the Town" were clobbered at the boxoffice last week. The situation wasn't too much better for some of the other tryouts. In the split-week grosses below, receipts are projected when shows play guaranteed dates.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

La Plume de Ma Tante, Ford's (R-RS) ($6.90; 1,819; $67,000). Previous week, $33,020, Colonial, Boston.

Last week, $31,031.

BOSTON

I Can Get it for You Wholesale, Colonial (MC-T) (1st wk) ($8.50-$7.50; 1,685; $66,671). Previous week, $43,984, Shubert, Philadelphia.

Opened here Feb. 27 to two affirmative notices (Hughes, Herald; Maloney, Traveler), two negative (Durgin, Globe; Guidry, Monitor) and one yes-no (Norton, Record American).

Last week, $40,409 for seven performances with Theatre Guild-American Theatre Society subscription.

Isle of Children, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $36,699). Previous week, $3,185 for four performances, Playhouse, Wilmington.

Opened here last Wednesday (28) to one affirmative notice (Guidry, Monitor), one qualified approval (Norton, Record American) and three unfavorable (Hughes, Herald; Kelly, Globe; Maloney, Traveler).

Last week, $5,635 for six performances.

Music Man, Shubert (MC-RS) (10th wk) ($6.50-$6.75; 1,696; $61,347). Previous week, $38,417.

Last week, $25,421.

CHICAGO

Advise and Consent, Blackstone (D-RS) (5th wk) ($5.50-$5.95; 1,447; $43,500) (Farley Granger, Chester Morris). Previous week, $28,793.

Last week, $28,269.

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (26th wk) ($6-$7; 1,380; $50,500). Previous week, $36,568.

Last week, $33,339.

Irma La Douce, McVickers (MC-RS) (1st wk) ($6-$7; 1,975; $72,000). Previous week, $43,066, Forrest, Philadelphia.

Opened here Feb. 26 to three unfavorable reviews (Cassidy, Tribune; Harris, Daily News; Syse, Sun Times) and one yes-no (Dettmer, American).

Last week, $33,326 with TG-ATS subscription.

Sound of Music, Shubert (MC-RS) (16th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $70,597.

Last week, $64,352.

CINCINNATI

Carnival, Shubert (MC-RS) (2d wk) ($4.55-$6; 2,150; $70,000). Previous week, $33,137 with TG-ATS subscription for seven performances split between the Memorial, Louisville, where the gross was $19,348 for four performances Feb. 19-21 and the Shubert here where the gross was $13,789 for three performances Feb. 23-24.

Last week $41,062 with TG-ATS subscription.

DETROIT

Do Re Mi, Fisher (MC-RS) (1st wk) ($6.95-$7.70; 1,606; $74,000) (Phil Silvers). Previous week, $64,411, McVickers, Chicago.

Last week, $70,437 with Fisher Playgoer subscription.

MILWAUKEE

Taste of Honey, Pabst (D-RS) ($5.15-$5.70; 1,623; $58,000) (Hermione Baddeley, Frances Cuka). Previous week, $21,671 with TG-ATS subscription, Fisher Detroit.

Last week, $17,690 with TG-ATS subscription.

NEW HAVEN

No Strings, Shubert (MC-T) (1st wk) *($6.50; 1,650; $49,400). Previous week, $53,067, Hanna, Cleveland.

Last week, $47,414 for seven performances.

PHILADELPHIA

All American, Erlanger (MC-T) (4th wk) ($6.60-$7.50; 1,894; $69,000) (Ray Bolger). Previous week, $40,779.

Last week, over $39,000.

Prescription: Murder, Locust (D-T) (1st wk) ($4.80-$5.40; 1,580; $38,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, unreported.

Opened here Feb. 26 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, around $26,900.

We Take the Town, Shubert (D-T) (1st wk) ($6-$7.50; 1,870; $72,000) (Robert Preston). Previous week, $51,395 for eight performances and a preview, Shubert, New Haven.

Opened here Feb. 28 to two pans (Murdock, Inquirer; Schier, Bulletin) and one inconclusive (Gaghan, News).

Last week, $17,146 for six performances.

SAN FRANCISCO

Tenth Man, Curran (D-RS) (1st wk) ($5.40-$5.95; 1,758; $54,000). Previous week, $33,002, Hartford, Los Angeles.

Opened here Feb. 26 to unanimous approval (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, $18,057 with TG-ATS subscription.

Thurber Carnival, Geary (R-RS) (1st wk) ($5.40-$5.95; 1,550; $52,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $27,587, six-performance split.

Opened here Feb. 27 to unanimous endorsement (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News-Call Bulletin).

Last week, $21,291 for seven performances here, plus $3,743 for one performance Feb. 26 at the Harvey, Bakersfield, Cal.

TORONTO

Miracle Worker, Royal Alexandra (D-RS) ($5.50; 1,525; $42,733). Previous week, $19,641, Locust, Philadelphia.

Opened here Feb. 26 to two favorable notices (Evans, Telegram; Whittaker, Globe and Mail) and one qualified approval (Michener, Star).

Last week, $16,632.

Unsinkable Molly Brown, O'Keefe (MC-RS) (2d wk) ($6.50; 3,211; $104,822) (Tammy Grimes). Previous week, $94,013 with TG-ATS subscription.

Last week, $99,947 with TG-ATS subscription.

WASHINGTON

Bye Bye Birdie (N. Y. Co.), National (MC-RS) ($6.95-$7.90; 1,686; $65,095). Previous week, $59,453.

Last week, $55,687.

WILMINGTON

My Fair Lady, Playhouse (MC-RS) ($7.70; 1,221; $50,000) (Ronald Drake, Caroline Dixon). Previous week, $58,821, Ford's, Baltimore.

Last week, $48,854.

SPLIT WEEKS

Music Man (bus-and-truck) (MC-RS). Previous week, $30,509, six-performance split.

Last week, $43,087 for eight performances: Municipal, El Dorado, Tex., Monday (26), one; Municipal, Shreveport, Tuesday (27), one; Music Hall, Houston, Wednesday-Thursday (28-1), two; Guyon, College State, Tex., Friday (2), two; Municipal, Austin, Saturday (3), two.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, $25,237 with TG-ATS subscription for "Elizabeth the Queen"-"Mary Stuart" repertory, Geary, San Francisco.

Last week, $25,993 for seven performances: Humbold, State College, Arcata, Cal., Sunday (25), one, $2,307; Auditorium, Medford, Ore., Monday (26), one, $4,615; Auditorium, Eugene, Ore., Tuesday (27), one, $4,615; Fox, Spokane, Thursday (1), two, $6,923; Temple, Tacoma, Friday-Saturday (2-3), two, $7,533.

'Taste' Pays Off; Has 10G Profit

"Taste of Honey" completed repayment of its $66,000 investment last month. The Shelagh Delaney play, which was in the hole for $47,578 when it began touring last September after 49 weeks on Broadway, had netted $3,052 as of Feb. 3. The profit is figured to have climbed to over $10,000 since then.

Hermione Baddeley and Frances Cuka are costarring in the drama, which David Merrick is presenting by arrangement with Donald Albery and Oscar Lewenstein Ltd. Income earned by the presentation, now at the Blackstone Theatre, Chicago, includes its $11,200 share of revenue from the sale of the film rights by the management of the original British presentation of the play.

Tom LaBrum G.M. and P.A., Philly's Park Playhouse

Philadelphia, March 6.

Thomas J. LaBrum has been named general manager as well as press representative for the municipally-operated John B. Kelly Playhouse in the Park. He formerly held merely the former title. Paul E. Stoudt, assistant manager at the Academy of Music, will be assistant to Ethelyn R. Thrasher, managing director of the Playhouse.

Church Romm will be LaBrum's assistant and the production staff will include George Keathley, resident director; Charles Evans, designer; Dorothy Fowler, production stage manager, and David Eliscu, stage manager.

A New York office has been opened for the Playhouse, which begins its 11th season in June.

Cast Stolz Operetta

Vienna, March 6.

The cast is set by the Bregenz festival committee for the summer lake-stage preem of Robert Stolz's newest operetta, "Island of Dreams." Stolz also will direct the Vienna Philharmonic orchestra.

Hedi Klug, Fritz Hoppe, Hetty Pluemacher, Hilde Konetzni, Claudio Nicolai, Jean Cox, Stefan Skodler and Franz Hoebling are lined up. Adolf Rott will stage, with settings by Walter Hoesslin and choreography by Victor Csovsky.

Touring Shows

(Figures cover March 4-18)

Advise and Consent—Mostly one-niters.
All American (tryout)—Erlanger, Philly (3-10; moves to N. Y.).
Best Man—Mostly one-niters.
Bye Bye Birdie (N.Y. Co.)—Playhouse, Wilmington (3-10); Forrest, Philly (12-17).
Bye Bye Birdie (2d Co.)—Erlanger, Chi (3-10); Orpheum, Mpls. (12-17).
Carnival (2d Co.)—Ford's, Balto (3-17).
Critic's Choice—Mostly one-niters.
Do Re Mi—Fisher, Det. (3-17).
I Can Get It for You Wholesale (tryout)—Colonial, Boston (3-17).
Great Day in the Morning (tryout)—Shubert, Det. (13-17).
Irma La Douce—McVickers, Chi (3-17).
Isle of Children (tryout)—Wilbur, Boston (3-10; moves to N.Y.).
La Plume de Ma Tante—O'Keefe, Toronto (3-17).
Miracle Worker—National, Wash. (3-17).
Music Man—Shubert, Boston (3-17).
Music Man (bus-and-truck)—Mostly one-niters.
My Fair Lady (2d Co.)—Palace, Albany (3-10); Shubert, New Haven (12-17).
National Repertory Theatre—Mostly one-niters.
No Strings (tryout)—Shubert, New Haven (3-10; moves to N.Y.).
Prescription: Murder (tryout)—Locust, Philly (3-10); mostly one-niters (12-17).
Sound of Music (2d Co.)—Shubert, Chi (3-17).
Taste of Honey—Blackstone, Chi (3-17).
Tenth Man—Hartford, L.A. (3-17).
Thousand Clowns (tryout)—Wilbur, Boston (12-17).
Thurber Carnival—Geary, S.F. (3-10); Hartford, L.A. (12-17).
Unsinkable Molly Brown—Hanna, Cleve. (3-17).
We Take the Town (tryout)—Shubert, Philly (3-17).

B'way Blah With Only 'Succeed' SRO; 'Shot' 26½G, 'Gift' 25½G, 'Write' 13½G; 6 Shows Now Using Discount Tix

Broadway buckled last week following the previous session's boom. The drops for most shows were generally about equal to the gains registered the prior frame, as evidenced by the "Camelot" dive of $20,730 after a climb of $21,504. A continued decline in receipts is anticipated for this week.

The sellout list dwindled last week from five shows to only "How to Succeed in Business Without Really Trying." Several entries are battling for survival, as indicated by the increase to six in the number resorting to the discount tickets. "General Seeger," last week's sole newcomer, folded after two performances.

Grosses below have been reduced by commissions where theatre parties are mentioned.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Aspern Papers, Playhouse (D) (4th wk; 29 p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $26,499.

Last week, $23,981.

Camelot, Majestic (MC) (65th wk; 521 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $82,654.

Last week, $61,924. Miss Andrews who began a week's vacation following the matinee last Wednesday (23), returned to the cast to play the Friday night (2) performance attended by the astronauts and officially resumes her costarring assignment tonight (Wed.). Helena Scott has been subbing.

Carnival, Imperial (MC) (47th wk; 372 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $68,394.

Last week, $48,719.

Come Blow Your Horn, Atkinson (C) (54th wk; 429 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $28,903.

Last week, $19,843.

Family Affair, Rose (MC) (6th wk; 41 p) ($8.60-$9.60; 1,162; $54,000) (Shelley Berman, Carol Bruce). Previous week, $31,404.

Last week, $21,721.

Gideon, Plymouth (D) (17th wk; 132 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $27,757.

Last week, $19,536.

Gift of Time, Barrymore (D) (2d wk; 12 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia de Havilland). Previous week, $29,717 for four performances and two previews.

Last week, $25,486 with parties.

How to Succeed in Business Without Really Trying, 46th St. (MC) (21st wk; 161 p) ($9.60; 1,342; $66,615). Previous week, $68,179.

Last week, $66,975 with parties.

Man for All Seasons, ANTA (D) (15th wk; 117 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,105 with one party.

Last week, $48,079.

Mary, Mary, Hayes (C) (52d wk; 412 p) ($6.90-$7.50; 1,139; $43,380) (Nancy Olson, Barry Nelson, Edward Mulhare). Previous week, $43,190. Miss Olson had been pinchhitting for the vacationing Barbara Bel Geddes who returned last Monday (5).

Last week, $38,148.

Milk and Honey, Beck (MC) (21st wk; 167 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $63,073.

Last week, $56,798. Rose Ingram is subbing this week for Miss Benzell.

***My Fair Lady**, Broadhurst (MC) (311th wk; 2,476 p) ($8.05; 1,214; $57,523) (Michael Evans). Previous week, $58,616 at the Hellinger Theatre. Evans is subbing for Michael Allinson, who's out because of an attack of mononucleosis. Moved to the Broadhurst last Wednesday (28).

Last week, $28,340 for six performances.

Night of the Iguana, Royale (D) (10th wk; 76 p) ($6.90-$7.50; 999; $42,000) Margaret Leighton, Bette Davis, Alan Webb). Previous week, $42,056 with parties.

Last week, $40,049 with parties.

Passage to India, Ambassador (D) (5th wk; 37 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $26,785.

Last week, $23,080.

***Purlie Victorious**, Longacre (C) (23d wk; 180 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $15,579.

Last week, $9,711.

***Romulus**, Music Box (C) (8th wk; 61 p) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard). Previous week, $21,127.

Last week, $15,496. Closes next Saturday (10).

***Ross**, O'Neill (D) (10th wk; 79 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $20,155.

Last week, $16,661. Has to vacate theatre March 31.

Shot in the Dark, Booth (C) (20th wk; 157 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $32,460.

Last week, $26,473.

Sound of Music, Lunt-Fontanne (MD) (114th wk; 908 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $67,835.

Last week, $46,333.

Subways Are for Sleeping, St. James (MC) (10th wk; 77 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $59,126 with parties.

Last week, $57,151 with parties.

***Sunday in New York**, Golden (C) (14th wk; 109 p) ($6.90-$7.50; 773; $30,000). Previous week, $19,308.

Last week, $13,020.

Take Her, She's Mine, Biltmore (C) (11th wk; 84 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $37,031 with parties.

Last week, $26,831 with parties.

***Write Me A Murder**, Belasco (D) (19th wk; 148 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $19,200.

Last week, $13,527.

Miscellaneous

Old Vic, City Center (Rep) (4th wk; 32 p) ($4.35; 3,090; $86,552). Previous week, $72,600 for "Saint Joan."

Last week, about $44,000 for "Macbeth." "Romeo and Juliet" is this week's presentation.

Closed Last Week

General Seeger, Lyceum (D) (1st wk; 2 p) ($6.90-$7.50; 955; $30,114).

Opened last Wednesday night (28) to unanimously negative notices (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Pepper, World-Telegram; Taubman, Times; Watts, Post).

Last week, $3,764 for two performances and one preview, having closed Thursday night (1) at an estimated $89,000 loss.

Canadiens Hit Road

Ottawa, March 6.

Les Grands Ballets Canadiens of Montreal opened a 75,000-mile U.S.-Canada tour Feb. 28 in Fort William, Ont. Reaching Vancouver March 17, it dips to Port Angeles, Wash., next night, returns to Trail, B.C., March 17.

From 19th (Helena, Mont.) on troupe plays U.S., winding April 7 in Wallingford, Conn.

Expos, Fairs and Horse Players Support the Arie Crown Theatre, Legiter in Chi's McCormick Place

By MORRY ROTH

Chicago, March 5.

Illinois racetrack bettors have unwittingly become substanial patrons of the arts. Horse players are subsidizing culture in Chicago at the rate of over $2,000,000 a year through a 1% tax on parimutuel betting earmarked for the huge McCormick Place exposition hall on Chi's lakefront.

While the expo hall has been more than paying its own way, the highly-touted 5,000-seat Arie Crown Theatre in the building is shaping as only an adjunct to the trade shows held in the main hall. This is in contrast to earlier hopes for the theatre to be a top auditorium.

Critics of the Arie Crown Theatre say that it is paved with good intentions, but theatrically naive. The more-than-generous legroom between seats has resulted in an auditorium so cavernous that balcony ticket holders view the stage as though through an inverted telescope.

Opinions on the accoustics vary from a split decision by opera critics to outright condemnation by the producers of the ill-starred "Kicks & Co." The musical closed after four perfomances and unanimously negative reviews.

The management of McCormick Place has sought to lure bookings through guarantees, and in at least one instance this has backfired seriously. The Dancers of Bali were guaranteed $90,000 a few months ago for 17 performances and grossed only a reported $40,000. The $50,000 bath by the theatre does not include operating costs for the 10 days. ("Kicks" was not guaranteed, but was on a straight rental and percentage basis.)

Paul Szilard, producer of the Dancers of Bali, is said to have planned a stand of only a few performances. However, McCormick

(Continued on page 81)

Merrick, Lester Meet In London for Powwow With Albery on 'Oliver'

Broadway producer David Merrick and Edwin Lester, general director of the Civic Light Opera Assn. in San Francisco and Los Angeles, have been huddling in London with British producer Donald Albery regarding the upcoming U. S. presentation of the click West End musical, "Oliver." Albery is sponsor of the London production of the Lionel Bart adaptation of Charles Dickens' novel, "Oliver Twist."

The musical, to which Merrick holds the American rights, is to be given its U. S. preem in L. A., where it'll be presented by the CLO for seven weeks from Aug. 6-Sept. 22. The production will then move to Frisco for another seven weeks Sept. 24-Nov. 10, under CLO sponsorship. The subscription presentations of the musical, prior to its Broadway bow, will be by arrangement with Merrick and Albery.

Lester planed to London last Sunday (4) for a stay of about four days. Merrick, on one of his quickie hops abroad, met him there.

Mavor Moore Readying 15th 'Spring Thaw' Revue

Toronto, March 6.

Mavor Moore's 15th annual "Spring Thaw" revue begins a four-week out-of-town tryout next Monday (12) prior to opening at the Crest here April 11. Peter Mews, whose been in every edition of the revue thus far, is back again for this year's production. Barbara Hamilton is in the cast for her seventh straight season and other repeaters include Corinne Conley, Don Francks, Betty Robertson and Billy Cole.

New to this year's performer lineup are Maureen Hill, Arno Gotthardt and Wally Martin. Leon Major and Alan Lund are respective director and choreographer.

Touring German Troupe Due for N.Y. Engagement

The Dusseldorfer Schauspielhaus of Germany, under the sponsorship of Gert von Gontard, Felix Gerstman and the Deutsches Theatre of New York, is appearing at the Fashion Institute of Technology Theatre, N.Y., for two weeks beginning last night (Tues.). Two plays, both starring Ernst Deutsch, will be presented in German.

The first week's entry is "Nathan Der Weise" ("Nathan the Wise") and the second stanza's offering will be "Vor Sonnenuntergang" ("Before Sundown").

Met Opera Pitmen Cry 'Doubletalk' In Decisions

Metropolitan Opera pit musicians, via their committee, argue that they were "had" in regard to the recent arbitration findings. Local 802 wage demands were rejected first by U. S. Labor Secretary Arthur Goldberg with words of praise but little else, say the tooters.

They bluntly labelled Goldberg's ruling a "back-to-work order in the national interest." The latter is a dig at Goldberg's credo, as recently expressed in a Chicago speech and rapped by George Meany and other leaders of the AFL-CIO.

Especially embittering to the pitmen is the dismissal of French horn player, Lester Solomon, the secretary of the Met Orchestra Committee. The musicians told the press last summer that the issue of his dismissal was suspiciously related in their convictions, to his union activities.

The Met naturally denied this and arbitrator Theodore Kheel has sustained the management in firing Solomon for artistic incompetence, while praising him in the decision as a "musician of outstanding talent and skill."

In addition to the orchestra committee's statement, there was much reported sullenness backstage last week when the pitmen learned that they had again suffered a defeat of their hopes. Much sarcasm was heard about "double talk"—and "praise and take away" decisions.

The Orchestra Committee itself did not negotiate with the management but sat behind the 802 negotiators as observers. This was insisted upon by the pitmen, though an earlier orchestra committee at Radio City Music Hall, N.Y., had come to grief, and union leaders themselves were not too cordial to an orchestra committee as a phenomenon.

3 TROUPES TO OFFER BECAUD'S 'ARAN' OPERA

Paris, March 6.

Gilbert Becaud has finished his first opera after four years of work. It is called "L'Opera d'Aran." Becaud composed the music and worked on the book and lyrics with Jacques Emmanuel, Louis Amade and Pierre Delanoe.

The opera concerns an Italian who finds himself among the brusque Irish fisherfolk of the barren island of Aran. It is to open at the Theatre Des Champs-Elysees next Oct. 15, with three troupes alternating.

Each cast will be able to do it in two languages.

Schary to Chapel Hill

Chapel Hill, N.C., March 6.

Dore Schary will be artist-in-residence March 19, '62 at the Univ. of North Carolina.

The film-legit author, director and producer is being brought here through funds from a newly-established annual gift to the Carolina Playmakers by an anonymous donor.

Slate 'Long, Short, Tall' For Off-B'way Showing

"The Long and the Short and the Tall," at one time planned for Broadway production by David Merrick, is to be presented off-Broadway instead by another management. The Willis Hall drama is slated for a March 29 opening at the Maidman Theatre, N. Y., by Glenella Productions, Inc., headed by Montreal producer Jack Greenwald.

The company for the Maidman presentation will be the one that performed the play last year for eight weeks at the Crest Theatre, Toronto. The play had a six-month run in London in 1959.

'Ross' Has $51,633 Still to Recoup

"Ross," currently in its 11th week at the O'Neill Theatre, N. Y., had recovered nearly 43% of its $90,000 investment as of last Feb. 10. The David Merrick production of Terrence Rattigan's play cost $88,491 to produce. There was no tryout tour for the British import, which opened Dec. 26 at the O'Neill after dropping $2,163 on a $6,553 gross for three preview performances.

The John Mills-starrer earned an operating profit of $27,424 on its first seven weeks of regular performances. Grosses for the period ranged from $19,384 to $32,788 with the show clearing $46 on the smaller figure and $8,173 on the larger amount. As of the Feb. 10 end of that seven-week spread, the production had $51,633 to recoup.

'Irma' Profit Tops 100G Thus Far on 190G Ante; Still Mops Up on Tour

"Irma La Douce" has passed the $100,000 profit mark. The coin is shared equally by the management and backers of the Broadway production, after the deduction of a cut of the profits to the producers of the prior British edition of the musical.

The tuner, currently at the McVickers Theatre, Chicago, has been touring since the termination of a 68-week New York run Dec. 30. Its net profit as of last Jan. 27 was $101,150 after the deduction of $15,913 to the English management.

"Irma" had been on the road four weeks as of Jan. 27 and during that time it had cleared $8,162. Reducing that amount, however, was $6,088 pre-tour expenses. The musical is figured to have earned additional coin in the five weeks since Jan. 27.

The profit distribution as of the end of January was $57,000. That amount, split equally between the backers and the management, represents a 15% return to the former on their $100,000 investment. Income on the venture, presented by David Merrick, in association with Donald Albery and H.M. Tennent Ltd., by arrangement with Henry Hall, takes in revenue from the pre-production sale of the film rights to Billy Wilder and the Mirisch Co. Also included in the take is $6,726 profit earned by a Las Vegas edition of the musical.

The Vegas company put in 12 weeks at the Riviera Hotel on a weekly guarantee of $13,750 for an average weekly operating profit of $4,000-$4,500. The total operating profit on the Vegas stand was $49,623. The project involved a production cost of $36,991 and closing costs represented another $5,906.

June Havoc for 'Gypsy'

June Havoc will portray the leading character, Rose, her own mother, in a stock production of "Gypsy" next November at the Paper Mill Playhouse, Millburn, N. J. She'll appear in the role originated by Ethel Merman in the Broadway production of the musical, which is based on the autobiographical, "Gypsy: A Memoir," written by her sister, Gypsy Rose Lee.

In the musical, the real life Miss Havoc is represented by the character of Baby June.

Equity, AFTRA Share Jurisdiction Over Simultaneous Live and Tele Performances of 'Gideon' Legiter

The cast of the Broadway production of "Gideon" will be under the jurisdiction of two unions when five of the play's performances at the Plymouth Theatre, N.Y., are telecast later this month to the Auditorium, Rochester. For the performance at the Plymouth itself the actors will be working under their regular Equity contracts. But, on the broadcasting level, the exclusive bargaining agent for the cast is the American Federation of Television & Radio Artists.

There had been some question as to which of the two unions would have jurisdiction over the projected closed-circuit transmission of the performances by Dynamic Theatre Network Inc. After discussions between representatives of Equity and AFTRA, it was agreed that the latter union, which covers broadcasting, would have jurisdiction over the telecast.

An agreement accepting AFTRA as the representative of the performers in the establishment of their wages and working conditions for the closed-circuit presentation, has been entered into between the union and Dynamic, with the concurrence of Equity.

The terms of a pact covering the performers is now being negotiated between AFTRA and Dynamic. Although AFTRA has jurisdiction over the telecast, an Equity rule requiring its okay of a closed circuit or pay television pickup of a production still holds.

Dynamic's closed-circuit transmission of "Gideon" to Rochester is to include four evening performances March 28-31 and the March 31 matinee. A report that Dynamic would substitute the Broadway production of "Take Her, She's Mine" for "Gideon" has been denied by Nathan Zucker, who heads Dynamic with Walter Lowendahl. According to Zucker, present plans call for "Gideon" to be presented as scheduled.

"Gideon" costars Fredric March and Douglas Campbell. "Take Her" costars Art Carney and Phyllis Thaxter.

London's 'See Canterbury' Bankrolled in New York

The recently-opened London production of "On a Clear Day You Can See Canterbury" was financed in New York. The play, by Charles Colby, an Amercan, was capitalized at $25,000 for its debut at the Theatre Royal, Stratford, East London. A limited partnership for the venture was formed in Manhattan.

The general partners are Letita Echlin, Broadway actor-producer Peter Cookson and Kermit Love. The former two are billed as producers of the play, while the latter is stager.

Merrick Adapts Chi's 'Irma' Pans To Quote Raves

Chicago, March 5.

David Merrick is up to his old tricks, this time in behalf of the touring "Irma La Douce." Through the canny selection of quotes, the producer has been able to convert a generally negative assessment of his show by the Chicago critics into what seems sheer praise. At least it reads that way in his advertisements.

"Irma" opened Feb. 26 at the McVickers to three unfavorable reviews and one mixed notice. But you couldn't tell that from the ads appearing in the papers two days later. Typical of the blue-pencil artistry was his reduction of Glenna Syse's appraisal in the Sun-Times. She led off her review with: "The road company 'Irma La Douce' wears its beret like a bowler and eats its bouillabaisse as if it were merely fish soup. C'est le crying shame."

Merrick reached into a different part of the review, eliminated a qualifying phrase or two, telescoped sentences and quoted her thus: "It bounces back and forth from the lampposts of Place Pigalle to the iron bars of Devil's Island with many a wacky stop in between. The score is a delight . . . irresistible tunes in the most Parisian of styles, and good voices are to be heard." (Mrs. Syse had written "some good voices.")

The producer gave similar treatment to the reviews of Roger Dettmer, of the American, and Sydney Harris, of the Daily News, but he couldn't find anything to quote from Claudia Cassidy's review in the Tribune.

Will He Edit These, Too

Boston, March 6.

David Merrick is on a new publicity kick. He's picking up citations from mayors. In Boston, for opening of his "I Can Get It for You Wholesale," the producer nabbed a testimonial from Mayor John F. Collins.

Merrick then flew to Baltimore, where he received the key to the city. Boston doesn't have keys anymore, since the city went on an austerity program, but passes out beanpots instead.

The Hub Mayor's citation elicited a column yesterday (Mon.) from Record American critic Elliot Norton who said, "Is anybody here now mad at David Merrick? Not a soul. The Mayor has officially recognized producer. Merrick's contributions to our theatre."

Julia Meade, R. Q. Lewis Play Sombrero, Phoenix

Walter Pidgeon, Martha Scott and Richard Carlson will costar next Tuesday-Sunday (13-18) in "The Complaisant Lover" at the Sombrero Playhouse, Phoenix. Del Hughes is staging the Graham Greene comedy.

Julia Meade and Robert Q. Lewis are appearing at the Playhouse this week in "Send Me No Flowers."

Ft. Wayne Bitterness; Hold Promoter Guilty Of Mailing CAMI Copy

Fort Wayne, Ind., March 6.

Mrs. Hertha A. Duemling, longtime promoter of musical concerts in Fort Wayne, was cited for contempt of court and given a suspended 10-day sentence by Judge Lloyd S. Hartzler of Superior Court 3, in the latest skirmish between two competing Fort Wayne concert auspices.

A restraining order judge issued in January barred Mrs. Duemling and the Fort Wayne Concerts Assn. from using the term, "Community Concerts," in soliciting memberships. Judge Hartzler in his finding held that a letter, prepared by Columbia Artists Management, Inc., the N. Y. booking agency, used the term, "Community Concerts," was in violation of his restraining order when distributed with the cooperation of Mrs. Duemling, although this is CAMI's longtime trade term.

Row started last October when Columbia broke affiliation with the Fort Wayne Community Concerts Inc., an organization which Mrs. D. had served as president and executive president for several years. She and five of some 24 directors organized a rival association. Whereupon original group went to court and obtained the restraining order, and then on Feb. 7 it charged the order was violated in a letter and brochure.

After the judge announced his verdict, Richard D. Yarnall, western manager for Columbia Artists Management, wired local newspapers that his company printed the letters in New York, and shipped them to Fort Wayne for mailing, without intending to violate the court's restraining order. "It is regrettable that she (Mrs. Duemling) should be humiliated for an action in which she played a small and innocent part, and with the intent only to serve the interests of good music in Fort Wayne," the wire said.

Shows Abroad

My Place

London, Feb. 14.

Oscar Lewenstein presentation of a three-act (five scenes) comedy by Elaine Dundy. Staged by John Dexter; decor, Voyek. Stars Diane Cilento, Barry Foster. Opened Feb. 13, '62, at the Comedy Theatre, London; $2.80 top.

Annie Fox ..... Diane Cilento
Annie's Mother ..... Dandy Nichols
Paddy Kilmartin ..... Barry Foster
Sarah Davenport ..... Annette Crosbie
Mrs. Turner ..... Barbara Hicks
Asst. Stage Manager ..... Kate Lansbury
Elderly Actress ..... Betty Hare
Huw Griffith Morg ..... John Rees
An Actor ..... Robert Hollyman
Willy ..... Guy Deghy
John Crossley ..... Tristram Jellinek
Henry Rattner ..... Harry Towb
Betty Bassett ..... Mary Jones
Annie's Understudy ..... Janet Milner

This first play by Elaine Dundy, novelist-wife of legit critic Kenneth Tynan, is set in a tiny theatre world she presumably knows well. But many of the author's jokes, allusions and situations lose impact with audiences not hip to the parochial legit scene.

"My Place" is a glib, often witty, sometimes oversentimental anecdote with limp passages bolstered by persuasive, industrious acting. While the play probably won't have a lengthy run, Miss Dundy is a writer to watch. She has a sharp though occasionally forced turn of wit, an eye for a situation and the ability to make even such stereotype characters as a stage mother, comic dresser, heroine's best friend etc., seem comparatively fresh.

Diane Cilento plays a young actress in a resounding West End success. She leads a feckless life, even living in her dressing room (but why the No. 2 room for the star?) as a mark of non-conformity and as a convenience for her amours. She cannot enjoy the success of her profession because of her complicated emotions, principally a fear of marriage.

Miss Cilento offers a fascinating performance in an unevenly written role. She is particularly good as the bubbly, superficial young star, but less sure in the emotional and sentimental moments. She is not always audible.

Her sweetheart, played by Barry Foster, is a young actor who disapproves of conformity, but is conventional when it comes to marriage. He is one of the ill-educated, unwashed, no-tie, rough-accent type of actor currently in vogue in Britain, apparently representing a parody of the New Vogue, which the author clearly doesn't admire. Foster gives a sound performance, however. He has good lines and at least two effective scenes.

The other performances are generally skillful. Dandy Nichols, particularly in a good opening scene, plays Miss Cilento's garrulous, unperceptive, warm-hearted, vulgar mother with assurance and Barbara Hicks makes comic point of the wordless part as a theatrical dresser.

Annette Crosbie, playing a down-to-earth couturier, Tristram Jellinek, as a young politician, and Guy Deghy as a middle-aged dilettante deal capably with small but meaty roles, and Harry Towb is particularly effective as an Americanized-Englishman who knew the young actress when she was a kid in the East End.

John Dexter's direction is sound and Voyek has devised an evocative set with the dressing room and glimpse of backstage. *Rich.*

The Bed Bug

London, Feb. 15.

Mermaid Theatre Trust presentation of a two-act (nine scenes) comedy drama by Vladimir Mayakovsky, translated by Dmitri Makaroff. Staged by Giles Fletcher; decor, David Myercsough Jones; costumes, Joan Holcombe; music, Leonardo Salzedo; choreography, Thane Bettany. Opened Feb. 14, '62, at the Mermaid Theatre, London; $2.10 top.

Cast: Michael Goldie, Jocelyn Page, Colin Ellis, Thane Bettany, Tony Beckley, Ronald Pember, Diana Cumming, Richard Beale, Susan Brinley, Peter Hoare, Joss Ackland, Bernard Miles, Nita Pannell, Hazel Penwarden, Michael Allaby, Jeffrey Biddeau, Ruth Burns, Roger Jones, Christina Lees, Anthea Morris, Gaynor Owen, Edward Phillips, Mary Quest, Stephen Rich, Angela Scott-Patrick, June Thody, Ralph Turner, Robin Chapman, Charlotte Selwyn, Sheila Reid, Jerry Verno, Bill Wiesenerd, Donald Heath, Caroline Smith.

Musicians: Micky Binelli, accordion; Paul Radcliffe, guitar; Terence Leahy, trumpet; George Lee, percussion.

Bernard Miles is presenting the London professional premiere of Vladimir Mayakovsky's Russian social satire, "The Bed Bug," at the experimental Mermaid Theatre. This is the play that raised a storm of protest when it was first produced in Moscow in 1929 and was subsequently banned, its author later committing suicide.

The show is a bold venture, and as a collector's piece, justifies Miles' confidence. But its entertainment effectiveness is questionable, and this production gives the audience little assistance in grasping the author's meaning.

Miles has staged the play himself, though he gives the credit to a fictitious Giles Fletcher and the first half, particularly, lacks shape. On the Mermaid's open stage and up and down the auditorium a large cast gambols riotously. Some of the scenes get out of hand, notably a drunken wedding feast, though the fire which sparks the plot is ingeniously staged.

The central character is a happy-go-lucky, loutish member of the Russian proletariat, who having helped to launch Communism decides, in 1929, just 12 years after the Revolution to enjoy some of the delights of capitalism. In a drunken stupor, he is frozen stiff, but comes to 50 years later, with a bed bug, into a clinical, humorless "brave new Communistic Russia" in which even such simple joys as smoking, drinking, dancing and sex are symptoms of the bad old days.

The hero and his bed bug companion try to liven things up, but eventually society decides that he is sub-human and he and the bug are put on exhibition in the local zoo. This was apparently intended as a spoof of humorless totalitarian life, although there may be a question whether the playwright approved or disapproved of his prophecies.

The action, which frequently is sprawling slapstick, often blurs the author's points, and further confusion is caused by the introduction of modern references into the text. After a fidgety first half, there is some reward in at least a couple of scenes, such as where the bed-bug escapes and a group of scientists track it all over the theatre's walls and seats, and a final one where the degraded human escapes from his cage and prowls the audience.

Joss Ackland, gives a fat, blubbering and compelling performance as the victim, though he overplays in the early stages and doesn't get an opportunity of real acting till later. Jerry Verno offers a neat study as the head scientist, and Richard Beale as chief of the zoo also stand out in a cast in which most of the players double, and even triple.

The stage staff manipulate the complicated scenes and many props with efficient agility and the David Myerscough Jones decor contains many imaginative touches and some effective economy in space. *Rich.*

The Pirates of Penzance

London, Feb. 16.

Tennent Productions Ltd. (in association with Contemporary Productions of Canada Ltd.) presentation of comic opera in two acts, with book and lyrics by W. S. Gilbert and score by Arthur Sullivan. Staged by Tyrone Guthrie; decor, Brian Jackson; lighting, Joe Davis; choreography, Douglas Campbell; musical advisory, Louis Applebaum; musical director, Kenneth Alwyn. Features Eric House, Marion Studholme, Andrew Downie; Harry Mossfield, Howell Glynne, Irene Byatt. Opened Feb. 15, '62, at Her Majesty's Theatre, London; $3.50 top.

Ruth ..... Irene Byatt
Pirate King's Lieutenant ..... Donald Young
The Pirate Apprentice ..... Andrew Downie
Pirate King ..... Harry Mossfield
Edith ..... Annabelle Adams
Kate ..... Geneviève Gordon
Mabel ..... Marion Studholme
Maj. Gen. Stanley ..... Eric House
Sergeant of Police ..... Howell Glynne

Tyrone Guthrie, following "H.M.S. Pinafore" with his second foray into the now unrestricted world of Gilbert & Sullivan, provides another gay, lively evening with "The Pirates Of Penzance." He has brought bright ideas to his production, but they are not likely to get in the hair of traditional D'Oyly Carte partisans.

The most noticeable aspect of Guthrie's treatment of the show, which was originally seen at Stratford, Ont., is his zestful use of the stage to give his chorus momentum. The chorus moves around in spritely fashion and sings with a tongue-in-the-cheek zest. In fact, the director has brought a good deal of this sly technique to the comic opera, but it never lapses into unnecessary parody.

The evening starts in somewhat doubtful fashion. The overture, for instance, is played, under Kenneth Alwyn's baton, in a rather dispirited way and does not hit the keynote of gaiety that an audience is entitled to expect from the prospect of an evening of G.&S. And though the entry of the pirates gives a lift, it is not till the arrival of Marion Studholme as Mabel that the first real response occurs.

The soprano sings "O Wandering One" with merry-eyed enjoyment. But she is not the only principal to shine. Andrew Downie, though looking rather too old for Fredrick, plays and sings the role with dash, though rather overdoing the "posh" parodied speaking accent.

Eric House's vocal prowess may not win operatic laurels, but he is a precise, observant character actor who extracts a lot of wry fun from the role of the Major-General, handling his first tongue-twisting song with a dry aplomb and at a remarkable speed. Harry Mossfield is a solid leader of this gang of tender-hearted, unsuccessful pirates and puts over with relish the number where he reveals to Downie that he is a leap-year child.

Irene Byatt is an adequate Ruth and Howell Glynne an amusing, rubicund police sergeant. He and his knot of Keystone Cops have a rare old time with "A Policeman's Lot," and Guthrie has introduced comic invention to good effect.

Brian Jackson has not splashed on color in his decor as much as some might wish, but it blends excellently with the costumes. After the subdued beginning of the orchestra, Alwyn and his team gain in both body and exhilaration, and it is possible to hear the lyrics, which may or may not be a good thing, depending on a theatregoer's addiction to Gilbert.

In for a limited engagement, "H.M.S. Pinafore" and "Pirates of Penzance" do Gilbert and Sullivan proud. Without kicking tradition in the pants, the two shows dispose of a lot of time-honored mothballs, and encores are properly kept within limits. *Rich.*

Off-Broadway Shows

(Figures denote opening dates)

All in Love, Martinique (11-10-61).
Apple, Living Theatre (Rep) (12-7-61).
Banker's Daughter, Jan Hus (1-23-62).
Black Monday, Vandam (3-6-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Checkhov Plays, Gramercy (2-15-62).
Connection, Living (Rep) (9-12-61.
Fantasticks, Sullivan St. (3-3-60).
Fly Blackbird Mayfair (2-5-62).
Ghosts, 4th St. (9-21-61).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Jungle, Living (Rep) (11-2-61).
Many Loves, Living (Rep) (10-31-61).
Mary Sunshine, Players (11-18-59).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Premise, Premise (11-22-60).
Repertory, Masque (2-27-62).
Red Roses, Greenwich Mews (11-27-61).
Side of Paradise, Sher. Sq. (2-21-62).
Theatre Absurd, Cherry Lane (2-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

Repertory, Folksbiene (3-16-62).
Dear Liar, Marquee (3-17-62).
French Way, East End (3-30-62).
Pilgrim's Progress, Gate (3-30-62).
Electra, Players (3-21-62).
Nathan the Wise, 76th St. (3-22-62).
Mummers & Men, Provincet'n (3-26-62).
Man Out Loud, Cricket (3-27-62).
Long, Short, Tall, Maldman (3-29-62).
Half-Past Wed., Orpheum (4-2-62).
Entertain a Ghost, Actor's (4-9-62).
King Damn World, Jan Hus (4-11-62).
Rosmersholm, 4th St. (4-11-62).
Difficult Woman, Barbizon (4-25-62).

CLOSED

Along Cynic Route, Actors (12-14-61); closed last Sunday (4) after 93 performances.
Creditors, Mermaid (1-25-62); closed last Sunday (4) after 46 performances.
Merchant of Venice, Gate (2-2-62); closed last Sunday (4) after 37 performances.
3 x 3, Maldman (3-1-62); closed last Sunday (4) after five performances.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Becket, Globe (12-13-61).
Bed Bug, Mermaid (2-14-62).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Four to the Bar, Criterion (2-21-62).
French Rep, Picadilly (2-19-62).
G & S Rep, Her Majesty's (2-5-62).
Guilty Party, St. Martin's (9-17-61).
Idiot, Lyric, Hammersmith (3-5-62).
Keep, Royal Court (2-20-62).
Luther, Phoenix (7-27-61).
Midsummer, Royal Ct. (1-24-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
My Place, Comedy (2-13-62).
Not to Worry!, Garrick (2-22-62).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
On Clear Day, Royal E. (1-31-62).
One For the Pot, Whitehall (2-8-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-13-60.
Rose, Haymarket (3-13-60).
Signpost, Cambridge (2-9-62).
Sound of Music, Palace (3-18-61).
Step the World, Queens (7-20-61).
Twists, Arts (2-16-62).
Young in Heart, Vic. Pal (12-21-60).
Yves Montand, Saville (2-28-62).

SCHEDULED OPENINGS

Secret of World, Royal E. (3-7-62).
Scaps, Adelphi (3-8-62).
Everything in Garden Arts (3-13-62).
Joyce Grenfell, Haymarket (3-14-62).
Write Me a Murder, Lyric, (3-19-62).
Knack, Royal Court (3-30-62).
Juliette Greco, Savoy (3-26-62).
School for Scandal, Haym'k't (4-5-62).
Minstrels, Vic. Palace (3-25-62).

CLOSED

Irma La Douce, Lyric (7-7-58); closed last Saturday (3) after 1,511 performances.

Asides and Ad Libs

As special pleading, an article titled "Which Theatre Is the Absurd One?" in the Feb. 25 issue of the N.Y. Times Magazine was a fairly classic example. The writer, **Edward Albee**, author of several avant garde off-Broadway plays, took the familiar device of misrepresenting the opposing position and then rebutting it. His tone suggested the lofty superiority of the psychoanalysis patient toward unindoctrinated and therefore unenlightened non-patients.

Albee's attitude toward the theatre and the world in general was obviously summed up in his own words, "As I get it, the Theatre of the Absurd is an absorption-in-art of certain existentialist and post-existentialist philosophical concepts having to do, in the main, with man's attempts to make sense for himself out of his senseless position in a world which makes no sense—which makes no sense because the moral, religious, political and social structures man has erected to 'illusion' himself have collapsed." Or perhaps in simpler words, despair and self-pity.

By coincidence, N.Y. Herald Tribune drama critic **Walter Kerr** devoted his Sunday column the previous week to the thesis that the avant garde theatre is more garde than avant, that what are attempts at shock devices too often tend to be familiar. What the astute reviewer didn't but might have concluded is that the striving for attention-getting tricks and gimmicks frequently represents an attempted cover-up of the lack of technique or in many cases even the absence of anything significant to say.

Joel Thomas, who took over the role originated by the late Donald Cook when "A Shot in the Dark" was breaking in out-of-town has been playing the part again on Broadway during the six-week absence from the show of Walter Matthau for whom he's standby . . . **Jack Cole**, who was active as stager of his last two Broadway shows, is to do the choreography only for "A Funny Thing Happened on the Way to the Forum" . . . **A. Larry Haines**, who'll be making his Broadway debut in "A Thousand Clows," added the initial A. which stands for nothing, to his name so as not to conflict with the **Larry Haines**, who's already a member of Actors Equity.

"A Call on Kuprin," the **Jerome Lawrence** and **Robert E. Lee** melodrama based on the **Maurice Edelman** novel, has been published by Samuel French, Inc., in a paperback acting edition, at $1.25 . . . "Billy Budd," the **Louis O. Coxe** and **Robert Chapman** dramatization of **Herman Melville's** novel, with a foreward by **Brooks Atkinson**, is due for publication March 20 by Hill & Wang, at $3 for the cloth edition, $1.45 for paperback . . . "Oh, Doctor," a musical comedy with book, music and lyrics by **Walt Marsh**, has been published by Exposition Press, at $4.

Show on Broadway

General Seeger

Theatre of Michigan Co. & Theodore Mann presentation of drama in two acts, by Ira Levin. Staged by George C. Scott; setting, Gerald Parker; lighting, Ralph Holmes; costumes, Noel Taylor. Features George C. Scott, Ann Harding, Dolores Sutton, Roscoe Lee Browne, Lonny Chapman, Tim O'Connor, Gerald Richards, John Leslie, Paul Stevens. Opened Feb. 28, '62, at the Lyceum Theatre, N.Y.; $6.50 top weeknights, $7.50 Friday and Saturday nights.

Corporal ..... Roscoe Lee Browne
Woman ..... Dolores Sutton
Capt. Peck ..... Gerald Richards
Capt. Thibaudeau ..... Paul Stevens
Lt. Col. Barney ..... Lonny Chapman
Maj. Gen. Vohs ..... John Leslie
Boyd McKay ..... Tim O'Connor
Maj. Gen. Seeger ..... George C. Scott
Rena Seeger ..... Ann Harding
Others: Charles Dierkop, J. Nathan French, Elaine Hyman, John O'Leary, Loree Marks, Thomas Maxwell, Martin Priest, Tom Signorelli, Frank Simpson, Johnny Cosgrove, Matt Beanett.

Although it's better than the gloomy advance reports indicated, "General Seeger," which opened last Wednesday night (28) at the Lyceum Theatre, isn't good enough. It's no bet for Broadway nor for pictures, and has limited prospects as a stock vehicle.

"General Seeger" is the presentation with which actor George C. Scott and producer Theodore Mann have launched their Detroit managerial venture, called the Theatre of Michigan Co. The project was financed in the Detroit area, and the production was assembled, rehearsed and tried out there, with Scott making his debut as director.

Following a ragged break-in performance in Detroit, with featured femme lead Ann Harding taken ill several times and then undergoing hospital treatment, there were more than the customary tryout complications and squabbles, including director and co-producer Scott replacing William Bendix in the title part. Scott played the role the final three performances in Detroit and rehearsed it the remaining time there and prior to the Broadway opening, simultaneously doing the restaging required by the cast change and extensive rewrites.

So although "General Seeger" is a somewhat disorganized presentation of a shaky play, the wonder is that it's not an utter shambles. Scott, in particular, gives a creditable performance. While it's true that as co-producer and director he must have been familiar with the script and the title part, he had almost impossibly limited chance to work out a characterization.

Since's he's not essentially right for the part—if he had been, he and Mann and Levin would hardly have cast Bendix in the first place—his playing is coherent, forceful and authoritative. His performance seems better than his rather unvaried staging, in fact.

"General Seeger" resembles an expanded half-hour television drama. It's little more than an incident, written in an affected form, with a sort of combination stage manager-commentator, in the manner of "Our Town." It tends to be repetitious, particularly in the slow first act, and is a bit preachy in spots. It runs less than two hours, including a 15-minute intermission.

The story is about a headstrong, idealistic career officer who, just as he's about to dedicate an Army recreation building in memory of his dead son, learns that the youth, instead of dying heroically, committed suicide. Except for the obtuse title character, who at least remains true to his prickly conscience, it tends to be a bitter play and, save for a couple of scenes in the second act, an unsatisfying show.

Miss Harding plays the dominated wife whom the General has driven to escape as a constant television addict. It's a small and mostly colorless role, but the actress gives a vividly expressive performance in her one good scene. Dolores Sutton gives a strained portrayal in the ill-motivated, uncomfortable part of the dead man's embittered, puzzling wife.

Roscoe Lee Brown is deft as the extraneous commentator, Paul Stevens gives a subtle and expressive portrait of an unctious, latent psycho captain, and there are acceptable bits by Lonny Chapman as a dutifully lying Colonel and Tim O'Connor as a self-justifying, cynical exponent of Army public relations.

Although the financial setup of Scott's and Mann's Theatre of Michigan aren't entirely clear, it's understood to represent about $375,000 investment, which is supposed to cover the productions of "General Seeger" and the upcoming Alice Cannon play, "Great Day in the Morning." A sizable portion of the Theatre of Michigan capital is reputed to have been provided by Scott, using funds advanced by United Artists and CBS for his appearances as a star of films and tv.

The announced aim of Theatre of Michigan is to establish Detroit as a center for legit, film and television production and ultimately theatre operation. It's an ambitious project, but "General Seeger" is a dubious start. *Hobe.*

(Closed last Thursday night (1) after two performances.)

Scheduled B'way Preems

Isle of Children, Cort (3-14-62).
No Strings, 54th St. (3-15-62).
All American, Winter Gard. (3-19-62).
Get It Wholesale, Shubert (3-22-62).
Thousand Clowns, O'Neill (4-4-62).
We Take the Town, B'way (4-5-62).
Venus at Large, Morosco (4-10-62).
Funny Thing Happened, Alvin (5-3-62).
Bravo Giovanni, Broadhurst (5-19-62).

Inside Stuff—Legit

Arthur and Barbara Gelb's kingsize blog, "O'Neill" (introduction by Brooks Atkinson), just published by Harper at $12.50, makes two references to VARIETY: "Watts (Richard Jr., drama critic for the N.Y. Post) wrote that it was seeing Emil Jannings in 'Variety' (the UFA film) that first inspired (Eugene) O'Neill with the desire to write for the screen.

"'The Hairy Ape' seemed to O'Neill an excellent vehicle for the First Actor of the Cinema," continued Watts, "but the affinity between role and player did not blind him to the requirements of the cinema. So, with a magnanimity hitherto unknown among playwrights slumming in the films, he rewrote the play as a scenario by the simple means of casting aside the stage version and regarding the work as a motion picture."

Earlier in the book, with reference to the playwright's actor-father's travail while touring vaudeville, there is this reference: "On Feb. 14 VARIETY, the Bible of the entertainment world, carried the following item, datelined Denver:

"'After next week James O'Neill will end his Orpheum Circuit tour . . . The production and star have been favorably received, but Mr. O'Neill's support brought adverse comment all along the line and the voluntary cancellation has followed. The sketch still had about 18 weeks of Orpheum time contracted for.'

"Eugene had the grace to feel ashamed. Before the final week was played out he deserted the company. He soaked up all the alcohol he could absorb and somehow made his way back to New York—and Jimmy-the Priest's."

The Gelbs preceded this quote with "James (O'Neill), not only humiliated by his sons' efforts to disgrace him, was crestfallen by the lack of excitement his production engendered in towns where he was used to being met with ovations . . . James, between his sons' drinking and his wife's morphine stupor, was at the end of his rope."

The 2,500 attending a recent performance by the New York City Ballet Company in Fabian's Palace Theatre, in Albany included Assemblywoman Dorothy Bell Lawrence, Manhattan Republican and co-sponsor of the bill creating the New York State Council on the Arts (which made the dancing group's visit to the Capital City and to others possible) and Assemblywoman Bessie Allison Buchanan, Harlem Democrat, a life member of the Negro Actors Guild and former dancer in musical comedy. Two chme together and occupied adjoining seats. Ted Strongin, Knickerbocker News critic, finished a rave review with the comment: "We hope a legislator or two noticed how many voters were at the Palace Theatre and how much excitement the ballet's visit caused. Appropriation time for the council is coming up. We want the ballet back next year."

Bits of London

London, March 6.

Tony Tanner is subbing as lead in "Stop the World" while author-star **Anthony Newley** visits the U.S. to discuss the proposed Broadway production of the musical. **Julian Glover** subbed as title actor in "Luther" when **Albert Finney** was ill.

Glyn Thomas, who wrote a successful new comedy, "The Keep," which opened a return engagement last week at the Royal Court, has written the book and lyrics of a musical, not yet titled.

Actor-director **Henry Kendall** is ill, but is now described as "comfortable."

"Write Me Murder" is due March 19 at the Lyric Theatre, with **Brian Bedford, Judith Stott** and **Kenneth J. Warren** as leads.

Maggie Smith and **Kenneth Williams** are slated as leads in "Two Stories," a double-play bill by **Peter Shaffer**, to be presented April 9 in Cambridge, prior to the West End.

Margot Fonteyn heads a team of four dancers from the Royal Ballet leaving April 5 for a short Australian tour.

"The Young At Heart," the Crazy Gang show skedded to fold in May, is now being presented eight times a week instead of 12.

Amelia Bayntom will play the mother in **Lionel Bart's** musical, "Blitz," due at the Adelphi in May.

"Rockabye Sailor" is being readied to follow "Watch It, Sailor" in the spring.

Michael Codron has acquired the rights to "The Severed Head" which **J. B. Priestley** and **Iris Murdoch** have dramatised from her novel.

John Osborne's play, "Luther," closes March 31 at the Phoenix because **Albert Finney**, the title actor, is committed to a film.

McCARTER'S GUEST STAGERS

Seale, Minor, Porter Directing At Princeton

A trio of guest directors are participating in the current spring drama season at the McCarter Theatre, Princeton. The program consists of five plays by "Shakespeare and His Contemporaries."

Douglas Seale, currently represented at the City Center, N. Y., as stager of the Old Vic presentation of "Saint Joan," will direct "Merchant of Venice" for a March 22 opening. Philip Minor, who directed the recent off-Broadway revival of "Misalliance," staged John Webster's "The Duchess of Malfi," the opener.

Stephen Porter, director with the Assn. of Producing Artists, will stage Ben Johnson's "The Alchemist" for an April 6 preem. Milton Lyon, director of the resident company at the McCarter, which is under the production reins of Brooks Jones, has staged "Macbeth" for presentation during the season.

Also scheduled for production, with its opening slated for March 30, is the Beaumont & Fletcher comedy, "The Knight of the Burning Pestle." The director hasn't been set.

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Murder for Profit

London, March 6.

Murder's providing a big killing in the West End theatre these days. Charles Ross, presenting "The Big Killing" by Philip Mackie, at the Princes, has made a deal with ticket brokers guaranteeing $84,000 over a six-week period.

Emile Littler has brought off an identical deal for the thriller, "Signpost To Murder," which he recently opened at the Cambridge. Around the corner from these two fledglings the veteran "The Mousetrap" is still doing golden business at the Ambassadors, though in its 10th year.

An added starter, "Write Me A Murder," is being imported from Broadway, to open March 19 at the lyric.

'Tenth Man' Does Touring Mop-Up

"Tenth Man" has been mopping up on the road. Prior to the start of its post-Broadway tour last September, the Saint Subber-Arthur Cantor production had earned a profit of $200,632 on its $125,000 investment. As of the end of its first 19 weeks on the road last Feb. 3, the show had picked up an additional $57,971.

Reducing the revenue earned by the Paddy Chayefsky play during that 19-week spread was $23,890 spent in preparing the presentation for its hinterland hike. Thus, the profit on the venture as of Feb. 3 was $234,713. Of that amount, $191,250 has thus far been distributed equally between the management and the backers, giving the latter a 76½% return on their investment.

The production, current at the Curran Theatre, San Francisco, earned an operating profit on all but four of the 12 weeks played through Feb. 3.

PART 3 'LONDON STAGE,' OK MONUMENTAL TOMES

"The London Stage, 1660-1800, Part 3 (1729-1747)," edited by Arthur H. Scouten, Southern Ill. P. Press (2 vols.; $50), is the second installment of an epic work which, eventually, will fill 10 outsize volumes.

The first section to appear, "Part 2, 1700-1729," edited by Emmett L. Avery, was reviewed in VARIETY 1/18/61. Plan is to issue a set of two volumes every year. William van Lennep, former curator of Harvard theatre collection, is at work on Part 1; George W. Stone Jr. will edit Part 4; Charles B. Hogan, Part 5. Scouten is a professor of English at U. of Pennsylvania.

Current entry offers a calendar of plays, casts, receipts, and contemporary criticism compiled from almost every available source. Study begins about the time of first appearance of "The Beggar's Opera" in London; and closes when David Garrick became joint patentee of Drury Lane theatre in 1747.

As in Avery's work, these volumes are meticulousy edited and handsomely printed, with numerous illustrations. Wealth of detail concerning every aspect of London theatre likely has not been put together before with such clarity and color. Apart from serving as a master reference work, these volumes are permanent delights to any library. *Rodo.*

Reelect Omar Lerman Stock Group President

Omar K. Lerman, of the Corning (N. Y.) Summer Theatre, has been reelected president of the Council of Resident Stock Theatres. The organization represents 25 strawhat operations which rely principally on resident companies rather than package productions. CORST is already preparing for its negotiations next fall with Actors Equity for a new basic contract. The present pact expires April, 1963.

Other officers of the organization include Alfred Christie, of the Hampton (N. H.) Playhouse, vice-president, and William H. Putch, of the Totem Pole Playhouse, Fayetteville, Pa., secretary-treasurer.

Stock Review

Put It in Writing

Palm Beach, Feb. 20.

Frank J. Hale presentation of a revue in two acts (21 scenes), produced under the supervision of Robert Weiner; written by Bud McCreery, Bill Dana, Jay Thompson, David Panich, G. Wood, William Angelos and Alan Kehan. Staged by Bill Penn; musical direction, vocal and dance arrangements, David Baker and Jay Thompson; special music, Charles Strouse, Jerry Bock, Martin Charnin, with special lyrics by Fred Tobias, Sheldon Harnick and Robert Kessler; choreography, Richard Franci; settings, Richard Seger; costumes, William French; lighting, James Riley. Opened Feb. 19, '62, at the Royal Poinciana Playhouse, Palm Beach.

Cast: Dorothy Loudon, Bob Dishey, Barbara Gilbert, Bill Hinnant, Gary Oakes, Dick O'Neill, Estelle Parsons.

Designed to follow his "Medium Rare, at the Happy Medium cabaret-theatre, Chicago, Robert Weiner is testing another topical revue, using a number of new writers and young talent. While overlong in its present form, it is performed with dash and exhuberance, and proves showcase for the first stage appearance of Dorothy Loudon.

With a flexible voice and uncanny timing, the comedienne has the opportunity of pulling out her whole bag of tricks. She is well supported by comic Bob Dishey, Bill Hinnant, Dick O'Neill and Gary Oakes.

Sharing femme honors are Barbara Gilbert and Estelle Parsons. There is the thread of a book running through "Put It in Writing." The first scene is a cocktail party attended by a number of name writers who haven't had a recent bestseller. They decide on a formula for a hit, "Instant cash—trash," then set about to rewrite and scramble the classics.

The 21 scenes contain slapstick, comedy and satire, and too much of everything, including several bits in questionable taste and at least one repeated reference that's probably libelous.

The production is smooth and colorful, with quick scene changes facilitated by a functional group of panels which form the backdrop. The choreography is generally excellent, the music is adequate with, as is usual in most of the new shows, no memorable tunes. The orchestra is behind the action, seen through a scrim, an innovation which makes it provide accompaniment rather than foreground.

"Put It in Writing," with much clever scripting, bounce and abundant talent, plus a format which makes it possible to keep it up to date topically, should do for its Chicago destination. *Culm.*

San Francisco In The Spring: Opera

San Francisco, March 6.

Second annual Spring Opera season, successor to Cosmopolitan's "dollar opera," will comprise 11 performances of six different operas, scaled to $3.95 top at 3,200-seat Opera House.

Kurt Herbert Adler, general director of senior San Francisco Opera which is producing spring season, has picked "Abduction from the Seraglio," "The Pearl Fishers," "Manon," "Barber of Seville," "Traviata" and "Tosca." The Mozart and Rossini will be done in English.

Season starts May 8, closes May 26.

Conductors signed are Victor Alessandro of San Antonio Symphony, Karl Kritz of Pittsburgh and Syracuse and John Lewis of Los Angeles. Stage directors will be Elmer Nagy, Vincent Porcaro and Matthew S. Farruggio, and Nagy and Porcaro each will design a new production.

Young singers—many of them Americans—signed for the season include Marilyn Horne, Giulia Barrera, Elisabeth Carron, Janis Martin, Donna Peterson, Jeanette Scovotti, Lee Venora, Herbert Beattie, Enrico di Giuseppe, Donald Drain, John Robert Dumlap, Raymond Manton, Richard Fredericks, Chester Ludgin, John Macurdy, Philip Maero, Richard Verreau and Mallory Walker.

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Off-Broadway Reviews

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad

Phoenix Theatre presentation of a comedy in three scenes, by Arthur Kopit. Staged by Jerome Robbins; sets, William and Jean Eckart; costumes, Patricia Zipprodt; lighting, Thomas Skelton; music, Robert Prince; assistant director, William Daniels. Stars Jo Van Fleet. Opened Feb. 26, '62, at the Phoenix Theatre, N.Y. Top $4.60.

Cast: Jo Van Fleet, Austin Pendleton, Barbara Harris, Sandor Szabo, Tony Lo Bianco, Jaime Sanchez, David Faulkner, Ernesto Gonzalez, Louis Waldon, Anthony Ponzini, Barry Primus.

A young playwright named Arthur Kopit has discovered the recipe for theatrical success, mixing Tennessee Williams with Edward Albee, added Charles Addams for flavor, and blended it all with original Kopit. The result is one of the funniest plays of the season, "Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad."

The Mamma of the long-winded title is an aging beauty who travels with several Venus fly-traps, a fish that eats Siamese cats, and a coffin containing the stuffed corpse of her husband. Next to frightening men to death, her favorite recreation is patrolling the beach at night, kicking sand in the faces of young lovers.

Her chief concern is protecting her son from the wiles of wicked women. She does this by keeping him locked in his room, with only his "fabulous stamp collection, fantastic coin collection and utterly unbelievable book collection" as company. He is so smothered with love that he cannot speak in her presence without stammering.

Her competition for the lad's affection is a delightfully earthy young girl who chews gum, babysits, and takes her boy friends into the bushes. She urges him to run away with her, and hilariously tries to seduce him. However, he is repelled by her eagerness, and in a fit of passion smothers her, covering her body with his stamps and coins.

Kopit's screwball dialog and macabre plot nicely satirize the "sick theatre of such works as "Suddenly Last Summer." The author may also be commenting on dominating matriarchs. But what ever his intention, "Oh Dad, Poor Dad" is both intriguing and riotously funny.

The Phoenix Theatre production does not really come alive until the second of the three scenes. Jo Van Fleet, as the consuming Mamma, seems earthbound, and lacks the forceful personality to make the long monologs compelling.

Barbara Harris is a joy as the would-be seductress with a lascivious giggle and baby-faced leer. Austin Pendleton is right as the stammering youth and Sandor Szabo is properly overwhelmed as one of Mamma's admirers.

The settings by William and Jean Eckart are ingenious, and the gimmicks work perfectly: fish jump out of bowls, plants move menacingly and chairs slide away from tables without visible human help. Patricia Zipprodt's costumes are a great asset, from Miss Van Fleet's feathery black mourning-gown to Miss Harris' pink baby-doll dress. Robert Prince's pulsating music sets the mood nicely, and Thomas Skelton's lighting is fine.

All the elements of the production have been fused superbly by Jerome Robbins, whose direction is clever. Although it starts off slowly, "Oh Dad, Poor Dad" is a side-splitting evening. *Kenn.*

A Chekhov Sketchbook

Stanley & Helen Waren presentation of three one-act plays, "The Vagrant," "The Witch" and "The Music Shop," adapted by Luba Kadison and Helen Waren from stories by Anton Chekhov. Stars Joseph Buloff. Staged by Stanley Waren; settings, lighting and costumes, Tom Jewett; costumes, Galptman Studio. Opened Feb. 15, '62, at the Gramercy Arts Theatre, N.Y.; $4.90 top.

Cast: Joseph Buloff, Frank C. Borgman, David Ford, Sylvia Miles.

A Chekhov Sketchbook," at the Gramercy Arts Theatre, is a tour-de-force for its star Joseph Buloff. The three one-act plays are virtually solo vehicles and they require virtuoso performance. Buloff provides it and creates a stimulating diverting evening.

Featured in the three plays are Sylvia Miles, Frank C. Borgman and David Ford. With Buloff, they are the entire company. If the trio seem so many foils for Buloff, that is as it should be, for two of the Chekhovian excursions into character are built around one person.

The exception is the second piece, "The Witch," a turbulent study of loneliness and thwarted desire. Miss Miles shares honors with Buloff as she limns a tormented young woman stranded on the steppes with an old man she hates.

With Chekhov's quiet artistry, "The Witch" transforms from comedy of cuckoldry to poignancy and inevitable tragedy. Buloff and Miss Miles never falter as they perceptively and in depth probe the souls of the lost and damned.

In "The Vagrant," which might be sub-titled "an incident on the road to Siberia," a condemned man envisions for his guards an imposhibly golden future. Buloff is eloquent as he enunciates the most elusive of pipe dreams, succumbs briefly to desperation, only to recover and step forward with bravado, despite chains, on a journey he knows he will never finish.

In the nightcap, "The Music Shop," it's no pun to say that all stops are pulled in a few minutes of outrageous hilarity. As a bespectacled, intimidated husband with Mitty-ish dreams, Buloff is now ingenuous, now indignant, now resigned over a fragment of forgotten melody. It's the same chekhov, the same Buloff, but in totally different mood.

Stanley Waren has staged with haunting reality. Tom Jewett's sets and lighting unostentatiously reflect environment and mood, whether of stormbound Russian night or jaunty music shop, while Luba Kadison and Helen Waren have adapted the three Chekhov stories with affection for the author and respect for the stage's demands. *Geor.*

The Golden Apple

Dorothy Olim & Gerald Krone revival of a two-act musical comedy with book by John LaTouche and music by Jerome Moross. Staged by Robert Turoff; musical director, Philip Fradkin; choreography, Nelle Fisher; settings and costumes, Bill Hargate; lighting, Jules Fisher; assistant musical director, Joseph Scheffer; assistant choreographer, Darwin Knight; assistant producer, Joan Frank. Opened Feb. 12, '62, at the York Theatre, N.Y.; $4.90 top.

Cast: Roberta MacDonald, Jane Connell, Sylvia Short, Peggy LeRoy, Julia Ross, Jan McArt, Gabor Morea, Todd Butler, Bill Oliver, Scott Ray, Jay Foote, John Holmes Jr., Stephen Elmore, Ken Corday, Dick Latessa, Stan Page, Michael Dominico, Swen Swenson, Lynne E. Albert, Harriet Ali, Nancy Fenster, Janet McCall, LoisAnn Oakes, Marcia Shaw, Dave Anderson, Buddy Mann, John Phillbert, Jerry Powell.

Musicals based on ancient Greek legends run the risk of seeming coy, and the revival of the John LaTouche-Jerome Moross song and dance spoof, "The Golden Apple," has succumbed with a vengeance. Preciosity is the dubious quality that not merely infuses, but exudes from, the production at the York Theatre.

A modest success at the Phoenix Theatre where it was originally produced, "The Golden Apple" was revived at Equity Library Theatre last year. A warm reception there encouraged admirers to attempt this off-Broadway reincarnation. The same director, Robert Turoff, has staged, and some of the same performers are used.

The attempt seems to be at a youthful, handsome, bright production. If this were all required, there would be no problem. As mixed, however, these qualities blend into saccharinity, and when some of the performers give evidence of self-conscious cuteness there's trend to stickiness.

Luckily, not everyone succumbs. As a white gowned, white feathered madam of all trades, Sylvia Short injects a shot of acid that helps appreciably. As a lithe limbed strawhatted Paris, Michael Dominico dances and mimes with smooth rubber-jointedness.

Roberta MacDonald is frisky and vixenish as the gal whose face sank all those ships, while comely Jan McArt, as a girl who loves a vet, easily transcends her surroundings when its her turn to sing. *Geor.*

This Side of Paradise

Jess Osuna & Alice Scudder presentation of a drama in three acts, adapted by Sydney Sloane from the novel by F. Scott Fitzgerald. Staged by Herbert Berghof; dance staging, J. C. McCord; sets, Charles Evans; costumes, Ann Roth; lighting, Jules Fisher; sound supervision, Gigi Cascio. Stars Paul Roebling. Opened Feb. 21, '62, at the Sheridan Square Playhouse, N.Y.; $4 top weekdays, $4.50 weekends.

Cast: Paul Roebling, Sydney Sloane, Donald Hotton, Jess Osuna, Carol Risser, Robert Snively, Joseph Jacobs, Carole Ann Lewis, Jane Lowry, Moss Cohen, Julie Arenal, Robert McHaffey, Alice Borsuk, George Vlachos, Alex Szogyi, E. J. Poggi, Ginette Martin, Chiquita Colomby, Jeremy Stevens, Robert Zampino.

Despite a fine performance by Paul Roebling in the leading role, the new dramatization of F. Scott Fitzgerald's "This Side of Paradise" is dire. The play is hollow and unbelievable, the players miscast and the production gimmicky and pretentious.

Sydney Sloane's adaptation of 16 sketchy scenes follows the ups and downs of its temperamental young son of a neurotic alcoholic who is dissipating the family fortune. Roebling is both likeable and touching as the hero, and he has excellent moments. But audience involvement can be only momentary, since most of the scenes are bare outlines. The heart of the play is the passionate affair with a girl described in the dialog as ravishingly beautiful and irresistibly charming. Miss Sloane, the adaptor of the play, has unwisely chosen to play the role.

With the exception of Roebling, Alice Borsuk as his first love, and Carole Ann Lewis as the charmer's sister, the players are embarrassingly out of place. Herbert Berghof's staging is dully repetitious at times, annoyingly clever at others. Jules Fisher's lighting is a help, and Charles Evans' setting are good. Ann Roth's period costumes may be authentic, but are not especially attractive. *Kenn.*

Likes Those 'Gideon' Matinees

Fredric March prefers his current Broadway starring vehicle, "Gideon," to his last previous one, "Long Day's Journey Into Night," because it enables him to drive a car. That's what he told "Gideon" coproducer Arthur Cantor.

As the actor explains it, driving a car is one of his special pleasures, and for that reason he likes to use his own machine rather than take a taxi, despite the exasperations of Manhattan traffic. He usually drives to and from his home and the Plymouth Theatre, where "Gideon" is playing, and is able to do so because the Paddy Chayefsky comedy plays the customary Wednesday and Saturday matinees.

In the case of "Long Day's Journey," however, because of the marathon length and the exhausting performance required, the Eugene O'Neill drama played a six-performance week, with no matinees. March pointed out that using the starter so frequently for the short trips, and using the lights every night wore down the car's battery, so he had to give up driving in favor of going by taxicabs.

With "Gideon," however, the two matinees a week, involving daytime trips across town, are enough to keep the battery from running down, so he's able to use his own machine and thereby indulge his yen for driving.

Legit Bits

Mike McAloney has been signed as producer of Edgewater Beach Playhouse, Chicago, for the summer season.

The Arena Stage, Washington, has added to its production staff **Robert Vandergriff** as property master, and **Shizu Coles** as costume executer.

Lynn Ely's Theatre in Education Inc. is making its seventh annual Shakespearean tour of highschools in New York, New Jersey and Connecticut.

Agnes de Mille and **Leonard Bernstein** were to be presented with the American National Theatre & Academy awards for "Outstanding Contributions to the Living Theatre" at the fourth annual ANTA Assembly After Theatre Supper-Dance last night (Tues.) at the Hotel New Yorker, N.Y.

Arnold Moss returned to New York last week after an acting stint on the Coast and a quickie trip to Honolulu to advise the Honolulu Community Theatre on its production of "The Tempest."

Jane Quigley is appearing in "You Never Can Tell" at the Charles Playhouse, Boston.

Ann Mitchell has taken over as lead comedienne in "Medium Rare" at Chicago's Happy Medium.

Keith Herrington is appearing in the Lilo-starrer, "Anything Goes," at the Bradford Roof Dinner Theatre, Boston.

Television-film actor **Ken Hudgins** is making his legit debut in "Dark at the Top of the Stairs," current at the 306-seat Playhouse Theatre, Houston.

Director **Jack Landau** left recently for a six-week vacation-business tour of Portugal, Spain, Greece and Brussels.

French legit director **Claude Planson** was in Helsinki, Finland, recently to discuss the Paris visit next spring of the Finnish National Theatre.

Gene Bayliss will stage and choreograph the Lenny-Debin summer touring package of "Bye Bye Birdie," opening June 19 at the Melody Fair, North Tonawanda, N. Y.

John Stix will direct "There Must Be a Pony," the **James Kirkwood Jr.** play in which **Myrna Loy** is scheduled to star next season under the production auspices of **Alan J. Pakula** and **Eleanor L. Bissinger.**

"The Square," by **Marguerite Duras**, author of the screeplay of "Hiroshima Mon Amour," is slated for presentation, under the direction of **James Nicholson**, at the Poets' Theatre, Cambridge, Mass., beginning March 14.

Thomas A. Steinfeld, president of Playbill, the weekly Broadway theatre program, is now also the publisher. **Gilman Kraft** continues as board chairman.

Equity Library Theatre will present "J.B." at the Master Theatre, N. Y. opening March 17 and playing through March 25.

Garry Goodrow has returned to the cast of the Living Theatre's off-Broadway presentation of "The Connection' in the role of Ernie, which he originated.

The Assn. of Producing Artists will present a three-play repertory of "School for Scandal," "The Seagull" and "The Tavern" at the Folksbiene Playhouse, N. Y., opening March 16.

Jean Dalrymple has been appointed Consultant for Performing Arts to the 1964-65 New York World's Fair.

Jerome Kilty and **Cavada Humphrey (Mrs. Kilty)**, who've been touring in Kilty's "Dear Liar," will open in the vehicle March 17 at the Theatre Marquee, N. Y., under the production auspices of **Frank Gero**, their stage manager on tour.

An off-Broadway presentation of **Louis Peterson's** "Entertain a Ghost" is planned for this season by **Ira Cirker**, who'll also direct.

"Pilgrim's Progress," a musical by **Edwin Greenberg**, is scheduled for off-Broadway production this season by **Vincent Tourag** with **Ted Vermont** as stager and **Russ Case** as musical director.

Raymond Walburn will return to Broadway after an absence of 15 years to appear in "A Funny Thing Happened on the Way to the Forum" in the role for which the late **Roy Atwell** had originally been designated.

John Carter and **Vi Valesco** are standbys for **Richard Kiley** and **Diahann Carroll** in "No Strings."

Alexander E. Racolin and **Martin Rubin** have taken a 10-year lease on the Gramercy Arts Theatre, N.Y.

The Shakespearewrights production of "Electra" is scheduled to open March 21 at the Players Theatre.

(Continued on page 61)

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13 From Show Biz on Fatal Plane

Continued from page 2

eral pioneer broadcast figures; Arnold S. Kirkeby, 61, posh hotelier, art connoisseur and pal of celebs; Julius Krumgold, 63, of Berk & Krumgold, theatrical real-estate brokerage (in the Paramount Building); his wife Claire, 63; Jack Levinthal, 47, theatrical manager; Larry O'Neill, 35, account supervisor in Chicago for Kenyon & Eckhardt ad agency; Robert Paschall, 38, Broadway stage manager; Irving Rubine, 51, viceprez of Carl Foreman's Highroad Productions and veteran film promotion man.

Joe Vogel's Cancellation

MGM prexy Joseph R. Vogel cancelled the illfated flight at Metro veepee Maurice (Red) Silverstein's suggestion they attend an international charity fete aboard the S.S. France that night (Thursday). Vogel still was fated not to make Flight 1 the next morning (Friday), on which he took off per schedule, but the AA Astrojet had to return to Idlewild because of a phony bomb scare. Vogel proceeded to the Coast on the ensuing morning aboard Flight No. 3.

Daughter, Patsy, of the late vaudeville pair, Mr. and Mrs. Jim Dooley (& Sales), was widowed in the same plane disaster. Her husband was John Heyne, 37, nonpro. Two children also survive at Pacific Palisades, Calif.

One of the stewardesses, Rosalind Stewart of Los Angeles, was a niece of McCall Corp. treasurer George Billock. Another McCall's exec, Thurman Erickson, personal v.p. of the publishing empire, had cancelled this same flight when Norton Simon, top boss of the Hunt's Food-McCall's complex, postponed a meeting he had called in L.A.

Extending the sidebars, the footage filmed at Sammy's Bowery Follies in N.Y. for the March 28 "Naked City" tv episode will have to be re-shot, since part of that ABC-TV seg was lost in the crash. It was being flown to Hollywood by Screen Gems, the producer.

Rubine's Illfated Mission

Rubine was regarded as one of the film industry's savviest promotion figures. He was en route to meet Foreman in connection with the Academy nomination of Highroad's "Guns of Navarone." His picture career began in '35 with Columbia in N.Y. Later he associated with Robert Taplinger, then went to the Coast in '37 to head up exploitation and radio departments for Warners. Subsequently, and after another stint with Col, he handled ad-pub chores for numerous indie producers, among them Benedict Bogeaus and Gabriel Pascal. For a time he was partnered with the late B. P. Schulberg in a pubrelations firm, then in '52 became veep of Dougfair Productions (Douglas Fairbanks Jr.), writing several teleplays in the same period.

Prior to entering the pix biz, he worked as a newspaperman (Long Island and Gotham papers), then took a publicity job with the Shuberts. He became a Highroad veep in 1958 and sparked the campaigns for the highly successful "Mouse That Roared," British comedy, and the made-in-England actioner "Guns of Navarone." Surviving exec are his wife, Rose three sons, mother, three sisters and two grandsons.

Not widely known were the show biz relationships of oil magnate Jones. His longtime broadcast friendships, notably, included the late M. H. (Deke) Aylesworth, pioneer prez of NBC, and Niles Trammell, successor prez of the network.

Mrs. Lee V. Eastman's husband survives only because of a pact the two had never to fly together. He was to have followed her by plane to the Coast. Ironically, Mrs. Eastman was one of nearly a score of passengers who took the illfated Astrojet when their United Airlines flight that morning was cancelled. She was the daughter of the late Max Lindner, Cleveland department store founder.

George Harwell, about 33, legit actor headed for Sherman Oaks, Calif., to visit his parents. He last appeared on Broadway in "Donnybrook," and authored the music and lyrics for the off-Broadway "What a Killing" last season.

Two brothers, Bernard, 40, supervisor of the Bowling Corp. of America, and Irving, 36, perished with Jack Levinthal. The theatre man is survived by his wife, a son and parents.

Bob Paschall's death widowed former actress Nancy Watts. His stage manager credits included "Seven Year Itch" and "Rashomon," and he was en route to the Coast to work an industrial show for the Jam Handy organization. A group of his pals, headed by actor James Karen, are planning to establish a trust for Paschall's two-year-old daughter.

Still Others

Julius Krumgold and his wife were headed for an extended holiday in the Orient, intending a Coast stopover to visit his brother. The realtor in recent years was particularly active in negotiating deals for film theatres integral with shopping centres mushrooming in suburbia. He was partnered with David Berk for 35 years. Couple had no children, but Krumgold is survived by a brother, theatrical producer Joseph Krumgold, and a sister.

Arnold Kirkeby was president of the Kirkeby-Natus Corp., specializing in financial assistance to business. He had been a leading hotelier more than 25 years, at one time holding interests in the Warwick, Hampshire House and Gotham Hotels in Manhattan, the Beverly-Wilshire in Beverly Hills, the Kenilworth in Miami Beach, and the Warwick in Philadelphia. At his death, his only holdings were in the two Warwick inns, and he made his residence at the N.Y. Warwick.

A Chicago native, his early avidity for flight travel was marked by a nonstop 1,000-mile trip from Chi to Tampa, Fla., in 1928. He was a modern art aficionado, and the sale of his collection in '58 by the Parke-Bernet Galleres in N.Y. brought $1,548,000. While he maintained residence in Gotham, he owned extensive property on the Coast, where he developed the multimillion dollar Kirkeby Center in Westwood. Immediate survivors include his wife, son and daughter.

Doug Duer, before going to Columbia disks, was national sales manager for the Hayden Society, classical label, and from '48 to '51 functioned as impresario for the Youth and Children's Concerts in Philadelphia. Wife and a child survive.

About 300 attended services for Irving Rubine at Manhattan's Riverside Memorial Chapel Sunday (4). Group included many figures in public relations, Columbia associates, representatives from other film companies, and the press.

Independent film producer Carl Foreman flew in from London to deliver the eulogy. Rabbi Haskel Lookstein officiated. In lieu of flowers, family had asked that contributions go to the Jonas Rosenfield 3d Scholarship Fund, created in memory of the late son of Col's ad-publicity v.p. The youth, ironically, also perished in a plane crash in 1960. The Col exec and Rubine were fast friends and the tragedy was a particular blow to Rosenfield Jr.

Memorial service for Robert Paschall was held yesterday Tues.) at Washington Sq. Methodist Church in the Village.

Chi's McCormick Place

Continued from page 57

Place general manager Ed Lee, understandably eager to have the spot occupied, reportedly insisted on the long stay on the basis that "more people would be able to see it."

Lee's desire to keep the theatre lighted apparently had unfortunate result when he persuaded the producers of "Kicks" to continue the show there despite the bad notices. The producing group stung by the reviews, riddled by internecine bickering and embarrassed by the $500,000 investment loss, wanted to shutter the show and perhaps to rework it for another try.

Lee persisted, and is reported to have offered to take over the management of the play and guarantee salaries. The producers gave the cast notice and walked out, leaving the scenery behind. It's still there.

McCormick Place's financial report for its first half year ended last June 30 shows the exposition hall grossing $810,384, with the Arie Crown and a smaller theatre accounting for only $69,710. Meeting rooms brought in $17,400. However, the expenses for all of the facilities are lumped together for a net income of $136,626, tending to verify the opinion that the hall and the horse players are supporting the theatre.

The income disparity has reportedly been considerably wider since the report. The above figures do not include the 5% interest being paid to the owners of $25,000,000 worth of bonds issued to finance the project. Most were purchased by the State of Illinois, at the urging of Mayor Richard J. Daley.

The original idea for the lakefront site for McCormick Place evolved from the success of the Railroad Fair in 1948-'49. Col. Robert McCormick, late publisher of the Chicago Tribune, began campaigning for a permanent open-air fair site at that location.

The idea was dormant for several years, but despite the failure of another fair in 1951, the late Martin Kennelly, the then-mayor and a friend of the Tribune publisher, had a bill pushed through the state legislature adding an additional 1% tax to the existing 1% derived from parimutual betting and earmarked for the Agricultural Premium Fund.

Kennelly maintained that despite the fact that Chicago-area bettors were paying a large share of the tax, most of it went to the State Fair in Springfield. He wanted some of it for Chicago, and particularly for a lakefront exposition hall named after McCormick.

By 1955 the Agricultural Premium Fund had amassed $7,500,000 and it was decided that with this start a Metropolitan Fair and Exposition Authority could be set up and $25,000,000 worth of bonds could be sold. Purchasers for the bonds could not be found, but Mayor Daley was able to get the state to buy them.

The theatre is named after the father of Chicago industrialist (and former owner of the Empire State Building) Col. Henry Crown. He contributed $225,000 to its construction.

Even the more vociferous critics of the theatre have been reluctant to call it a white elephant. A few shows have fared well in it. But it's apparent that the bloom is off the rose, and hopes for its becoming a major temple of culture are fading.

One indication of its fall from grace is Mayor Daley's less frequent attendance at public affairs in the theatre. The mayor, who likes to identify with Chicago successes, needed few excuses in its early days for attending the more important shows at the theatre. Of late, His Honor has been conspicuous by his absence.

Legit Bits

Continued from page 60

atre, N.Y., as the initial presentation in a projected repertory, which will also include "What You Will," a musical version of "Twelfth Night." The longrun "Little Mary Sunshine," which will have to vacate its current berth at the Players, is seeking a new theatre.

Jack Ragotzy will be director, **Zachary Solov** choregrapher and **Gershon Kingsley** musical director-arranger for the upcoming off-Broadway production of "King of the Whole Damn World."

Fred Coe has replaced the ailing **Michael Howard** as stager of the upcoming Broadway production of "A Thousand Clowns," which Coe is co-producing with **Arthur Cantor.**

Spring courses in the writing of straight plays and musicals, the former taught by **Henry Denker** and the latter by **Jay Gorney**, are being offered by the American Theatre Wing, N.Y.

Herbert Greene, who was musical director of the recently-closed Broadway production of "Gay Life," has resumed vocal coaching.

Thomas B. Henry, producing director of the Pasadena (Cal.) Playhouse is seeking new scripts for a summer series of four original productions, to be presented at the theatre starting July 11.

Lee Sullivan, Jack Washburn, Hal LeRoy, Francesca Bell, George Hall and **Jerry Bergen** are in the cast of Carling Brewing Co.'s "Summer Fair" industrial show presentation.

Literati

Hardcover vs. Papercover Fees

An anonymous attack on the royalty practices of paperback publishers in America has been made by a Committee of 16, with the excuse that to identify themselves would provoke a certain blacklisting. It is known that the Authors League of America has long been critical of paperback royalties, arguing that the publishers were cleaning up while the creative talent, without which the boom would be impossible, were barely eking out subsistence. It is significant that the letter circulated to various publications speaks of a "coolie royalty."

Quoting from the complaint:

"Fifteen years ago, the paperback publishers unilaterally established a figure of 1c. a book to the writer. The books then sold for 25c. This unilateral figure has never been changed. Its name has been changed. It has become fancier. It is now called royalty. The royalty is 4%. It is still the publishers' arbitrary figure, unilateral. You take it, or you leave it. No bilateral basic minimum contract has ever been established.

"The only writers in the United States that do not have the protection of a basic minimum contract are the writers of paperback originals.

"The paperback industry has grown fat and flourishing, but its authors are starving. We plead with the Guilds to help us.

"A hardback writer receives a minimum of 10% of the selling price of his book. If a hardback publisher earns a gross of $40,000, the author receives $4,000. If a paperback publisher earns a gross of $40,000, the author receives $1,600. The reason for this vast discrepancy is that the hardback author has the protection of a basic minimum royalty. The paperback author has no protection at all. (Even his title may be changed, and every word he has written—without his consent.)

"We receive advanced ranging from $500 to $1,500 for an original work. We write on an average of four books a year. How can we live on this? On our 4% royalty, we just about eke out the equivalent of our advance."

McDermott In Peking

The western world's only permanently resident reporter in Peking is a Canadian, Clare McDermott, of Reuters News Agency. Ex-Ottawa Journal, he's been wth Reuters seven years, two of them in China.

Only previous permanent Occidental reporter there was an Australian representing a Canadian daily—Frederick Nossal of Torronto Globe & Mail. Although often attacked by readers as "too soft" toward Communist China, latter's government lifted his permit a couple of years ago. He now reports from Hong Kong.

Another Pyle Honor

World War II newsman Ernie Pyle may get another posthumous honor, if plans of New Mexico Chapter of Sigma Delta Chi journalism fraternity go as skedded.

Pyle set up a residence in Albuquerque—only personal home known to exist for the GI's fave reporter in WWII—which now stands as Ernie Pyle Memorial Branch Library.

Journalism frat here last week started ball rolling to get the place turned into a historical monument. Group decided to turn the idea to national headquarters of Sigma Delta Chi for some Federal action.

Period Shakespeare

"Shakespeare at the Globe" by Bernard Beckerman (Macmillan; $5.95), reports the Bard from 1599-1609, the decade his greatest works were produced. Volume is important for its examination of production techniques of the period, apart from the literary achievements of the dramatist. Tome contains excellent study of repertory system of the era with styles of acting revealed, and inspects the advantages and restrictions of theatre construction in relation to plays.

Author of this valuable reference item is professor of drama and chairman of that department at Hofstra College. *Rodo.*

Le Vien & Lord's Book

Jack Le Vien, the guiding light of "The Valiant Years" tv series, has kept the same title for an engrossing and comprehensive narrative of World War II, which he has authored in collaboration with John Lord. Latter is a scriptwriter and director and was associated with Le Vien on the "Valiant Years" project.

The book, published in London by George C. Harrap & Co. ($5) uses an unusual format. The page is slightly larger than standard quarto, and the text is displayed in two-column measure. The illustrations used to preface each chapter do not follow the conventional style of war stills, and the selection of maps is of considerable help in following the text and, through it, the course of the war.

It's a strange thought, but this is probably the only dramatic narrative of the last war which covers the conflict from every angle. It is not, nor did it set out to be, the book of the television series, but is much more an historical record, told in crisp, descriptive writing. *Myro.*

CHATTER

Robert F. Mirvish, a radio officer who has sailed on everything from merchant ships to luxury liners and calls himself a "modern day version of Jack London," is bringing out his 12th novel, again based on his seafarin' career, titled "Point of Impact," which Sloane is publishing.

Donald W. Brown named manager of Penguin Books, the Baltimore (Md.) affiliate of Penguin Books Ltd. of London and Houghton Mifflin of Boston, both of which (via minority stock exchange) acquired joint ownership of the Balto firm.

Little, Brown this fall will publish French film director Jean Renoir's biog and personal reminiscense of his famed father, Pierre Auguste Renoir, leader of the impressionist movement in French painting. Randolf Weaver did the translation.

Daniel Broun's new Rinehart suspense novel, "Counterweight" has a Broadway backstage locale.

"Togetherheid" is the name coined by Financial Post, Toronto, (edited by Ronald A. McEachern, ex-Toronto Star) for the new U.S. invention, Sensitivity Training Workshop—"an exercise in hide toughening, gray-flannel thinking and oppressive togetherheld . . . a series of group sessions wherein executives indulge in the frankest criticism of each other's personal traits—as though they were members of a Red Chinese commune in phony pursuit of perfection."

Randolph L. Fort, recognized as one of the best of nation's university alumni magazine editors, died Feb. 22 in Atlanta of a heart attack at 53. Fort was director of Emory University, Atlanta, publications and editor of The Emory Alumnus, for which he had won national recognition.

Copyright lawyer Richard Wincor's new Walker book, "From Ritual To Royalties (An Anatomy of Literary Property)," explores the medium of "property rights." Same firm will bring out Norman Ober's novel, "Bungalow 9," set in the "borscht belt." Author has written for Jack Paar, Arthur Godfrey et al. and is now director of program writing at CBS.

Ken Giniger, president of Hawthorn Books, begins his annual visit to European publishers, authors, agents and printers in Rome this year, arriving there on March 18. After Milan, Zurich, Geneva, Paris and London, he will also attend the International Publishers Congress in Barcelona May 6-13.

Charles F. Harris, until recently supervisor of sales analysis in the tradebook department of Doubleday, is now on a new committee just formed by the publishing house designed to encourage Negro writing.

Myron L. Boardman, longtime head of the Prentice-Hall's trade book division, is now president of that division, a newly created post.

With Seymour Krim in as editorial director, Nugget Magazine has snared top-name writers such as Norman Mailer, Pietro Di Donato, Chandler Brossard, Gregory Corso, Wol' Mankowitz, Nelson Algren and Kenneth Rexroth.

Broadway

Attorney-author Morris L. Ernst recuping from a throat operation.

Personal manager Mimi Weber at the Mt. Sinai Hospital for minor surgery.

Leroy Anderson, pop composer, sailed on the Bremen last week for a West Indies cruise. His wife is accompanying him.

Edwin Knopf, Milton Lehr, Halla Stoddard, Andre Dassary and playwright Alfred Lewis off to Europe last week on the S.S. France.

Laurence Alan Tisch, Loew's circuit topper, is now on the board of the Philadelphia & Reading Corp., the management and holding company.

Music publisher Jack Mills to South America on business this week. Upon his return, his brother-partner Irving Mills heads overseas on a European o.o.

CBS-Radio's Donald Irving Ball's daughter, Mary Arnold, engaged to Rudolph Lloyd Hoeltzel, of the Benton & Bowles agency. Wedding scheduled for next month.

Russell Birdwell's Met Opera client, Rosalind Elias, about to go concerting, got one of the Freedom Foundation Awards for her Birdwell-written N.Y. Times ad.

Songstress Sheila Barrett was taken from her room in the Somerset Hotel in critical condition over the weekend following an accidental overdose of sleeping pills.

Kenneth L. Cole, president of Cosdel Records (Japan) Ltd., distributors of Reprise, Dot, UA and other labels, returned to his Tokyo base this week following a week in New York on business.

Shepard Henkin, last ad-sales-promo manager of Universal Match and before that ditto with the Carter Hotels chain, is now director of sales for the Loew's Hotels hostelry, The Summit.

N. Y. Herald Tribune syndicated Broadway columnist Hy Gardner has been notified that he's to receive the award of the Freedoms Foundation at Valley Forge for his "No Difference Between Dead and Red" column.

Robert K. Shapiro, managing director of N. Y. Paramount, and Mrs. Shapiro, became grandparents last week when Mrs. Martin Shapiro gave birth to a son in Hollywood. The father is with GAC in Beverly Hills.

At the Actors Fund benefit performance Sunday night (4) of "Write Me A Murder," 84-year-old costar Ethel Griffies received a citation honoring her 81st anniversary on the stage; she started as a child actress at the age of 3.

At Harvard Club reunion of 1937 class recently a surprise film produced by alumnus Alfred Butterfield was shown to president Nathan Pusey and the assembled guests. It was a satire of fund-raising, the reason for the gathering.

Robert Morley is interested in a play version of J. C. Long's "George III" (Little-Brown, which Macdonald is also publishing in London) and which Norman Marshall may produce. Latter successfully sponsored a play about George IV.

From London, Sotheby's reports it will hold an auction in June of the late Sir Alexander Korda's collection of impressionist pictures and bronzes. Along the film producer's 23 pictures is a Van Gogh still life, six Renoirs and three works by Vuilliard.

Episcopal Actors Guild gives its initial performance, open to the public, of "The Awakening" at the 4 p.m. vesper service Sunday (11) at the Church of the Transfiguration ("The Little Church Around The Corner"); no admission charge and all welcome.

Sidney Kingsley, Richard Watts, John Chapman, Jean Dalrymple and Radie Harris will comprise the nominating committee for the 1962 Tony Awards. Group will meet March 30 to select the list with winners to be announced April 29 at the American Theatre Wing's 16th annual dinner.

Richard Okanato, former senior editor of Crowell-Collier and features editor of Esquire now with Fuji International Consultants in Tokyo, which has become the sixth p.r. branch for the Arthur P. Jacobs Co. of Hollywood and N. Y. Flackery also has Paris, London and Rome affiliates.

Harley J. Watson, who has been west coast divisional manager for the Sheraton Hotels as well as the general manager of the Sheraton Palace Hotel, San Francisco, has been named general manager of the Park Sheraton. He succeeds Thomas C. Deveau, who became midwest divisional manager of the chain.

The Mason City (Ia.) Globe-Gazette spearheaded renaming it the "Meredith Willson Footbridge," scene of the actual bridge in Mason City, which was part of the script in "The Music Man." Dedication ceremonies will coincide with the band festival and "Music Man" film (WB) press premiere June 19 in the composer's hometown.

Louis Arado, house superintendent of Radio City Music Hall who is retiring after 40 years in motion picture exhibition and nearly 29 years at the Music Hall, honored yesterday (Tues.) at a luncheon in the Rainbow Room by Russell V. Downing, president of the theatre. He is being succeeded by Howard F. Roth, with the Hall since 1949.

George Jessel has to interrupt his International booking tomorrow (Thurs.) for three days, returning March 11, because of previous speaking commitments. Boniface Jack Silverman knew of this potential when booking the comedian. Incidentally, Jessel is set with Johnny Carson on the latter's first show when he takes over the Jack Paar slot on the NBC-TV midnighter in the fall.

Jack Douglas' newest, "A Funny Thing Happened To Me On My Way To The Grave" (Dutton), went into its second printing before publication. Incidentally, a macabre footnote to a somewhat similar title was the untimely passing of playwright Preston Sturges who, too, used "on my way to the grave" as a working title when he died suddenly at the Algonquin Hotel last year.

At that anti-nuclear sitdown demonstration in Times Sq. Saturday (3) matinee time, causing scores of cops to melee with the demonstrators, among those injured were off-Broadway legit producer Julian Beck, who was taken to Bellevue Hospital. His injuries were said not to be serious. His wife, Judith Malina, coproducer of The Living Theatre, was one of the nine women taken to West 47th St. police station as among the rioters.

Penthouse Club owner and radio-tv conductor Paul Taubman got a lot of space upon presentation to astronaut-hero Lt. Col. John H. Glenn Jr. of a trumpet "on behalf of the musicians of New York." Showman Taubman — whom the dailies identified as a "composer," although he does happen to be an ASCAPer and has authored a number of tunes—had learned of the astronaut-hero's musical backround and did the presentation bit during Glenn's UN visit.

Novelist-tv-film scripter Max Wilk, son of the late WB eastern story editor, Jake Wilk, has again resorted to a comic's crack for a book title. His preceding book borrowed its title, "Don't Raise the Bridge (Lower the River)" from Jimmy Durante; and his soon-due second novel, "Rich Is Better," owes its derivation to comedian Joe E. Lewis. Latter's observation, in full: "I have been poor and I have been rich, and believe me rich is better."

On the heels of the $7,000 heist at the Rivoli last week, two more midtown cinemas were held up over the weekend, in two separate robberies. The Normandie's manager, George Kirk, was forced into his office and $5,125 was taken; and an hour earlier, just before midnight, as Criterion assistant manager Alvin Werner, accompanied by an usher, entered the Paramount Theatre Bldg. to make a deposit in the Chemical Bank's night depository, they were stuck up and $5,000 in receipts taken.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Trumpeter Rafael Mendez pulled crowd of 1,800 for concert guest appearance here with public school orchestra, at Civic Auditorium.

Norman Palmer, editor and publisher of arty weekly Albuquerque Review tabloid, named prexy of Bernallillo County (Albuquerque) Young Democrats.

Diane McBain, starred in ABC-TV's "Surfside 6," due in for first anni celebration of Winrock Center shopping center here owned by Winthrop Rockefeller.

First New Mexico Arts & Crafts Fair, touting Indian and Spanish workmanship, skedded for first week in July in Albuquerque's Old Town Plaza, tourist attraction here.

Chicago

(*DElaware* 7-4984)

Florence Henderson on a week's vacation from "Sound of Music" this week. Her standby, Grace Olsen, has stepped in.

London House installed the Jose Bethancourt Trio as resident unit to offset the featured jazz instrumentals with the Latino beat.

Keith Hefner, personnel director for Playboy Clubs International, in N. Y. this week to recruit "bunny" waitresses for the Gotham club which will open in August.

The defunct key club for women only, My Lady Fair, has been retitled the Rumpus Room, with a bill of singer Sally Jones, the Gene Esposito combo and Twist specialists, Robby and the Troubadors.

Arie Crown Theatre booked "A Night With George Gershwin," featuring Rhonda Fleming, Earl Wrightson, Skitch Henderson and Ray Charles Singers, for seven performances starting March 27.

George Raft, Jayne Mansfield and Mickey Hargitay made personal appearances at the weekend to launch the new Consumers Mart of America store in suburban Palatine. Raft is viceprez of the company.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Lord Richard Afton, BBC producer, in from London on a talent hunt.

Kay Martin and Bodyguards playing to capacity in El Cortez lounge.

Sparky Kaye, 2nd banana at Silver Slipper, planning a European vacation.

Piano Pasha, Turkish 58er in the Thunderbird lounge, inked for a return by Dave Victorson.

Barry Ashton would star buildup Diane Varga, featured in his new Flamingo production number.

Rome

By Robert F. Hawkins
(*Stampa Estera; Tel.* 875906)

Anita Ekberg back from L.A.

Claudia Cardinale to London for Royal Film Performance appearance.

Marcello Mastroianni to Florence for location work on Titanus' "A Family Diary."

Rome has more than 360,000 tv sets in operation, one for every two families in Italo capital.

Luigi Luraschi, exec to Dino DeLaurentiis, off to London for huddles with Christopher Fry on script for "The Bible."

Richard Burton to Paris and back between "Cleopatra" stints for brief appearance in Darryl Zanuck's "The Longest Day."

Joseph Levine, Carlo Ponti, Sophia Loren, Mario Monicelli, Vittoria DeSica and Luchino Visconti attended Milan preem of "Boccaccio 70."

Vienna

By Emil W. Maass
(*Grosse Schiffgasse 1 A; 356156*)

American cello player Olga Zilboorg guested in Brahms Saal.

American basso-baritone George Hoffmann guested at Mozart Saal.

European Television Congress to be held at Salzburg, Aug. 23-Sept. 2.

Fifth International Week of Film Science will be held here from May 24-30.

Adrian Hoven, Austrian film actor, had to cancel his contract to shoot a film in North Africa, because of auto accident.

American operatta singer Lynna Forrester scored at Raimund Theatre as "Mississippi Lady" in a musical, by Heinz Wunderlich and Lothar Olias.

Lagos, Nigeria

By Roger Bower
(*Tel:* 26691)

Herb Golden in Nigeria to set plans for new modern hardtop, air-conditioned cinemas.

Roy Chicago returning to the Abalabi Club with his trumpet and his Abalabi Rhythm Dandies.

Cyprian Ekwensi and Dr. Enzo Curelli, of Delph Films, Rome, looking over prospects to play femme lead in film version of Ekwensi's bestseller, "Jagua Nana."

Top Congolese jazz combo, the OK Jazz Band, is packing them in during 10-day booking at Caban Bamboo. Alternating with Bobby Benson's High Life crew and estimated 500 were turned away.

T. O. S. Benson, Federal Minister of Information, presided over a meeting of the Ministers of Information, from the East, West and North Regions. Sessions ran two days and covered plans to coordinate broadcasting news media in Nigeria and plans to project Nigeria.

Mel Ferrer in town to look over possibility of filming screen version of "Return Face" by Czechoslovakian Jean Kolar in Nigeria. While here he'll huddle with government officials on educational tv in connection with his International Educational TV Co. of Switzerland.

Theresa Ogunbiyi and Julie Fajemisin negotiating for spots on the soon-to-be-opened Channel 10. The former is the women's editor of the local Daily Times and the latter is schoolmarm turned tv producer, local kiddie program personality. Also mulling over a proposition is Ralph Opara, the Nigerian Bob Newhart. If deals is set he'll be supported by the Bob Fowler trio and The Harmonizers.

Boston

By Guy Livingston
(*423 Little Bldg.; DE 8-7560*)

New Twist spot to open on site of former Stage Bar.

Caesar Tamagno signed McGuire Sisters for his Monticello nitery in Framingham.

George Frazier, mag writer, who has been penning daily column in Boston Herald, won regular column in Sunday Herald.

Boston's lone burlesquer, Casino, looking for new quarters because of demolition of the present building to make way for new government centre.

Frolic in Revere booked Dinah Washington to open March 25, and Timi Yuro for April 1-7 date. Buddy Thomas' line at the club being expanded.

Kenmore and Capri film theatres will be torn down to make way for the new toll road extension into downtown Hub. Both will come down by June 1.

Second Boston International Film Festival set for April 26-May 6. George Papadopoulo, director, is on a trip to foreign countries to nab films.

Eastern States Exposition of Springfield, signed Lawrence Welk for four shows in two days and Roy Rogers for eight shows in five days for its '62 exposition this fall.

Arthur L. Mayer, prexy of Assn. of Importers and Distributors of Foreign Films, to give lectures at Brandeis U. on "History of Motion Picture," March 13-May 15. Dore Schary, producer-author, and Richard Griffith, film historian, will be guest lecturers in series.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Warbler Jeanne Farrell topper in Downtown Motel's Davy Jones' Locker.

Mills Brothers inked for Minneapolis Builders Show in Minneapolis Auditorium, March 16-25.

Circuit owner Ted Mann touring California and Mexico. Exhib Harold Field vacationing in Florida.

Curtis L. Carlson, head of Gold Bond Stamp Co., reported increasing his holdings in Minneapolis' Radisson hotel.

National Repertory Theatre with Eva LeGallienne and Faye Emerson will open March 9-11 at Minneapolis Orpheum.

St. Paul Civic Opera grossed whopping $43,000 with offering of "Carousel," group's first production to run full week.

Charlton Heston here during opening day of local "El Cid" hardticket engagement but too busy to remain for film's night preem.

American composer Gunther Schuller commissioned to write new orchestral work honoring Minneapolis Symphony which will observe its 60th anni next year.

Localite Morris Chalfen owner of "Holiday on Ice" show planed in from Paris for father's funeral; will return to Europe for world skating championships at Prague.

"Four Horsemen of Apocalypse" will be Minnesota Amus. Company's first offering, opening April 13, when the Paramount circuit resumes operating the Century. For the last eight years, the house has been leased to Cinerama.

Hollywood

Mel Blanc named "Man of Year" by United Jewish Welfare Fund.

Maureen O'Hara on tour to bally her new Columbia album of Irish ditties.

Larry Jost to Tahiti to record native chants for "Mutiny on Bounty."

Jack Easton ankled George Ullman agency to set up own percentery.

Stan Freberg will write daily satiric box for Hall Syndicate starting June 4.

Arthur B. Gurtler Jr. in from Denver to cast summer stock season for Elitch Theatre.

Richard Christian and William Colligan formed C & C Enterprises public relations firm.

Sidney Shryer, Universal studio tailor for 25 years, cast as a tailor in studio's "If a Man Answers."

Steve Allen will chair radio-tv promotion committe for 1962 United Jewish Welfare Fund campaign.

Milt Lewis opened his own personal management office after years as Paramount talent exec.

Robert Barran forced to bow out of "Bye Bye Birdie" as result of injuring back while rehearsing for film.

Edith Head appointed costume consultant for upcoming Oscar show for the 10th consecutive year.

Stanley Adams, ASCAP prexy, and Robert Burton, BMI veepee, staged debate at UCLA before "Music Industry" class.

Donald Freed new chairman of ABC Listing (advertising) committee of Theatrical Producers Alliance of Southern Calif.

Gordon Hubbard succeeds late Larry Glickman as exec veepee-general manager of Pacific Title & Art Studio and Larry Glickman Enterprises.

Madrid

By Hank Werba
(*Avda de la Habana* 86)

Mikaela off to Brazil for a film role, unspecified.

Andalucian maestro of cante grande, Manolo Coracol, will make his first night club appearance in more than a decade at Torres Bermejas.

Jose Tamayo's state subsidized Teatro Espanol has started rehearsal of "Beckett" with Paco Rabal and Fernando Rey scheduled to star in the Spanish adaptation of the Anouilh play.

Floris Luigi Ammannati, ex-Venice Film Festival director, will again chair film discussion panels and play a leading role at the April 22-29 Int'l Film Week of Religious and Moral Values at Valladolid.

Argentina's Antonio Prieto here with brother Joaquin, his composer and accompanist, for appearances in Madrid and Barcelona, and will participate this year at the San Remo song festival. Sales of Prieto's disk "La Novia" have almost reached a million in his native land.

India

By Austen W. Nazareth
(*E-210 New Rajendranagar, New Delhi* 5)

Larry Adler concertized to ovation from audience of New Delhiians at Sapru House.

Agatha Christie in town. Her record longrun "Mousetrap" recently had its world amateur preem.

P. V. Prabhu, 20th-Fox, managing director in India, to Rome for confab with company's Murray Silverstone.

Vienna Boys Choir concert at NPL Auditorium, New Delhi, includes one-act comic opera by Conradin Kreitzer.

K. M. Modi elected prexy of Film Federation of India at first meeting of new FFI exec committee in Bombay.

India's remote Hamalayan protectorate of Sikkim to have its first cinema, a 600-seater, near state capital of Gangtok.

Columbia Pictures may distribute dubbed versions of M. V. Raman's Tamil-language Indian film, "Konjum Salangai" abroad.

International Indian Industries Fair wound up in New Delhi. Among its shows was one-week run of Asia-touring Joey Adams and his All-Star Show.

OBITUARIES

Continued from page 55

in Paris at the Sorbonne, and in Munich. In 1895, he came to Harvard as instructor in harmony and became professor of harmony and chairman of the music department in 1906, retiring in 1932 after 37 years on the faculty.

During his career, he wrote four technical music books including "Music and Art and a Language" in 1920, which became a commercial best seller.

A widower, he leaves no survivors.

JIMMY ROBERTS

Robert Thomas Edmeades, 60, who under the name of Jimmy Roberts, did an "India Rubber Man" act in vaudeville in the 1920s and '30s, died Feb. 19 in San Francisco.

Edmeades, a native of Indiana, ushered at the Portland, Ore., Pantages while a teenager, developed an act and for two decades played the Pantages, Keith and Orpheum circuits. In the mid-'30s he took over a small shop on the Santa Cruz, Cal., boardwalk and later became a partner in a San Francisco restaurant.

Wife survives.

JAMES J. DASHINGTON

James J. Dashington, 84, vaudevillian and animal trainer known best for his act, Dashington & His Dogs, which played the Keith's and Pantages circuits, died Feb. 11 in Philadelphia.

He started in show business at the age of eight as an acrobat on Mississippi River boats, and later did a high wire act at fairs and circuses. He reached the bigtime with the animal act and was featured on vaude bills with Will Rogers and Al Jolson.

His wife and a daughter survive.

LORENZO L. TRUJILLO

Lorenzo L. Trujillo, 56, longtime stage, screen and tv actor who was known to Spanish-speaking audiences as "Chel," died recently of a heart attack in Mexico City. One of the founders of the National Assn. of Actors, he appeared in some 200 films.

Trujillo's last role was in "The Exterminating Angel," which is still shooting at Mexico City's Churubusco Studios. He had the part of a Catholic priest. He was a bachelor.

LAWRENCE T. GLICKMAN

Lawrence T. (Larry) Glickman, 62, prexy and owner of Pacific Title & Art Studio, died of a cerebral hemorrhage Feb. 20 in Hollywood.

Going to Hollywood in 1921 from Montreal, he worked as an artist at Pacific Title and in 1936 bought out Leon Schlesinger, thus becoming owner of the firm which has serviced most of film studios and tv shows with titles and optical effects.

His wife, son and two daughters survive.

WILLIAM C. WHITMAN

William C. Whitman, 48, copywriter and musical director at the Young & Rubicam ad agency, died Feb. 25 in Mt. Kisco, N. Y.

He had been with the agency since 1940, starting in the commercial production department. As music director he had written a number of ad jingles for radio and worked with Frank Loesser, former music consultant to the Y&R.

His wife, mother, two brothers and three sisters survive.

NELROY BUCK BOSTON

Nelroy Buck Boston, 51, former Broadway actress, was killed Feb. 28 in an automobile accident in Van Nuys, Cal. Prior to moving to California 20 years ago, where she subsequently appeared in a few films, she played the lead role in the Broadway production of "Jonica" and was in "Girl Crazy" with Ethel Merman.

Surviving are her mother and brother, writer Ashley Buck.

WILLIAM GLOVER

William E. Glover, 62, w.k. scenic artist, died recently in Cupar, Fife, Scotland. He was responsible for scenic work in many Scot theatres, and was longtime associated with shows staged by Howard & Wyndham Ltd. and the late Julian Wylie, pantomime producer.

In later years he had done much work for drama and musical groups around Glasgow.

BUNGORO YOSHIDA

Bungoro Yoshida, 92, a Bunraku puppet master who was designated an "Important Intangible Cultural Asset" in 1955, died Feb. 21 in Fuse City, Osaka Prefecture, Japan.

Yoshida became a Bunraku puppet handler when he was 14 and was the senior man in his field. He was made a member of the Japan Art Academy in 1951.

ISOBEL MERRIMAN-LANGDON

Isobel Merriman-Langdon, longtime exhibitor, died Feb. 10 in Seaford, Eng. She owned the Ritz, Seaford, and was a trustee and member of the executive council of the Sussex branch of the Cinema Exhibitors' Assn. She was its chairman in 1959.

Survived by her daughter, June Howard, who will continue to run the cinema.

WILLIAM C. KASPER

William C. Kasper, 82, former exhibitor in Cleveland, died of a heart ailment Feb. 24 in Lakewood, O. He ran nickelodeons at the turn of the century and also owned and operated the Fairyland Theatre in Cleveland. From 1925 to 1950 he was engaged in electrical and plumbing work.

Surviving him are his wife and two sons.

CONSTANTINE J. BASIL

Constantine J. Basil, head of Basil Enterprises, died in Buffalo Feb. 27 following a long illness. He was operating head of a dozen neighborhood theatres in the Buffalo area and the Lafayette, downtown firstrun.

Survived by his wife, two daughters and brother, Basil J. Basil, v.p. of the Basil chain.

FRANCIS LEE

Francis Lee, about 53, died Feb. 13 in Honolulu, where he was Hawaii representative for King Features Syndicate.

An expert in the Chinese language, he covered the Sino-Japanese war in the early 1930s for United Press and participated in a dramatic escape from Shanghai with other newsmen in 1941.

ROBERT C. MILLER

Robert C. Miller, 42, Dallas manager for Edward Petry & Co., station reps, died instantly Feb. 27 when his foreign car skidded and crashed into a light pole in that city. He was also secretary of Broadcast Representatives of Dallas.

Survived by his wife, daughter and three sons.

WILLIE BEST

Willie Best, 46, Negro tv and film character actor, died of cancer Feb. 27 in Hollywood.

He launched his film career in 1934 in Shirley Temple's "Little Miss Marker," thereafter appearing in many films before swinging over to tv. He also worked with travelling shows in southern California.

CHARLES C. CROCKETT

Charles C. Crockett, 40, former Honolulu disk jockey, tv sales manager for the Hawaiian Broadcasting System and radio-tv director of Vance Fawcett advertising agency, died Feb. 7 in Los Angeles. Three brothers and two sisters survive.

JACK H. CORRIGAN

Jack H. Corrigan, 54, film editor at Columbia Pictures and Universal for 20 years, died of lung cancer Feb. 25 in Hollywood.

Surviving are his wife, two children and brother, actor Lloyd Corrigan.

GEORGE A. BRANDENBURG

George A. Brandenburg, 57, midwest editor of Editor & Publisher, died Feb. 19 in Chicago in a plunge from the seventh floor of the Stone Container Bldg.

Wife and son survive.

H. C. ROHRBACH

H. C. Rohrbach, 54, secretary-treasurer of Studio Utility Employees, Local 724, died of a heart attack Feb. 23 in Hollywood.

His wife and daughter survive.

BOB HENNON

Bob Hennon, 59, vet musician and former financial secretary for Musicians Union, died of a heart attack Feb. 21 in Hollywood.

His wife survives.

Alice Stephenson, 57, concert pianist, died Feb. 8 in London. She was principally with the "Fol De Rols" and Harry Gordon's shows.

Louis Andriakos, 87, who owned the Belmont Theatre, Indianapolis, and formerly operated the Mars Hill Theatre there, died Feb. 18 while visiting a daughter in Manchester, N. H. Three daughters and four sons survive.

Jack C. Campbell, 59, radio time salesman for a number of San Francisco stations over a 32-year span, died Feb. 17 in San Francisco. Wife and two sons survive.

Adolfo A. Angulo, 68, film industry pioneer who last was associated with Columbia Pictures de Mexico, died recently in Mexico City. His wife and two daughters survive.

Mary Mowbray, boxoffice manager, died recently in Scarborough, Eng. Longest serving member of the local Odeon staff, she started with the cinema in 1936.

Thomas Weightman, 58, cinema organist, died recently in Yorkshire, Eng. After World War I he joined Gaumont British Picture Corp. as solo organist.

Daughter, 5, of Bob Wolfe, program director of KBER, San Antonio, was killed Feb. 23 in an auto accident near Ozona, Tex.

Walter Hood, former musical director of the Empire (Newcastle-on-Tyne, Eng.) Theatre orch, died recently in Whitley Bay, Eng.

Mother, 87, of Don Douglas, executive secretary of the Texas Drive-In Theatre Owners Assn., died recently in Dallas.

Mother of Don Safran, Dallas Times Herald amusements columnist, died Feb. 25 in Brooklyn of a heart attack.

Mrs. S. M. Micklewright, administrative secretary of the Film & Television Sports Assn., died Feb. 6 in London.

Patrick Walcott, (born Olaf Kossen), puppeteer, died Jan. 30 in London. He ran the Walcott Marionettes.

Anne Kennington, 77, author and producer, died Feb. 12 in Eastbourne, Eng. She wrote several plays.

Isobel Moffat, scenic artist for eight years at Sadler's Wells, London, died there recently.

Father, 83, of tv-legit actor-comedian Art Carney, died Feb. 26 in Tarrytown, New York.

Niles Marsh, former vaude performer, died Feb. 11 in San Francisco.

Sid

DEC. 11, 1898—MAR. 10, 1950

In Fondest Memory
Of My Dear Friend

Lou Costello

March 3rd, 1959

EDDIE SHERMAN

In Tribute to the
Memory of My Friend

J. J. "BOOKIE" LEVINE

JOE DANIELS

Arts Looking Up

Continued from page 2

family of Buffalo runs over $1,000,000 in construction cost.

Hard on this comes news that the Philharmonic is seriously considering an international music festival to be held annually on the Niagara Frontier. This project was originally advanced by Krips, with a view to creating a center of musical activity here which would be equally available to the citizens of this country and of Canada. In connection with the current Philharmonic Maintenance Fund Drive, further plans for such a festival are being publicized with the promise that if the drive is successful in meeting its goal such a festival will be assured.

'Dangereuses'

Continued from page 1

of Hughes' complaint that the pic is obscene, Montclair law officers seized a print of the film last Wednesday (28) several hours before the pic was due to reopen at the Bellevue Theatre there.

The film had been withdrawn from the theatre originally Feb. 18 at the "request" of Montclair's public safety commissioner, but was rescheduled when he could not show cause to Fabian Theatres and to Astor that the film is obscene. The commissioner's request was based on a local Montclair ordinance, but last week's print seizure cited the more-than-100-years-old New Jersey state obscenity law, never previously invoked against a motion picture.

Whether or not he has seen the film, said Hughes, is beside the point, since from all he knows "there is probable cause for action." In any case, the print is now in the hands of the Essex County prosecutor who will decide what action to take. The attorney emphasized that he has acted on his own, and not for any particular group. The original withdrawal of the picture came after it had been blasted by the local Roman Catholic priest. The film, of course, was condemned by the Legion of Decency.

The distributor, Astor, advertised in the Newark News Sunday (4) and New York Times Monday (5) offering Montclair residents free bus service and admission to see the pic at the Normandie Theatre in Manhattan Monday and Tuesday (6) night. How many residents avail themselves of this service will determine if it will be extended beyond these two trial "flights." Bus seats 53 persons and residents were accommodated on a first come, first serve basis.

Sex-&-Scandals

Continued from page 1

ported in this belief by the fact that most of the bigmoney pictures listed annually in VARIETY are of the non-sexsational type.

Filmmaker is in the States for a variety of reasons, including the purchase of equipment for a new studio he's now building in Rome. One of the stages will be the largest in the world in terms of all dimensions, stretching 370 by 160 feet and 90 feet tall. This Cinema Centre will have facilities for all production work.

MARRIAGES

Brenda Johnson to Ian Ralfini, Blackheath, Eng., Feb. 17. Bride is secretary with Feldman's Music; he's a label manager for Pye Records.

Wanda Carole Easter to Tony Lee Rigney, Mt. Airy, N.C., Feb. 2. Bride is traffic continuity director at WPAQ, Mt. Airy.

Phyllis Anne Younce to Carroll B. Hart, West Jefferson, N.C., Jan. 11. He is with WBEJ, Elizabethton, Tenn.

Anne Godley to Ivan Stafford, Liverpool, Eng., recently. Both are stock players.

Nan Arton to Fred Munford, Hamilton, Scotland, Feb. 17. Bride's a stage and tv singer.

Lida Bucci to Allan Bruce, Montreal, Feb. 17. He's a British singer.

Verna Kay Malm to Andrew Loomis, Albuquerque, Feb. 19. He's a staffer with indie radio KMGM in that city.

Phyllis Block to Dick Harp, Dallas, Feb. 12. He's a singing pianist there at his own nitery, The 90th Floor.

Gisela Schleifer to Hans Breilinger, Gretna Green, Scotland, Feb. 20. He's a Bavarian composer and playwright.

Gaye Fulton to Barry McGrath, London, recently. Both are dancers with the London Festival Ballet.

Pamela Weldon to Jimmy Sullivan, London, Feb. 14. Bride is a dancer; he's a guitarist.

Susan Beth Ross to Andrew Bradford Gardner, Yellow Springs, O., Feb. 24. Bride is the daughter of Dorothy Ross Jackson and George Ross, both Broadway pressagents.

Abbey Lincoln to Max Roach, New York, March 3. Bride is a singer; he's a drummer.

Lisa Reinhart to Tony Ford, New York, March 4. Bride is an actress; he's in the television dept. of General Artists Corp.

Anna Maria Scicolone to Romano Mussolini, March 3, Predappio, Italy. Bride is the sister of actress Sophia Loren; groom is the son of the late Benito Mussolini, Italy's fascist leader.

BIRTHS

Mr. and Mrs. Eric Pleskow, son, March 4, New York. Father is the Continental and Middle East chief for United Artists.

Mr. and Mrs. Larry Gengo, daughter, New York, March 4. Mother is singer Noreen Parker; father is in MCA cafe dept.

Mr. and Mrs. Bert Renzen, daughter, Hollywood, Feb. 23. Father's an actor.

Mr. and Mrs. Bud Dashiell, daughter, Hollywood, Feb. 20. Father heads the folk singing group, Bud Dashiell & The Kinsmen.

Mr. and Mrs. Franny Williamson, son, Philadelphia, Feb. 28. Father is head of Impala Records.

There's something funny going on in The Persian Room.*

*Thanks to NEAL LANG
of the Plaza Hotel, New York

Phil Ford and Mimi Hines

Photo by Milton Greene

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

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HOLLYWOOD-ON-THE-VOLGA DEAL

Met Opera May Not Move Until 1966; State-Subsidized Theatre as 'Rival'

By GEORGE ROSEN

Some unique and significant developments shed new light on New York City's giant cultural complex—the Lincoln Center of Performing Arts—adding to the problems of the vast multimillion dollar enterprise.

In terms of what the moves may portend for the future, some highly-revealing footnotes have just been added to the Lincoln Center serial story, dramatizing both the social aspects and the intramural rivalries and tensions attendant upon the enterprise's "labor pains."

Three major developments reveal:

(1) Bogged down by architectural

(Continued on page 78)

En Route From H'wood: $250,000,000 Stake In 150 Indie & Major Pix

Hollywood, March 13.

Nine majors and five indie companies have approximately 150 pix in the can skedded for release between now and late fall, in some cases into winter, repping an estimated cost of $250,000,000. Some distribs are looking to the biggest year on record, come December.

Four Metro films will cost over

(Continued on page 68)

COWAN MOVE KEY TO COEXISTENCE?

By VINCENT CANBY

"Don't you come over here to make 'Anna Karenina' and we won't go to the United States and do 'Huckleberry Finn'."

That, in effect, was the word which the Soviets gave indie producer Lester Cowan in Moscow 10 days ago at the successful conclusion of negotiations for what could be a precedental Russian-Soviet film coproduction.

The Russians are interested in coproductions of "contemporary U. S.-Soviet interest" and have no desire to have kibitzing Yanks

(Continued on page 78)

'MFL' Starts 7th Year on Broadway; 2 U.S. & 8 O'seas Cos.' $58,744,458 B.O.

With tonight's (Wed.) performance at the Broadhurst, "My Fair Lady" rounds out its 6th year on Broadway, a record run for any musical on either side of the Atlantic. Since its opening at the Hellinger on March 15, 1956, Herman Levin's production of the Alan Jay Lerner-Frederick Loewe bonanza has played 2,492 performances (including four for The Actors' Fund). Runnerup in the U.S. in the musical endurance derby is "Oklahoma," with 2,212 performances. In London "Chu Chin Chow" tallied 2,237 repetitions following its opening at His Majesty's, Aug. 31, 1916. These are the only three song-and-dance shows in theatre history to tote up

(Continued on page 78)

Roman Beauts Do Twist Deadpan But All Boites' B.O. Beaucoup Lively

Rome, March 13.

On both sides of the Tiber River, the descendants of the ancient Romans are twisting like crazy. So, for that matter, is the rest of Italy which started its hip-swivelling late last summer and has been grinding away steadily ever since.

The latest hoofing craze hopped the Atlantic into Rome and the

(Continued on page 15)

Return to Comedy Slows Sick Sex: Fred MacMurray

Hollywood, March 13.

Comedy films are making a comeback, and it's a good thing because they will reduce the number of "sex and sensational" pix now being made, asserts Fred MacMurray. The actor predicted a genuine resurgence for comedic pix.

MacMurray, who starred in three comedy films the past two-and-one-half years—"Shaggy Dog," "The Apartment" and "The Absent Minded Professor," all b.o. hits—warned about so-called "adult" pictures that "they've

(Continued on page 68)

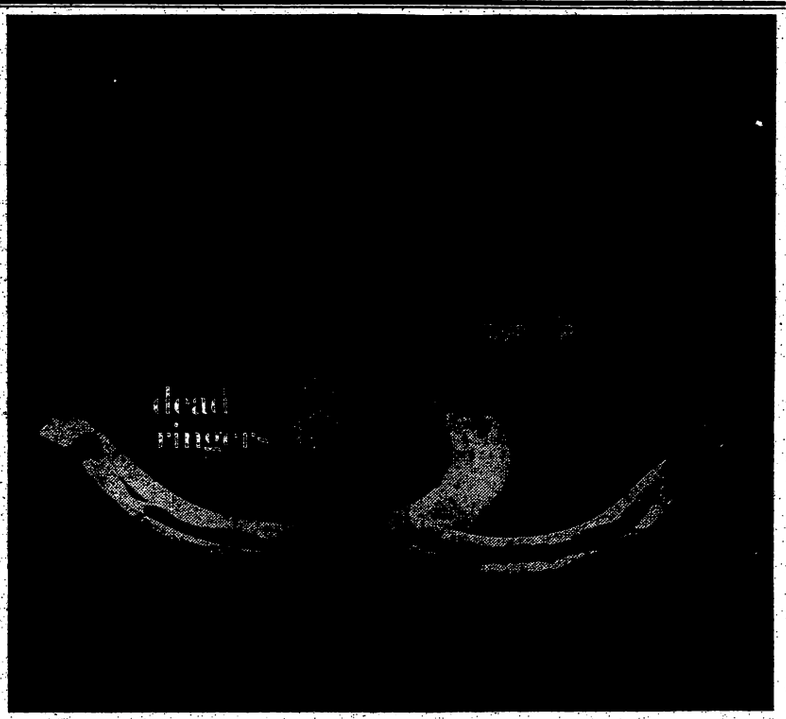
German Jury, Like French, Enjoy Anti-Yank Chuckle; USIA Accepts the Lemon

Oberhausen, March 13.

If it embarrasses Americans officially, European art juries are all in favor. Such would seem to be the implication of the second accolade given a 16-minute short, "Sunday," by Dan Dresin. Last year it copped a prize at the Short Subject Film Festival in Tours, France, and has now repeated at the similar event here in this German resort.

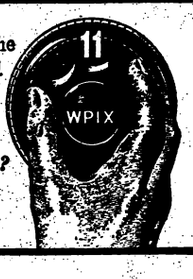
Made in 16m, with a tape-recorder, the film concerns a clash of N. Y. cops and beatnik guitarists wishing to offer folk music in Washington Square, Manhattan. When it won last year in Tours red-faced reps of the U. S. Information Agency were called to the platform to receive the prize. This again occurred here.

Episode is of the most trivial, showing cops trying to reason with the beatniks, but the whole thing tends to make American democracy seem slightly ridiculous.



The Audiences of WPIX-11 and the top Network station are the same: A. C. Neilsen has proved that a rating point on WPIX-11 and on New York's leading Network station delivers the same number of families with the same income levels, home and automobile ownership characteristics, job occupations, etc.

Where are your 60-second commercials tonight?



New Culture Swap; Reluctant Russe Accept U.S. Jazz

Washington, March 13.

Russia and the U. S. are again in a cultural exchange tandem touted by State Dept. negotiators as bigger and better than ever and by a Soviet rep as a neat followup to Lenin's peaceful coexistence policies.

Like the previous exchange accord, which expired last Dec. 31, swaps of motion pictures, radio-tv programs and performing arts are provided in the new two-year pact.

Described as one of the chief

(Continued on page 15)

White House Seen By More People on TV Than In 162 Years of Manse

Mrs. Jacqueline Kennedy and tv brought more people to the White House in her celebrated tv tour than in the entire 162-year history of the Presidential mansion, according to a just-completed Nielsen survey.

Special Nielsen analysis shows that "A Tour of the White House with Mrs. John F. Kennedy," carried by the three networks, was viewed in 28.3 million American homes. Conservative figure of two viewers in each home tuned in would estimate this audience at over 56 million. Hour telecast was conceived and produced by CBS-TV.

White House records, available only from 1946 through February, 1962, total the number of public visitors at just over 10 million. A count of visitors to the Executive Mansion from the occupancy in 1800 would not substantially change this comparison, according to Nielsen.

Cannes Film Fest in Hassle With MPAA Over Official Yank Entry; Asks State Dept., USIS to Select

Paris, March 13.

Five weeks before the coming Cannes Film Fest, May 7-21, a rhubarb has sprung up between the Motion Picture Assn. of America and Cannes directors. The MPAA has refused, in an official letter to fest prexy Robert Favre Le Bret, to choose the official Yank entry although the industry and the U.S. Government has accepted an invite.

According to festival rulings, each country must pick one picture, either by a representative film body or a national organization. Then the fest can invite other films from said country. Festival is now communicating with the U.S. State Dept, the USIS and other federal cultural setups to make the Yank selection.

If none is forthcoming, then the Fest will invite Yank pix on its own because it intends having American participation at any cost. With the U.S. one of the foremost suppliers of world films, a true international fest would be unthinkable without Yank product. Local film people are wondering as to what brought on this MPAA move.

In the last few years, there has been Cannes-MPAA friction when the fest accepted the official pic but chose other Yank entries on its own over MPAA lists, asking the festival to choose invites from among them. Locals point out that MPAA choices have not always been the right ones, and that most

(Continued on page 79)

Coffee-Hipped Funsters Turning Their Talents To Own Film Production

Theodore (Ted) Flicker, owner-operator of the Premise coffeehouse in Greenwich Village, and a counterpart in the Shoreham Hotel, Washington, with plans for a film venture this summer, envisages extended production activity exclusively with the stock company which has been improvising satire in his two java spots.

The talent pool is comprised of the 12 actors working his two locations (including two on furlough), plus Flicker himself. He explains that one reason for establishing the Premise operations was to build a sympatico resident company for possibly additional theatrical undertakings, e.g., pix.

As per the successful Premise format, the pic plots will be outlined, but the camera emoting is is to be strictly improvisational—also satiric. Announced first production is "The Punctilious Pig,"

(Continued on page 78)

Britain's Tune Lottery

London, March 13.

Latest gimmick in nationwide lotteries is due to emerge in Britain in April under the banner of Pop Pools Ltd. Idea is for gamblers to forecast whether certain songs will go up, down or stay static in popularity.

One initiator of the scheme, deejay Kent Walton, estimates that top prize will be worth around $1,500.

Gelbs' 'O'Neill' A Topnotch Biog

"O'Neill" by Arthur and Barbara Gelb (Harper; $12.50), is, at last, in the avalanche of books about Eugene O'Neill, the definitive biography.

Gelb, long a drama writer for the N. Y. Times, spent five years working with his wife on this 970-page leviathan. In an introduction, Brooks Atkinson reveals the Gelbs' gradual decision to aim for a comprehensive biography of the dramatist. Their list of acknowledgements covers 10 pages: ranging from expressing thanks to O'Neill's widow, Carlotta Monterey, to a nod for the Chief of Police of Marblehead, Mass.; from Oona O'Neill Chaplin to Jack Dempsey; from the Harvard Theatre Collection to St. Mary's Cemetery, New London, Conn.

Tome is divided into five major sections, beginning with coverage of O'Neill's heritage in the colorful career of his actor-father, James O'Neill. The playwright's personal struggle to maturity and his urge to write are faithfully depicted, together with his

(Continued on page 13)

GOV'T LOSES $41,910 TAX ACTION VS. WAYNE

Hollywood, March 13.

Federal Tax Judge William M. Brennan ruled last week that John Wayne doesn't have to pay the Government $41,901 in withholding taxes on the $140,000 he paid his former wife, Esperanza. Government claimed the 30% bite on grounds that she was an alien.

Wayne's attorney, rebutted that Wayne's ex-wife, who died of a heart attack last March in her native Mexico City shortly after the divorce decree, had not intended to leave the U. S. permanently. The matter was stipulated and dropped.

GEORGE BOURKE

Amusement editor of the Miami Herald, says:

"PAUL ANKA to spring Madame Mana-Zucca's 'I LOVE LIFE' from the long-hairs included her song in his current RCA VICTOR album, 'YOUNG, ALIVE AND IN LOVE.'

"Madame Zucca tried to buy the PAUL ANKA album at six record shops, was amazed to find them sold out.

"That's the happy sign off of an A to Z story."

H'wood Museum In Action by '63

Hollywood, March 13.

Sol Lesser, as chairman of the Los Angeles-Hollywood (new billing for the former L.A. County-Hollywood Motion Picture & TV) Museum, emphasizes that the project is already a "going concern" at this point, per extensive curating and related spadework. Construction timetable, meanwhile, calls for groundbreaking by September, with building to take 10 to 12 months, so that with luck the museum should be operational by late '63.

As projected, it will embrace the radio, tv and recording industries, in addition to housing film lore and exhibits. The edifice will occupy a four-acre tract opposite Hollywood Bowl, and the $4,000,000 construction tab is secured by the lease from L.A. County and bank purchases of tax-exempt securities. Hollywood Museum Associates, as authority for the enterprise, is a non-profit entity.

Though the expectation is that it will prove a civic boon, functioning as a tourist attraction, the museum is also intended to serve

(Continued on page 13)

Mull Filming Nigerian Novel in Native Land

Lagos, March 13.

Dr. Enzo Currelli is in town to finalize a deal with Cyprian Ekwensi, director of the Ministry of Information and one of Nigeria's leading lights, to film his novel, "Jagua Nana." It will be produced by Alberto Lattuada for Delpha Films of Rome. Lattuada's credits include "Il Cappotto" (The Cloak), "La Steppe", and "La Tempesta." Distribution will be handled by Lux Films (Italy) and United Artists.

Present plan is to film "Jagua Nana" in Nigeria, specifically in Onitsha and parts of the Rivers Province in Eastern Nigeria. Eartha Kitt, Dorothy Dandridge, Pearl Primus and Katharine Dunham have been mentioned as possible "Jaguas"; however Currelli and Lattuada and another producer, Turi Vasile, will shortly look over the Nigerian beauties for the role.

Production is scheduled to start in October or early November with an Italian crew. Currelli is mulling the possible use of the Federal Film Unit here while on location.

Conrad Hilton's Kudos From N. M. Lawmakers

Albuquerque, March 13.

The international hotel tycoon, Conrad Hilton, who was born in a small town in New Mexico, was given a legislative memorial by the New Mexico State Senate in Santa Fe.

Legal tribute noted that hotelman Hilton incidentally was the youngest member of New Mexico's first legislature when it organized after statehood in 1912.

Jessel on Nitery Audiences

Meantime Pals Burn At Friars' Brushoff—Comedian Questions 'Overexposure'

George Jessel, says he is "really serious" that this, his 54th year in show business, is his "farewell," has certain views on the nitery circuit he has been playing. It stems from the fact that staunch pals, Toots Shor for example, who is so peeved at The Friars for not turning out en masse for the comedian during his current New York engagement at the International Theatre Restaurant that he (Shor) resigned in pique, also have strong views on Jessel's nitery b.o.

With "adult" audiences it has been good. "In Minneapolis for example," says Jessel, "if it's a question of Paul Anka or me, I gotta get killed." But in Chicago (Camelia House) or in Washington (Shoreham)—"the Senators loved me"—and kindred key cities, Jessel's b.o. has been good, particularly at the dinner shows when benevolent, religious and kindred groups come in the same manner as "theatre parties," to quote him. Midnight business, of course, is spotty, as it is with many another nitery star. (This is the problem in Miami Beach right now where, despite the boom business—"just like in the good old days"—the well-heeled adult crowd doesn't mind laying it on the line for a $17.50 dinner and a $5 beverage minimum

(Continued on page 78)

Western Pioneers, 1962

Seattle, March 13.

Oddity of the 1962 World Fair here is the boom in interior decoration projects. All sorts of commercial, academic and domestic settings have been or are being redone. Hence a boom in furniture, furnishings and fabrics.

Significantly the interior decorators' trade convention in New York recently quite seriously answered the question, "How can a beginner best get started" by reviving Horace Greeley's maxim.

'Fraternity' Film Week In W. Berlin

Berlin, March 13.

Arranged by the local Society For Christian-Jewish Cooperation, a "Week of Fraternity" is being held here this week (March 11-18) during which pic with special topic play an essential role too. After the local preem of Gottfried Reinhardt's "Everybody" at Filmbuehne Wien, the Filmbuehne am Steinplatz, arty house, is showing such films at G. W. Pabst's "Comradeship," Helmut Kaeutner's "Sky Without Stars," the British "Cry Beloved Country," Israel's "Hill 24 Doesn't Answer" and Columbia's "Me and Colonel."

Also, there are daily special screenings of the French documentary, "Night and Fog." In addition, there are school screenings of such films as "Diary of Anne Frank," "Mein Kampf," "Two Eyes, 12 Hands" (Indian), "The Prisoner" and the East-German postwar film, "Marriage in Shadow."

MARY MARTIN'S NEXT STUNT: PLAYS TRUMPET

Mary Martin is learning to play the trumpet. For her starring assignment in the projected Broadway musical, "Blood and Thunder," the singer-actress will portray several different women, including a trumpet player. She's been practicing on an antique instrument, a gift of friends.

"Blood and Thunder" (the title may be changed to suggest something more in the nature of a romantic musical), will be based on the forthcoming book by scenarist-playwright Dwight Taylor, about his late father, playwright Charles A. Taylor, and more or less incidentally, his late mother, actress Laurette Taylor. The volume is due for publication in June by Atheneum.

Nathan Milstein's Temperamental Walkout In Pitt; Hurok to Rescue

Pittsburgh, March 13.

Violinist Nathan Milstein, in an artistic dispute over tempo in the third movement of Beethoven's Violin Concerto, walked out of the Pittsburgh Symphony on Friday (2), reportedly the first soloist ever to ankle a concert being conducted by William Steinberg. During the rehearsal Milstein made direct remarks to the musicians in the orchestra.

Rehearsal for the first two movements were quiet enough but in the third Milstein got vexed. There was no heated argument but when soloist and conductor could not agree, the violinist walked out of the hall and went to his hotel.

When he didn't come back, John S. Edwards, business manager of the Symphony, called the Sol Hurok office in Manhattan and told it of the artistic clash. The office had already heard from Milstein. Berl Senofsky flew in and played the concerto on Friday and Sunday (10). He had played the piece with the orchestra last year and went on Friday night without a rehearsal.

Oddity of the walkout is that Milstein has been coming here for

(Continued on page 78)

3/14

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PIX DESTINY WITH THE STARS

Call It 'Chaseaway Production'

[SAYS SIDNEY PINK]

There is no runaway production, "but chaseaway production," according to indie producer Sidney Pink, in explaining why he will produce three pix in association with Produciones Cinematografiticas of Spain in that country.

Producers are forced to go abroad, he said, and make coproduction deals because financing is unavailable at home. Under a coproduction setup, he declared, he is guaranteed 50% of the financing which covers "all the end money" and has only to provide story, screenplay, producer-director and stars, or "above-the-line costs."

Pink is here negotiating with Hollywood talent for "Invisible City," to roll in Spain in September as one of the three pix. Other two properties are "Wait for Tomorrow" and "Valley of the Swords. Latter starts May 15 with Frankie Avalon toplined.

Pink called for cooperation in Hollywood to make is possible for foreign producers to make pix here with American producers. New system of financing would have to be developed, one idea being a profit-sharing fund set up by unions. He called for unions to guarantee money to banks so if the producer doesn't pay the union would.

Producer said American majors today can't afford, under present financial setup, to make what he calls the small or "bread and butter" pix, noting a film that costs $400,000 needs to take in $1,200,000 to get its money back. This comes from high ad and distribution costs, he said.

$575 Bid, $606 Asked, Kalvar Stock Rates as Metro's Technical Ace

Robert H. O'Brien, exec v.p. of Metro, other officers of this coporation and the brass of Kalvar Corp. met at the MGM studio in Culver City last week for a new checkup on the advancements in developing the Kalvar idea of processing film prints through heat rather than chemicals. Word from within has it that demonstrations revealed "scientific break throughs" and "aggressive research" is now to be continued.

MGM and Kalvar last year jointly formed Metro-Kalvar Inc. for the sole purpose of developing and eventually marketing the processing system which, if perfected, would result in significant economies.

Appearances are that the film company and Kalvar are bearing down on what they hope will be a revolutionary switch from the conventional in print reproduction for both the motion picture and television industries.

Kalvar, based in New Orleans, headed by Alfred J. Moran, basically has been in the microfilm business and provides products for International Business Machines, Ford Motors, U. S. Government, etc. Outfit presently is on an expansion kick with the construction of a new production plant in New Orleans.

Kalvar stock is traded over the counter. There are about 100,000 shares outstanding, trading at $575 bid and $606 asked. The asking price has been as high as $700.

Jean Arthur's Return

Hollywood, March 13.

Jean Arthur will return to the screen in Jerry Wald's "Celebration" at 20th-Fox, after a 9-year absence, under a deal now in closing stage. Producer says he expects to sign actress for one of the starring roles in pic which rolls in mid-April. Assignment will mark her first film since she did "Shane" for Paramount in 1953.

Joanne Woodward, Richard Beymer and Stuart Whitman are already inked for Wald production.

Hayden, Stone Swami Sees Rise in U.S. Business; Reports on Upcoming Pix

Hayden, Stone & Co., stock brokers, sees indications of a continued increase in theatre attendence this year, up from 1961's weekly average of 44,000,000 admissions. The anticipated upbeat is based on a flow of quality product.

This Wall Street outfit, in a film industry progress report sent to clients, sees good prospects for a number of companies and is particularly high on Walt Disney, Decca (Universal), Metro and Columbia.

The Hayden, Stone expectation is that Disney will have earnings of $3.25 per share for fiscal 1962, compared with 1961's $2.75. Promising new product and reissues from the vaults, such as "Pinocchio," are the major factor.

Decca, as 8% owner of U, ought to get a big lift from U's theatrical product lineup, thinks the appraiser. Earnings for 1962 are visualized at $4.50 to $5 per share, after 1961's disappointing $3.08.

MGM's net for the current year is estimated at $4.25 to $4.50, down from the previous year's $5.02. It's pointed out that 1961 included the reissues of "Gone With the Wind." Hayden, Stone looks ahead to 1963

(Continued on page 15)

Levy Places 'Polo' With Allied Artists

French producer Raoul Levy, aiming for a September windup on his currently shooting historical spec, "Marco Polo," revealed in New York Friday (9) that Allied Artists will handle U.S. release. The producer, who had spent a week in New York in conferences with Seven Arts execs, his partner on the project, took off Saturday (10) for Spain and talks with Anthony Quinn, who is to costar with Alain Delon in the film.

The principal "Polo" unit is finishing up shooting in Venice and next heads for Nepal, where footage Levy orginally hoped to do in China will be shot. After that, there will be locations in Turkey, India, Thailand and Japan. The timetable is being kept as loose as possible, said the producer, since the rains in Nepal may be a problem.

In additon to Delon and Quinn, the cast of the $4,000,000 pic includes France Nuyen, Dorothy Dandridge and John Fraser.

SAYS LACK OF SEAL NO BOOKING PROBLEM

Hollywood, March 13.

Fact "The Victim" has been denied a Code seal is no bar to demand for the film by exhibs throughout the country, James S. Burkett, Pathe American veepee, asserted upon return from eight-week tour of 20 key cities.

"If you have a good picture the lack of a seal is no problem," PA exec added. "Victim" is currently playing in New York and opens next month at the Beverly Canon in Bev Hills.

During two-month tour, Burkett held exhibitor luncheons and outlined company's 1962 releases. "Whistle Down the Wind," he said, is now in its third week in 14 Interstate Texas theatres.

THEY CALL OUR TURNS--SKOURAS

Kansas City, March 13.

The Consent Decree is in large measure responsibile for the ills besetting the motion picture industry today, including "extremely high salaries" and "inconceivably high cost in production," Spyros P. Skouras, prexy of 20th-Fox, told the United Theatre Owners of The Heart of America, at its annual meeting here last week.

Because the decree resulted in the "disorganization" of the industry, said Skouras, the film companies no longer guide their own destinies. "They are obliged to follow the demands and desires of the artists and creative people, who in their own right are fine persons, but certainly are not business-minded."

Today, said the prexy, top screen personalities not only dictate their own salaries and "extraordinary privileges," but also state the number of pictures to be made, where they'll be made, the season of the year they'll be released and in what theatres they'll be shown. He also said the decree was responsible for "the present demands made by the distributor and producer upon you, the exhibitor."

Thus, said Skouras, he believes some of the Consent Decree provisions should be relaxed to permit producer-distribs "to produce pictures without having to contend with the capricious demands of people who do not understand our business." Pictures should also be distributed "directly to the exhibitor, without the necessity for bidding."

The prexy also has some interesting, if slightly ambiguous words to say about the Production Code. The Code, he said, was responsible for making U. S. pix popular worldwide. "The great anxiety demonstrated recently against so-called more adult entertainment —which is more sex or more suggestive entertainment—illustrates clearly the danger of straying from the Code. This has reduced the American motion picture industry to a level of ordinary competition in the world."

The 20th chief called taxation the primary reason many Hollywood persoualities seek to live and work abroad, resulting in so-called runaway production, with the lure of subsidies being a number two reason. Nevertheless, he said, Hollywood unions, which now have a five-day week as opposed to a six-day week abroad, are trying to reduce the work week to four days. He himself, Skouras said, is opposed to making pictures abroad "except for artistic reasons."

Re tollvision, Skouras said that the film industry could only be preserved "as an American in-

(Continued on page 6)

'Geronimo' Saturation Pleases Show-a-Rama V

Kansas City, March 13.

It cheered exhibitors of the midwest at the "Show-A-Rama V" convention here last week when it was announced that the United Artists release, "Geronimo," is to be given the saturation treatment in this area in May.

Chuck Connors, who plays the lead in the picture, was a convention speaker at the opening luncheon and warmed to the exhibs nicely with a brief recounting of his film-tv-film background and the efforts put into the new film.

James Velde, UA salesmanager, flew in from New York, and with Connors huddled with exhibs long enough to work out a 50-print plan for showing the picture in the midwest.

Connors spoke freely about the film, in which he has a 10% interest. He characterized it as a drama with a western setting, and said it is a treatment on the theme of the dignity of man. Following the luncheon appearance, Connors returned to the Coast. Velde returned to New York.

Lurid Come-On Ad-Copy Added To Five Films After Openings; But Trade Doubts Effectiveness

This has the makings of a new after-dinner parlor game. Guess the names of the five pictures identified by the ad lines below: Despite the tone of the tag lines, not one of the five pictures is an expose of dope, white slavery or Big City crime:

(1) KICKS TO BUY! SOULS TO SELL! HOW THE RECKLESS SET LIVES IT UP AND LOVES IT!

(2) TORTURED! How much can a man endure? RAVISHED! Is this the price a woman must pay to stay alive? SHAMED! How right is murder in self-defense?

(3) The WIDOW and the GIGOLO!

(4) SHOCKER! SHOCKER! SHOCKER!

(5) "Honesty Is Not Always The Best Policy!"

Each of these tag lines represents a new emphasis on hard sell in individual ad campaigns. Each campaign started out strictly high-class and refined but then was switched when the distribs felt the pix were not reaching the mass audience for which they were intended.

The first tag line refers to 20th-Fox's plushly mounted, quite faithful screen adaptation of Scott Fitzgerald's "Tender Is The Night."

Number Two is 20th's jazzed up campaign on Leo McCarey's "Satan Never Sleeps," which originally was sold as having come from the man who gave you "Going My Way."

Number Three is Warner Bros.' "The Roman Spring of Mrs. Stone," and word from the field is that some exhibs were even using the Widow-Gigolo line, instead of the

(Continued on page 15)

Theory Vs. Fact

Hollywood, March 13.

Tom Naud, coproducer with Mitchell Hamilburg of "Safe at Home" for Columbia release, believes the key to economic surefootedness lies in feature budgets in the area of $250,000 to $300,000 area. It's a matter of "controlled costs," he says, and points to the success achieved by such other filmmakers in the limited-budget category as Sam Katzman and William Castle.

Strangely enough, though, "Safe at Home" is billed as a $1,000,000 entry. This is not bad, however, says Naud, considering among other things that he has Mickey Mantle and Roger Maris in the leads.

Zanuck Estimates 'Day' Near $10 Mil

Paris, March 13.

Darryl F. Zanuck's "The Longest Day," one of the biggest and certainly one of the costliest of the American productions to be made in Europe since the war, completed camera work at Studio Boulogne this week. According to Zanuck, who had started out shooting in Corsica last June on an "unlimited" budget, the film's cost will hit just over $10,000,000.

"That's more than I originally intended to spend," Zanuck admitted, "but on this kind of project it is impossible to fix an exact budget in advance. I was determined to spend whatever it cost to make this film. I brought in 'The Longest Day' exactly three days over the schedule which was drawn up in May of 1961."

Biggest problem of putting on the "Longest Day" show was the gathering of the huge amounts of equipment—from landing craft to guns and ammunition—which was necessary to equip the "armies" of both sides. Much of this material is already outdated. In some instances, guns were loaned to the production by museums. A total of 560,000 rounds of blanks were made to Zanuck's order in six countries (including the U.S.) and 12 tons of explosives were used to bring realism to the battlefield scenes.

Unsettled political conditions in France, where the government is uneasy about any non-soldier carrying a gun, contributed difficulties of their own. While work went on at Studio Boulogne, where the production constructed 47 sets during three months of work, guns were delivered to Boulogne under police escort. Nobody left at night before the rifles were in the truck and back on their way to the army camp.

DFZ in N.Y. Huddles

Producer Darryl F. Zanuck has arrived in New York from Paris following windup of his 10-month shooting schedule on 20th-Fox's "The Longest Day."

Zanuck is meeting with h.o. execs and will return to France shortly to supervise final editing of the D-Day pic.

SEAL FOR 'INTRUDER'; WORD 'NIGGER' STAYS

Producer-director Roger Corman's "The Intruder," drama dealing with a rabble-rousing white supremacist in the Dixiecrat belt, was finally granted a Production Code seal after reconsideration of an earlier rejection by the PCA. No cuts were made in the approved version, though Code authorities had based their first decision on

(Continued on page 19)

Montague and Lazarus Posts at Col Pictures Without Replacement

Columbia is refraining from posting any help-wanted signs despite the loss of two top executives in the recent past. Posts held by the late Abe Montague and by Paul N. Lazarus Jr. are to be absorbed by other execs at Col.

Montague, exec v.p., actually had been moving toward retirement at the time of his death last month. He was functioning more or less as elder statesman, consultant and adviser. Lazarus, who now may be headed for indie production on his own, was administrative v.p. and worked on deals with producers aligned with Col.

It's unofficially stated the duties of both Montague and Lazarus are to be absorbed by Leo Jaffe, 1st v.p.; v.p. Jonas Rosenfield Jr. and Si Malamed, assistant to Jaffe.

THEATRE FOR NEGROES NOT FOR TEXAS TOWN

Denison, Tex., March 13.

Use of Terrell Negro High School auditorium as a theatre for Negro patrons on Fridays and Saturdays has been denied by the Denison School Board.

The board countered the proposal made by E. T. Hardeman, principal at Terrell, with the suggestion that they use the Negro Community Center or try to work out arrangements with the defunct State Theatre officials.

Hardeman had said the recent closing of the State Thea., which had a balcony for Negro patrons, left local Negroes bereft of a theatre. The Negro principal had proposed that matinee and evening performances be scheduled on Friday and Saturdays.

The board questioned its own authority to grant the use of school property for commercial ventures.

Klein Urges Goldwyn Try Theatres First Before Any TV Syndication Selloff

By THOMAS M. PRYOR
Hollywood, March 13.

Eugene Klein, National Theatres prexy, is pitching Samuel Goldwyn to delay still further the release of his film library to television. Klein, who was on the outside buying tickets to film shows when the big tv sell-off began, feels there's still considerable mileage left for theatres in the Goldwyn pix. His approach to the producer is, to say the least, a novel one. Klein proposes to showcase the revivals in a cross-country string of select houses within the NT chain which would be named the "Goldwyn Theatre Circuit."

Idea was put to Goldwyn in the form of a letter and resulted in a follow up luncheon between the two last week. How the producer may feel about the proposition is so far his secret, and he is keeping it locked up as he contemplates the sun during annual three-week Palm Springs vacation. An interesting sidelight is, of course, fact that Goldwyn in an historic anti-trust action against an exhibitor won verdict against the National circuit in Federal District Court in San Francisco. Although verdict was handed down after Klein took the helm, the action was instituted long before he ever contemplated entry into show biz.

Whether anything comes of the proposition, it serves to refute the long-standing Hollywood feeling that exhibs seldom, if ever, come up with any stimulating ideas. Moreover, it reflects a respect for film—Klein used the term "Goldwyn masterworks"—which too seldom is given evidence. That there still is profitable boxoffice in such Goldwyn pix as "Guys and Dolls," "Hans Christian Andersen," "Best Years of Our Lives," "Bishop's Wife," a generous assortment of both Danny Kaye and Bob Hope comedies and the classic, ageless "Wuthering Heights," to cite only some of the productions Klein eyes, doesn't require a shiny new crystalball.

The intriguing thing about Klein's proposal is the effect it might have had on the whole course of Hollywood production

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N. Y. to L. A.

Emery Austin
Michael Blankfort
Lew Breyer
Everett Callow
Paul V. Connolly
Tony Curtis
Sidney Davis
Jack Diamond
Lori March
Bob Merrill
Nicholas Reisini
Budd Rogers
Jule Styne
Max E. Youngstein

L. A. to N. Y.

Michael Abbott
Jack Haley Jr.
George H. Maines
Pat Notaro
Hugh Reilly
Ray Stark
Ginny Tiu
Donald Woods

Europe to U. S.

Patricia Bredin
Bricktop
Sidney Gilliat
Charles Goldsmith
Frank Launder
Dr. R. Kurt List
Euan Lloyd
David Merrick
Janet Munro
Tony Perkins
Walter Reade Jr.
Max Wall
Darryl F. Zanuck

U. S. to Europe

Simon Michael Bessie
Charles Boyer
Louis Brandt
Art Buchwald
James Feyko
Sylvia Fine
Bryan Forbes
Glenn Ford
Ken Giniger
Danny Kaye
Hope Lange
Betty Madigan
Pat Manning
George Platt
David Savoy
Norman Twain

OUTDOORSY DOES IT

Universal's Reckons With Spring Appeal In Reissues

Universal plans a May reissue of "Saskatchewan," Alan Ladd-Shelley Winters costarrer, and "The Far Country" with James Stewart and Ruth Roman, originally out in '53 and '54 respectively. They'll be packaged for the double-bill situations after firstrun showcasing.

It's felt that both pix, being outdoorsy, should do well in spring reprise. Each notched over $3,000,000 in domestic gross the first time around.

Levine's $2-Mil From Titanus on 'Sodom' Share; Universal Handling?

Hollywood, March 13.

Joseph E. Levine, president of Embassy Pictures, received $2,000,000 from Titanus, Italian producing company, for his share of "Sodom and Gomorrah." Additionally, he will receive 10% of the world gross over $15,000,000.

It was further learned Titanus has a call on Levine's services for exploiting the pic if so desired.

Titanus is negotiating a deal for U.S. distribution with Universal. Levine doesn't figure in this arrangement. He plans to arrive from Gotham in three weeks.

New York Postscript

Despite contrary reports, Universal still hasn't sewn up that deal for U.S.-Canada rights to Titanus' "Sodom and Gomorrah." Dickers are still on, reportedly involving a $2,000,000-$2,500,000 guarantee.

The Rivkins' 'H'wood' Something for Everybody

"Hello, Hollywood!" is a fat movie anthology compiled by Allen Rivkin and spouse Laura Kerr (Doubleday; $6.95). With a prolog by Dore Schary, vet screenwriter Rivkin and his wife lunge into a series of connubial dialogs, mainly about films, bridging their contributors' texts, which range from the reflections of James Agee and Nathanael West to the effusions of Frank Sinatra and Edith Head. Pieces, generally, have a pro-Hollywood flavor in the vein of "what fun it is to be in the movies!" Enough salt and spice is

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Upped Loew's Status For Baker and Arnow As Emerling Recasts

Ernie Emerling, Loew's Theatres v.p., has effected a realignment of the ad-pub department which sees Donald Baker moving up to ad director, from assistant, and Ted Arnow as national publicity director, also upped from the role of assistant.

Russ Grant, assistant ad-pub director for out-of-town theatres, has been appointed editorial director and as such will be responsible for creative writing in addition to editing Loew's Movie Memo and The Loewdown, latter being the house organ.

Lou Brown, formerly ad director of Loew's Poli New England Theatres, and more recently of Loew's Mid-City Theatre, St. Louis, has been promoted to the homeoffice to handle all co-op advertising plus ads for suburban newspapers in the metropolitan area.

Robert Solomon, manager of Loew's State Theatre, Broadway flagship, shifts to the h.o. as exploitation manager. Solomon succeeds Daniel Cohen, upped to division manager of Loew's upper-Manhattan and Westchester houses.

Cinerama Promotionists Flown in From O'seas

Hollywood, March 13.

Cinerama prexy Nicolas Reisini has called in four European publicity heads of triple-screen company to be on hand for promo meets started yesterday (Mon.) at MGM studios on first two pix, "How the West Was Won" and "Brothers Grimm."

Pub chiefs from Paris, Rome, Berlin and London planed in Sunday to spend three of four days here. They join veepee Max Youngstein and pub-head Everett Callow, in addition to Reisini and attorney Sidney Davis. Reisini spent the weekend in Palm Springs trying to recoup from a cold.

Joint MGM-Cinerama seshes are a round table affair rather than being conducted by either Reisini or MGM veepee Howard Strickling. Four completed episodes of "West" as well as a six-minute trailer will be screened for visiting ad-pub-exploit men. Also portions of "Grimm."

With exception of Cinerama foreign group, all easterners are slated to check out for Gotham the end of the week.

U Overseas Coming Up Roses

Aboaf Reports 50% Gain for First 4 Mos.; 'Lover' Hurdles Language Barriers

In the first four months of its new fiscal year, Universal-International's overseas business has climbed approximately 50% over receipts in the comparable period last year, Americo Aboaf, veep and foreign general manager, reported in New York last week.

Contributing to the climbing grosses were the continuing playoff of "Spartacus," plus "Come September," "Flower Drum Song," "Back Street," in addition to the first dates on what promises to be one of the companies biggest moneymakers of alltime, "Lover Come Back."

Aboaf pointed out as an interesting aspect of the success of "Lover" that it is racking up top grosses not only in English-speaking countries, where the Stanley Shapiro repartee and topical references can be easily understood, but also in non-English-speaking areas, in titled as well as dubbed versions. In both England and in New Zealand, the pic set new U-I records. It played what he described as an "unprecedented" four-week run at the Odeon Leicester Square in London, topping the record for any other U-I film at that showcase, as well as all other West End houses to show a U-I pic.

With Japanese subtitles, "Lover" has exceeded both "Pillow Talk" and "Operation Petticoat" at the Scala Za Theatre in Tokyo. Similar results are being obtained at the Rex Theatre, Antwerp, and the Eldorado and Acrapole in Brussels, and it has bettered "Pillow" by 67% in its first Italian opening, at the Odeon, Milan.

The overseas veep further reported that "Lover" had been given a prerelease run in its original English version at the French resort of Megeve at the Studio 34 Cinema, which usually shows French dubbed versions, and played to 97% of capacity at all performances.

Sex Is Everywhere

To what does he attribute the overseas success of a pic which, on the surface, anyway, seems so parochially American, and so dependent on indigenous dialog? For one thing, Aboaf would not agree that it is so "parochial." "It's a boy and girl situation," he says, "and they just happen to work on Madison Avenue."

Good titling and dubbing, of course, are essential, he continues, noting, however, that the greater the excitement of the titled firstrun (in a non-English-speaking area), the easier it is later to obtain

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New York Sound Track

Karl Hoblitzelle, president and founder of the Interstate Circuit, in from his Dallas base to attend the Newcomer Society of North America fete in his honor tomorrow (Thurs.) night in the grand ballroom of the Hotel Pierre. Black tie dinner and, for this occasion, a must proviso is "no photographers."

"The Fabulous Showman," **P. T. Barnum** bio, acquired by Columbia for production in the U. S. next year and with a planned New York opening in 1964 coinciding with the World's Fair. Rights had been held by **Martin Jurow**, who sold out to Col.

Filmways, headed by **Martin Ransohoff**, is to make two features for Metro, namely "The Americanization of Emily" and "Wheeler-Dealers." Ransohoff's newly completed "Boys Night Out" "scored phenomenal success in two sneak previews in San Francisco," states a MGM handout. Same MGM publicity release quotes studio chief **Robert Weitman** as expressing confidence that the two upcoming from Ransohoff will "emerge as films of great artistic integrity and strong boxoffice potential."

Joyce Selznick, talent researcher for Columbia in the east, out west for talks with the studio people . . . Nat'l Assn. of Record Manufacturers bills **Hayley Mills** as the most promising femme vocalist for 1962 and this no dobut pleases **Walt Disney** . . . **Joe Pasternak's** production of "Horizontal Lieutenant" set as Metro's Easter release.

Look for the nabe cinemas to blossom with spook bills April 13—*that's a Friday.*

When they're goody-goody, prison inmates traditionally are rewarded—or so the Hollywood scripts have had it—with improved chow, recreation, etc. Conditions at the Michigan Reformatory must be okay, though, because the cons there who donated blood to the Red Cross are to be treated on Easter Sunday to a screening of "Spartacus," the revolt of the slaves . . . **Dwight Macdonald**, whose beat (for Esquire) is films, trains his critical sights in the current New Yorker on Webster's New International Dictionary . . . **Janet Munro**, a graduate of several family-style Disney pix, is described in a Universal handout as "sultry"—a very postgrad description.

Progress note: Negro schoolmarm **Estelle Evans** plays the role of **Greg Peck's** maid in U's "To Kill a Mockingbird" . . . The corporate bug got to actor **George Maharis** of tv's "Route 66." He's now partnered with manager **Mimi Weber** as Geomi Productions, and two original film properties are in hand. Maharis intends to function as producer-star of the first, as yet unspecified . . . **T. E. B. Clarke**, who scripted "Lavender Hill Mob," signed by U to write "D for Diamonds," which **Robert Arthur** is to produce.

Arthur Mayer delivered the first lecture last night (Tues.) at Brandeis Univ. in a course on "The History and the Appreciation of the Motion Picture." **Dore Schary** and **Richard Griffith**, film curator of the Museum of Modern Art, will follow.

Eric Johnston had the lead article in the N.Y. Sunday Times magazine on the common market, and show biz attorney **Louis Nizer** (author of the current No. 1 bestseller, "My Life In Court") had a piece on women jurors and their concept of justice.

Word from Hollywood is that **Mike Selsman** and wife **Carol Lynley** have named their new daughter **Jill Victoria** . . . Swedish star **Harriet Andersson** was guest of honor at Janus Films' reception Monday (12) night following the opening of "Through a Glass Darkly," new **Ingmar Bergman** import . . . Argentine director **Leopolde Torre Nilsson** and his novelist wife, **Beatriz Guido**, planning to attend the Melbourne (Australia) film fest in May.

Metro seems the one most likely to distribute the new **Walter Wood-Don Murray** production, "Tunnel 28," due to start production in Germany next month . . . 20th-Fox prexy **Spyros P. Skouras** says that "The Visit" and "The Agony and the Ecstasy," neither of which appeared in the list of properties 20th revealed during 1962, are still in the company's product future, but not until 1963.

Joe Sinclair, manager of the Beekman Theatre, says he was excused from jury duty this week when he explained he had to be available for the "Through a Glass Darkly" preem. Seems the judge is an **Ingmar Bergman** fan . . . **Nick Justin**, managing director of the DeMille Theatre, off for a vacation in Rome and Athens . . . The locally made "Satan in High Heels," being released by **Arnold Jacobs'** Cosmic Pictures, opens at the Forum on Broadway March 23.

Twentieth-Fox prexy **Spyros P. Skouras** will again be entertainment group chairman in this year's Greater New York campaign for the American Red Cross . . . **Hope Lange** stopped briefly in New York Sunday (11) en route from the Coast to Europe to start UA's "The Grand Duke and Mr. Pimm" . . . Director **Joseph Von Sternberg** has completed his autobiography, "Guide to a Labyrinth." No publisher yet set . . . Composer **Franz Waxman** off to Russia to research Cossack music and folk songs for use in UA's "Taras Bulba."

The eastside Baronet closed Sunday (11) in preparation for the previously disclosed $1,500,000 reconstruction program which will result in the cinema-atop-a-cinema. The Baronet will reopen in late spring and the new Coronet (upstairs) is to be ready in the fall . . . 20th-Fox veep and secretary **Donald Henderson** for the seventh consecutive year will act as chairman of the motion picture committee in the commerce and industry division of the Salvation Army's 1962 appeal.

Rose Tobias, now an English actor's wife, who was formerly associated with David Susskind's Talent Associates here, has been named assistant to producers **Stuart Millar** and **Lawrence Turman** on their **Judy Garland** starrer, "The Lonely Stage," due to be shot in London this spring.

George Roth, prexy of Atlantic Pictures, off on a biz trip to the Coast . . . Producer-director **George Stevens** has contracted to use the Desilu-Culver Studios on the Coast for the major interior filming on his "The Greatest Story Ever Told," due to start early this summer . . . Films and Filming, British cinema magazine, chose **Robert Rossen's** "The Hustler," as the best American picture of the year . . . Two title changes from United Artists: **Leslie Stevens'** "The Land We Love" is now known as "Hero's Island" and **Stanley Kramer's** "Point Blank" is now "Pressure Point."

Jackie Gleason will star in "Papa's Delicate Condition," which **Jack Rose** will produce for Paramount based on **Corinne Griffith** (sic) tome . . . **Larry Harmon** enters feature production with **Al Martin's** updated screenplay on **Mark Twain's** "Innocents Abroad" . . . Metro will produce "Cairo" in Egyptian capital . . . **Mitchell J. Hamilburg** will package story of the Christianis, circus family, under deal with group . . . **George Roy Hill** will enter indie production with "A Bullet for Charlemagne," first of two-pix deal he's signed with United Artists and to star **Sidney Poitier**.

Walt Disney bought **Leon Ware's** Satevepost yarn, "The Helpful American," for production here and in England . . . **Martin Manulis** and **Delbert Mann** have new company to produce untitled screenplay by **Tad Mosel** . . . **John Lund** replaced **Michael Wilding** in U's "If a Man Answers" . . . **Hal Wallis** set "Girls! Girls! Girls!" as final tag for "Gumbo Ya-Ya" . . . **Ron Randell** will coproduce his own original, "The Teakwood Forest," in Thailand . . . **Henry Fonda** and **Olivia DeHavilland** will recreate their stage roles in film version of "A Gift of Time," joint venture of Fonda's Orion Productions and Garson Kanin's TFT Productions . . . **John Patrick** makes his bow as fim producer on Seven Arts-Metro's "The Main Attraction," based on his own script . . . **Peter Falk** and **Arnold Stang** into **Stanley Kramer's** "It's a Mad, Mad, Mad, Mad World."

EDITOR-PROTECTED DIRECTORS

Intrigue, Social (Not Professional), Stress Cited in Foreign Press Scram

Hollywood, March 13.

Petrol was poured last week on the stormy existence of the Hollywood Foreign Press Assn., when prexy Ingrid Clairmont. Swedish newshen, and three veteran members resigned the day after organization's annual Golden Globe's Awards March 5 at Bevhilton Hotel.

Miss Clairmont wired her resignation to the board, she said, for personal reasons. The other three resigned, according to Nora Laing, correspondent for Evening News, London, one of the trio, "for the way Miss Clairmont handled herself at the banquet and politics played in the organization." Guy Austin, of Sydney Morning Herald Overseas News Service, and Olga Neville, British correspondent repping various European papers, were the other two. All three have resided in Hollywood for 25 years or more as correspondents for publications abroad.

Foreign press have been embroiled in internal disputes over a long period of years through various associations which started originally in 1928 as Assn. of Hollywood Correspondents. Henry Gris, first prexy of the later Foreign Press of Hollywood, formed in 1950 by 12 dissidents who pulled away from an earlier press known as Hollywood Foreign Correspondents, resigned under fire after two terms. Latest fireworks brings into the open the bitter bickering which has gone on for a number of years.

Austin stated, "I'm too much of an oldtimer to continue with an organization that put on such a travesty as it staged the other evening (Monday)."

Originally, he said, the club was supposed to be a dignified group of working press, professionals,

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Due At Mar Del Plata

U. S. delegation to the Mar Del Plata (Argentina) film fest, March 21-31, is now expected to include stars Janet Leigh, Paul Newman, John Gavin and Piper Laurie, along with producer-director Robert Rossen and writer-director Delmar Daves.

Rossen's 20th-Fox release, "The Hustler," is the official U. S. entry at the fest. In addition, Universal's "Back Street," starring Susan Hayward and Gavin, is set for showing at the fest.

Possible additions to the U. S. group are Polly Bergen and Sidney Poitier. Most of the U. S. personalities are due to fly down to Buenos Aires March 26.

Decca's 1961 At $3,964,642 Via Big 4th Qtr. Lift

Decca, including subsidiary Universal Pictures (via 87% stock ownership), registered earnings in 1961 that were second only to the record of 1960. The buoyant report issued last week to stockholders pays tribute to a markedly upbeat fourth quarter in which disk operations were unusually robust.

Consolidated income for '61 amounted to $3,964,642, equal to $3.08 per share on the 1,285,701 shares outstanding as of last Dec. 31. In the record annum of '60, income hit $5,524,757, for $4.29 a share. The report signatured by prexy Milt Rackmil makes the point dividend payments have gone out like clockwork over a 25-year span, and that the current divvy rate is the highest in the company's history.

To underline the fourth quarter contribution to the cheer, Decca's earnings in the period reached $1.62 per share as against $1.46 for the entire previous ninemonth. This was primarily due to the disk end, which for the whole year notched higher sales than in '60 and more than doubled earnings.

Decca label hitherto had been, in trade parlance, a catalog label (with a fairly predictable sales pace); but last year, and notably the final quarter, it broke out with some new pactees for a rash of click single and album performances. Big on the parent label were Brenda Lee, Burl Ives and Bert Kaempfert, while rock 'n' roll artist Jackie Wilson made a splash on the subsid Brunswick label. Result was the disk division's highest net earnings since '57.

Rackmil makes with understandable optimism when he suggests that the fourth quarter upturn bodes an even better '62. This shapes as another boom semester for the picture side, being Universal's 50th anni and entailing a one-a-month "important" release sked. "Flower Drum Song," a late December preemer, doesn't reflect in the '61 report, but should prove a stalwart on the '62 books. Ditto the also current "Lover Come Back," and the expectancy of lush performances from such upcomers as "Cape Fear," "Lonely Are the Brave," "That Touch of Mink" and "Spiral Road." Plus the "Spartacus" continuity,' with reference to Rackmil's earlier statement that this one should hit the payoff column before the current year is out.

Company's annual holders' meeting is slated for April 10 at the Manhattan homeoffice.

Ozoner Day-Dates Frisco First-Run

San Francisco, March 13.

Now drive-ins in metropolitan Frisco area are going day-and-date, first-run, giving traditional hardtop operators an additional headache.

Tomorrow (14) first drive-in within Frisco's city limits, Ray Syufy's Geneva, opens "The Children's Hour" day-and-date with the downtown Esquire.

It's not expected to be a one-shot deal, according to Charles Maestri, of Frisco-based Lippert Circuit.

Trend started early last summer after Syufy, who runs more than half a dozen drive-ins in and around Frisco, won equal availability with downtown San Jose for his drive-in near San Jose. Drive-ins near State capital then won equal availability with downtown Sacramento.

And trend now has spread to tradition-bound heart of Northern California, Frisco, where most distributors have bowed to drive-in operators' demands for day-and-dating with downtown first-runs. Syufy, with two Frisco dirve-ins, and Lippert Circuit, with one, are cinches to go the first-run route when they desire, and Maestri says most drive-ins in and around larger Northern California cities—for instance Oakland, Fresno, Vallejo, Santa Rosa, Modesto—probably will demand and get first-run, in pattern which has been operative for some years in Southern California.

Vogel Sunning In Mexico

Hollywood, March 13.

MGM prexy Joe Vogel flew to Mexico for several days vacation Friday (9). He wasn't decided whether he'd return here or head back for Gotham after siesta.

During week's stay at studio he has been pepping producers on lot to deliver pix to meet b.o. sales department persistent demands.

JEWISON OF TV IN SMALL SNEER

On the echo-bounce of critical applause for his directing of Judy Garland's recent tv show, Norman Jewison was in New York last week readying for his debut as a theatrical film director with Tony Curtis' upcoming "Forty Pounds of Trouble."

The young, Canadian-born director, whose experience heretofore has been exclusively in small-screen work, said he would admit quite frankly that while he had been doing his tv work on the coast he had always somewhat looked down on those other members in the community who worked in the theatrical film medium.

Ignoring the thought that perhaps the theatrical people gazed in the same direction at the tv toilers, Jewison explained that to the television directors and writers, the film people always seemed a little square. For the most part they were older, stodgier, more set in their ways (i.e. cliches).

For this reason, he believes that the tv people who have made the switch to films have been a breath of fresh air to the theatrical industry. Guys like Delbert Mann, John Frankenheimer, Robert Mulligan, Dan Petrie and Arthur Penn definitely contributed to a new excitement in theatrical films, Jewison believes. They are younger, more hip and know how to work fast, which often means better.

As an example of what he meant, Jewison pointed to the necessity in tv of "making do" with longer "takes," which compels a more imaginative use of the cameras, and at the same time doesn't permit a show to be put together in large part in the editing room. Television directors simply don't have the time to shoot many versions of the same bit of business from which an elaborate composite can be finally edited.

Wasted Background

Jewison also believes that theatrical films can learn some tricks, or techniques, from tv's success with stylization, more or less forced on tv directors by financial limitations, as well as limitations set by the size of the viewing screen. When you show a scene in a restaurant, for example, is it always necessary to show all the tables, the back walls, and have a hundred extras? Jewison thinks not, but one does have to be careful how to mix the realistic with the stylized. For this reason, he believes that the film version of "West Side Story" is not altogether

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Let Them Learn by Making Shorts

Lee Kingsley Favors Scholarship Fund Honoring Late Husband to Express His Conviction

No final decision has yet been made on how the donations collected for the Edward L. Kingsley Scholarship Fund will be used. However, Lee Kingsley, widow of the indie distrib who died last month, says that she's in favor of a setup which would make an annual grant to a group of film students which would enable them to learn film techniques in the best way possible: by making a short subject.

Mrs. Kingsley pointed out that Ed had long been convinced that the short film field was the best possible approach for young talent training for the big time. For this reason, the distrib was always active in the shorts field and though the monetary rewards for handling class shorts were hardly impressive, there was great critical satisfaction. (Two Kingsley shorts, "Play Ball" and "Very Nice, Very Nice," are up for Oscars in the live action category this year.)

It was reported elsewhere that the fund would be used to assist students taking motion picture courses at New York University, but Mrs. Kingsley says that no talks have yet been held with any school on a potential tieup. In any case, she favors use of the money for actual film production, rather than a grant to an individual student.

Mrs. Kingsley is aiming at a $5,000 goal to launch the fund. A portion of this is already in via the six-day "festival" of Kingsley releases played recently at the Carnegie Hall Cinema, and further proceeds are due from the U.S. preem performance Sunday (18) night at the Paris theatre of Luis Bunuel's "Viridiana."

Tickets to the preem, being held under the sponsorship of the Independent Film Importers & Distributors of America, call for a minimum contribution of $5 each to the fund. "Viridiana" was acquired by the late distrib for his Kingsley International Films following last year's Cannes fest, where the Spanish pic was awarded the grand prize along with the French entry, "Une Aussi Longue Absense."

Academy Rebuts N.Y. Importers On Criticism of Foreign Nominees; Deny Government Domination

Hollywood, March 13.

"The Academy of Motion Picture Arts and Sciences has never permitted any segment of the industry to dictate policies," prexy Wendell Corey states in a letter to Richard Brandt, exec secretary of Independent Film Importers and Distributors of America Inc. "In the board's decision," Corey adds, such a gesture "would weaken our effectiveness on behalf of the industry as a whole."

Corey's remarks are part of a lengthy explanation of the Academy Board of Governors' recent rejection of complaints by New York importers anent rules and regulations pertaining to foreign films.

Brandt some months ago conferred with Robert M. W. Vogel, chairman of the Academy's Foreign Language Film Award Committee, on the indie distribs' views for submissions in the annual Academy Oscar awards.

Brandt's views were reported to Academy's board by Vogel, particularly as they related to number of pix to be submitted from a foreign country. Vogel also brought up contention most films submitted under present system eventually achieve a U. S. release; and that many organizations which select pix under present system are government dominated.

After a lengthy analysis of the situation, the Academy unanimously voted to retain its present system.

"First and fundamentally," Corey noted in a prepared press handout, "the philosophy behind the establishment of our current plan in 1956 was our wish that creative artists and technicians, working in the film medium all over the world,

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FAIRCHILD'S ED A P.A.

Jack Herschlag Reports To Charles Levy at BV

Jack Herschlag, formerly exec editor of Fairchild Publications' Daily News Record, has been named advertising manager of Buena Vista Distribution, working under ad-pub director Charles Levy.

He replaces Gilbert Pearlman, who left the company to reside in Italy.

'Dolce Vita' To Astor Globally For $1,350,000

Astor Pictures has acquired from Rizzoli Films of Rome all rights (worldwide) to its hit Italo import, "La Dolce Vita," prexy George Foley confirmed in New York. First report that such a deal was in the making was published in VARIETY last December, at which time it was understood the total purchase price would be in the neighborhood of $1,350,000.

In buying up rights to the pic, Astor thus takes over all existing distrib contracts on the film, being handled by a number of different outfits around the world. The only major market where the film has not yet been sold is Latin America, and Astor is now in process of negotiating for its release there.

Astor originally bought U. S. and Canadian rights to the film in late 1960 for approximately $625,000 and preemed it here in April last year. According to Foley, the film already has earned a domestic rental close to $4,000,000 on only 2,000 dates, with another 3,000 dates set to open soon. Prexy anticipates a total domestic rental between $6,000,000 and $8,000,000. Company has 300 prints in work here. Canadian rental so far is $650,000.

Foley says he has received offers of $250,000 for the 16m rights to the film, and that an offer of $1,000,000 for U. S. tv rights "has been discussed."

Boothmen Strike 2 N.Y. Drive-Ins

Two suburban N.Y. drive-ins, both owned and operated by Harry Appleman, were struck last week by members of projectionists Local 645 (IATSE) in a dispute over new contracts for both situations. One of the ozoners, the new Nyack Drive-in on Route 303 in West Nyack, is skedded to debut next Wednesday (21). The other, the Rockland, about seven miles west from the Nyack, has been on the "outs" with the boothmen since the close of the season last September, when its pact also expired.

Main issue is a union demand for two-man booths in both filmeries, with Appleman adamant on a one-man operation plus relief operator. Exhib, meanwhile, has been running classified ads in the local Nyack newspaper, the Journal-News, seeking projectionists for both ozoners. They would obviously be non-union, though ads don't specify.

Mark A. Waldherr, the local's biz agent, stated Appleman refused to discuss a new contract when the Rockland closed for the season last year. It re-opened Feb. 28—without a pact—and the union is claiming its two members formerly employed there have been "locked out."

Local wants two men in each booth on a 36-hour six-day week, plus two extra operators for the seventh day. This would be stipulated under a three-year pact, and the union says identical terms are in effect in competitive theatres. Appleman's counter offer provides for raises, a twoweek vacation (vice the one-week holiday in the old pact) and an extra boothman — provided the union agrees to one regular projectionist per drive-in.

Arbitration efforts by the end of last week had failed to break the impasse.

State Fair
(C'SCOPE—COLOR)

Remake of the Rodgers & Hammerstein filmusical. Too outmoded in style for jet-age audiences.

Hollywood, March 9.

Twentieth-Fox release of Charles Brackett production. Stars Pat Boone, Bobby Darin, Pamela Tiffin, Ann-Margret, Tom Ewell, Alice Faye. Directed by Jose Ferrer. Screenplay, Richard Breen, from an adaptation by Oscar Hammerstein 2d, Sonya Levien, and Paul Green of Philip Stong's novel; camera (De Luxe), William C. Mellor; editor, David Bretherton; music, Richard Rodgers; asst. director, Ad Schaumer. Reviewed at Culver Theatre, March 9, '62. Running time, 118 MINS.

Wayne	Pat Boone
Jerry Dundee	Bobby Darin
Margie	Pamela Tiffin
Emily	Ann-Margret
Abel Frake	Tom Ewell
Melissa Frake	Alice Faye
Hiplewaite	Wally Cox
Harry	David Brandon
Doc Cramer	Clem Harvey
Squat Judge	Robert Foulk
Betty Jean	Linda Henrich
Red Hoerter	Edward "Tap" Canutt
Lilya	Margaret Deramee
Jim	Albert Harris
Usherette	Bebe Allan
George Hoffer	George Russell

"State Fair" is still as American as mom's apple pie, but the pie is stale after 17 years in the pantry. It looks like some tough boxoffice sledding may be in store for the 20th-Fox release, which marks the third time around (1932, 1945) on the screen for this vehicle.

Mature adult moviegoers are familiar with the Rodgers & Hammerstein musical. Those who elect to take it in again may find it too familiar and tepid for their jet-age tastes. The moneymaking issue seems to hinge largely on whether younger audience will turn out to see the quartet of young stars producer Charles Brackett has assembled for the remake. But younger filmgoers, as well as older ones, are likely to grow restless and uneasy watching a picture that adheres too rigidly to old style filmusical techniques that have been superseded and antiquated by the thrust, cohesion and vigor of the modern musical. Outlook is none too promising.

To the five original R&H refrains retained in this version, five new numbers with both music and lyrics by Richard Rodgers have been added. The old songs are still charming, but the excitement they once generated is gone, partially through age and familiarity, partially because (unless memory betrays) they are not rendered with quite the zest and feeling of the 1945 cast by the current starring foursome. The new ditties by Rodgers aren't bad, but they aren't good as the old songs. Rodgers is a fair country lyricist, but he's no Hammerstein, fairest country lyricist of 'em all.

Richard Breen's updated, reset (from Iowa to Texas) scenario isn't otherwise appreciably altered from the last time out. Same three love affairs are there (involving four people and two Hampshire hogs). Same brandy-spiked mince meat episode. Fairgrounds, however, have been switched to Dallas, and there's something crass and antiseptic about the atmosphere—a significant loss. Only one heavy on the premises—a redheaded racing car bully—and he's *all* heavy.

Jose Ferrer's direction has a monotonous air about it—love scene to ferris wheel to alternate love scene to merry-go-round and back again. And his incorporation of the tunes lacks the natural in-and-out flow and dramatic meaning vital for a musical to be completely palatable to a modern audience. Songs must be rendered as an extension of an emotion that cannot as easily be expressed in normal conversation. One should not be left with the feeling that the dramatic action has merely paused so that a vocalist can warble on cue. This is very likely the most serious shortcomings of the film. Times and tastes have changed, but the style of "State Fair" hasn't kept pace.

None of the four young stars comes off especially well. Pat Boone and Bobby Darin emerge rather bland and unappealing. Pamela Tiffin's range of expression seems rather narrow on this occasion. Of the four, Ann-Margret makes perhaps the most vivid impression, particularly during her torrid song-dance rendition of "Isn't It Kind of Fun," the film's big production number. Tom Ewell is natural and amusing as the lovable father, Alice Faye poised, sure, and attractively maternal as the lovable mother. Wally Cox has a strong bit as the mince-meat taster, and others notable in support are Linda Henrich, David Brandon, Clem Harvey, Robert Foulk, Edward "Tap" Canutt, Margaret Deramee, Albert Harris, Bebe Allan and George Russell.

William C. Mellor's camera work, though rather standard in technique, is proficiently so, and energetic and hustling where it counts. Music supervisor-conductor Alfred Newman, with Ken Darby's assistance, has dispatched his chores capably, if without special inspiration. Art direction on interiors by Jack Martin Smith and Walter M. Simonds is adequate, but without flair or domestic personality. Ditto set decoration by Walter M. Scott and Lou Hafley. There is something almost oppressively all-American about the premises. Marjorie Best's costumes have a pleasing and apt simplicity. There is a predictable monotony—a kind of see-saw regularity — about the editing by David Bretherton. Nick Castle's choreography is flashy, but not ingenious. *Tube.*

Six Black Horses
(COLOR)

—Serviceable western for pairing purposes. Dramatically unstable but photographically appealing.

Hollywood, March 8.

Universal release of Gordon Kay production. Stars Audie Murphy, Dan Duryea, Joan O'Brien. Directed by Harry Keller. Screenplay, Burt Kennedy; camera (Eastman), Maury Gertsman; editor, Aaron Stell; music, Joseph Gershenson; assistant director, Ivan Volkman. Reviewed at Wiltern Theatre, March 8, '62. Running time, 80 MINS.

Ben Lane	Audie Murphy
Frank Jesse	Dan Duryea
Kelly	Joan O'Brien
Boone	George Wallace
Mustanger	Roy Barcroft
Puncher	Bob Steele
Indian Leader	Henry Wills
Undertaker	Phil Chambers
Mexican Girl	Charlita Regis

The relative scarcity of the big theatre screen color western since television galloped into the picture makes this modest and otherwise not especially choice Universal entry a rather handy item in the current cine-marketplace. The Audie Murphy starrer should pair off serviceably wherever moppets or buffs of the sagebrush idiom convene.

Cameraman Maury Gertsman's picturesque panoramic views of Utah compensate to some extent for the inadequacies and irregularities of Burt Kennedy's original screenplay. Those not impressed with the dramatic doings (and there will be many) can at least admire the scenery against which Gordon Kay's handsome outdoor production is framed.

The story has to do with the vendetta of a widow (Joan O'Brien) against the hired gun (Dan Duryea) responsible for the demise of her husband. Implicated in her astonishingly elaborate scheme to dispose of Duryea is Murphy, an itinerant, unemployed wrangler who happens to owe his neck to the intended victim, but loses his heart to the girl. Murphy's dilemma is solved when Duryea unaccountably but conveniently turns ornery. There is a showdown. At last count, boy and girl are riding off into yon sunset and other critter is ticketed for big movie show in sky, stylishly via "six black horses . . . with plumes . . . pulling a fancy rig," as so specified at an earlier philosophical juncture.

The three principals are appealing in spite of the unlikely dramatics with which they are forced to reckon. Supporting work is colorful, notably that of George Wallace, Roy Barcroft, Bob Steele and Henry Wills.

Harry Keller's direction keeps matters humming along at a pretty good clip, with one rather unaccountable slip-up when a morning-expired corpse is still moving around a little in the p.m. One of the more remarkable cases of reluctant rigor mortis. Competent assists to the production are those of art directors Alexander Golitzen and Robert Luthardt, soundmen Waldon O. Watson and Frank H. Wilkinson, music supervisor Joseph Gershenson and editor Aaron Stell. *Tube.*

Last Year In Marienbad

Astor Pictures' "Last Year in Marienbad" (L'Annee Derniere A Marienbad), which opened at the Carnegie Cinema in New York last week, was described as an unusual "arty pic which could draw if well handled and spotted" in the opinion of *Mosk*, from Paris in VARIETY, May 10, 1961.

Reviewer called the pic, directed by Alain Resnais, "difficult and daring," but notes that western word audiences have begun to show a penchant for offbeat pix. "Last Year" he adds, "takes plenty of patience from any audience." What story there is a woman, her husband and a man who claims to have made love to her "last year at Marienbad." It's told on various levels of thought, with past, present and future blending together in "Brilliant imagery," though the ultimate meaning is unclear. Pic runs 90 minutes.

Through a Glass Darkly

Though not A "pleasant" film, Ingmar Bergman's "Through A Glass Darkly" is "a great one," according to the review from Stockholm in VARIETY Jan. 3, 1962. The Swedish import, which Janus is distributing here, had its U. S. preem at the Beekman, N. Y. Tuesday (13).

Bergman's screenplay focuses on four members of a family who are estranged through their inability to communicate. The central character, a young woman suffering from an incurable mental illness, is played by Harriet Andersson, with Max Von Sydow seen as her husband, Gunnar Bjornstrand as her father, and Lars Passgard as her younger brother, whom she seduces. The Bergman message: "God exists in love, in every sort of love. Maybe God is love."

War Hunt

Engrossing but evasive account of a war-obsessed, front-line-GI who has forgotten how to live in peace.

Hollywood, March 5.

United Artists release of Terry Sanders production. Stars John Saxon; introduces Robert Redford. Directed by Denis Sanders. Screenplay, Stanford Whitmore; camera, Ted McCord; editor, John Hoffman; music, Bud Shank; assistant director, Jack Bohler. Reviewed at Goldwyn Studios, March 5, '62. Running time, 81 MINS.

Private Raymond Endore	John Saxon
Private Roy Loomis	Robert Redford
Capt. Wallace Pratt	Charles Aidman
Sgt. Van Horn	Sydney Pollack
Private Crotty	Gavin MacLeod
Charlie	Tommy Matsuda
Corp. Showalter	Tom Skerritt
Private Freano	Tony Ray

"War Hunt" is a taut, gripping, but not altogether satisfying drama. With a little more character penetration and a little less melodramatic spit and polish, it might have been a small classic of its genre. But scenarist Stanford Whitmore's tale of a demented GI who cannot contain his killer tactics when the Korean War expires lacks the necessary cohesion and clarity to register with genuine emotional impact.

Still, it's a better than average try on the part of the up-and-coming producer-director team of Terry and Denis Sanders to fashion absorbing war fiction in the moderate scale category for the screen. Though they seem to have fallen somewhat shy of their probable artistic aspirations on this occasion, the United Artists release will make a choice and beneficial companion attraction, and could even carry the meat end of a twin bill in any action situation dominated by male audiences.

The presumably fictional incident upon which Whitmore's yarn is pegged implicates three characters: a "rookie" in the front lines (Robert Redford), the relentless killer (John Saxon), and a young Korean orphan (Tommy Matsuda), who hero-worships the latter. When the cease-fire order fails to deter Saxon from continuing his nightly one-man sniper patrols behind enemy lines, and he has the further audacity to bring the boy along for a lesson in the art of intimate cut-throat warfare, Redford must act. Saxon, the incurable bird of prey, is cut down, but the boy is last seen racing off into the brush, his destiny perhaps warped by his close association with a human animal.

Saxon plays with a fierce intensity, but his efforts are blunted by the fact the character has no roots. We must accept him the way he is, without the desirable explanation. Redford, an appealing and promising newcomer to the screen, emotes with sensitivity. But he, too, is hemmed in by a not fully dimensional character. Master Matsuda is fine as the lad. Gavin MacLeod makes a vivid impression as a weary trench jockey and others of considerable value and color are Charles Aidman, Sydney Pollack, Tom Skerritt and Tony Ray.

Under Denis Sanders' brisk, explosive direction, there are a number of noteworthy assists. These include Ted McCord's dexterous and occasionally inventive cinematography, Ray Meadows' keen reproduction of the sounds of combat, and Bud Shank's novel music, stressing flute, guitar and tympany in a compellingly plaintive counterpoint to the naturally terrifying tone and rhythm of front-line warfare. John Hoffman's editing and Edgar Lansbury's art direction are other able assists. Vance Johnson's title design (close-ups of gently quivering reeds and weeds accompanied by a children's choir in a pastoral Korean chant) is memorable. *Tube.*

Premature Burial
(PANAVISION—COLOR)

The third in AIP's Poe cycle. Well-acted but horror film buffs may find the plot, sets and treatment too familiar to generate much shock. Okay exploitation.

American International release of Roger Corman production. Stars Ray Milland, Hazel Court, Richard Ney, Heather Angel. Directed by Corman. Screenplay, Charles Baeumont, Ray Russel, based on Edgar Allan Poe story; camera (color and Panavision), Floyd Crosby; editor, Ronald Sinclair; music, Ronald Stein. Reviewed in N.Y., March 8, '62. Running time, 81 MINS.

Guy Carrell	Ray Milland
Emily Gault	Hazel Court
Miles Archer	Richard Ney
Kate Carrell	Heather Angel
Dr. Gideon Gault	Alan Napier
Sweeney	John Dierkes
Mole	Richard Miller
Minister	Brendan Dillon

Having earlier come up with a couple of lively boxoffice winners based on Edgar Allan Poe's "House of Usher" and "Pit and The Pendulum," producer-director Roger Corman seems to have run thin in imagination on this third trip to the same literary well. Not only is the plotting in "Premature Burial" discouragingly predictable, but its gloomy and cavernous interior setting is peculiarly similar to those in the first two pix. By this time, many film fans (and at least one reviewer) are as familiar with Corman's downstairs dungeon as they are with their own basement hobbyshops.

The picture obviously has hefty exploitation potential via its title and Poe's rep. However, it's unlikely that its appeal will reach beyond the circle of the horror film buffs to attract those patrons who were so delighted by ghoulish fustian of the "Usher" and "Pit." Ironically, it may be that the extremely competent cast, headed by Ray Milland, plays too honestly in situations which require a certain amount of unrestrained flamboyance.

While the first two pix featured living burials in subplots, "Premature" finally gives the subject closeup treatment.

Milland is cast as a 19th Century English gentleman who, with his weirdo sister, Heather Angel, has withdrawn from the world to his country house, apparently built in the middle of a swamp (or over a peat bog) from all the mist that swirls around. Because he suffers from catalepsy (whose victims appear dead when, in fact, they are very much alive), Milland is obsessed with the thought that he'll be packed away before his rightful time. Against his own better judgment, he agrees to marry Hazel Court, who promises to cure him with love.

Instead, however, Milland gets worse. He starts seeing the faces of gravediggers at the window and hearing their mournful cries from the swamp. Eventually, after his wife persuodes him to destroy his lockproof crypt (from which he could always escape), he suffers what seems to be a fatal heart attack, and thus is buried alive, just as he had feared. How he gets out, and who has been responsible for the concerted campaign to drive him mad, need not be divulged here. Suffice to say, nobody lives happily ever after, which is the way these things are supposed to go.

Giving Milland nice support are Miss Angel and the lovely Miss Court, plus Richard Ney, as the doctor friend, Alan Napier as Milland's somewhat inscrutable father-in-law, and John Dierkes, as a rather fearsome gravedigger. The Charles Beaumont-Ray Russell screenplay, though short on the kind of plot surprises which create suspense and interest, is cleanly dialoged with a minimum of verbal cliches. And Floyd Crosby's camerawork (in color and Panavision) is as effective as always, though he and Corman might try eschewing those blue-and-purple dream sequences next time out. *Anby.*

Pix Destiny

Continued from page 1

stitution" through the theatres. For this reason, he said, he has long been seeking legislation—if possible—to establish a clearance period between the thestrical release of a film and its tv debut. He would have a five-year clearance between theatrical release and tollvision, with free tv release two years after tollvision.

Such clearance, he continued, "would be a welcome substitute to the present intolerable practice of showing relatively new films on free tv and would forestall the playing of feature films first run on tollvision."

Other Aspects

Kansas City, March 13.

Fifth annual convention of the United Theatre Owners of the Heart of America, which now goes under the showmanly name of "Show-A-Rama," came off at the Hotel Continental here last week (6-8) as the most successful by all odds.

Enthusiasm for all programs and sessions hit a new high, the trade show had more booths and items than ever before, and registration reached 904, nearly 200 more than in 1961, the previous high. Virtually every circuit in the midwest was well represented, some came from as far away as Boston and others from Ohio and Montana, and virtually every district was represented by more than the local filmrow contingent.

Opening luncheon on Tuesday had nearly 700 in attendance to hear Sypros Skouras as the keynoter (as above). Local industry gifted Skouras with a plaque honoring his 20 years at 20th-Fox, and a cake was presented to him following the luncheon, an extra fillip supervised by UTO president Richard Orear, presiding.

Throughout sessions Tuesday afternoon, on the psychology of selling motion pictures, and Wednesday on product presentations and the John Stembler recounting of "Maytime Is Movietime" campaign, keen attention was the rule. Old hands in the industry said they have never seen exhibs so intent upon the business outlook.

Glamour was saved for the last with Rock Hudson in from the Coast to receive an award as "Star of the Year" from the UTO. It was briefly done and loudly applauded at the Thursday luncheon, and a farewell note added by Robert Selig, National Theatres vice-president in from Denver. An award also went to Delbert Mann, the Universal director responsible for some of Hudson's recent successes.

Taking their cue from the "showmanship revival" theme, committees had this convention handsomely decked out in suitable trappings, ran the programs and luncheons on time, and have set the stage for an even bigger convention next year. "Where will we put it," was Orear's parting quote.

Viridiana

"Brilliantly carpentered offbeat pic is sure to be controversial," wrote *Mosk*, of "Viridiana" in VARIETY from Cannes May 24, 1961. The Spanish import, being handled in the States by Kingsley International, has its U.S. preem at the Paris Theatre, N.Y., Sunday (18) night.

Reviewer praised Mexican director Luis Bunel's handling of the difficult theme, dealing with the uses and misuses of charity. Story deals with a young girl, about to take her vows as a nun, who finds out that before she can become a saint, she had better learn how to be human. Bunuel "displays a perfection in film flow and language in this relentless pic." It's also suggested the film might have Roman Catholic Legion of Decency difficulties. One sequence is an orgy of every foul misfit in a Spanish village.

"It needs careful handling and placement but is unique enough to arouse plenty of interest." "Viridiana" runs 90 minutes and shares the 1961 Cannes fest's top prize with one other pic.

MAD MILWAUKEE MIDNITE MOB

Writers In Today's Hollywood

[PER PHILIP DUNNE]

Hollywood, March 13.

"Studios practically killed off the original story-screenplay by top writers by assigning these same writers the so-called 'hot' properties the studio had bought from outside media. The writers then began to sell their ideas to other avenues of literary expression and the studios were forced to buy them back at greatly higher prices and, in some instances, give the writer a percentage."

That's the way Philip Dunne, writer-producer-director, sees it. He claims the answer to the situation, as well as the resolution of other problems, can be affected by adoption of four suggestions.

First, declares Dunne, "there should be profit participation in the film for the writer. He, as much as any other individual, is responsible for its value at the boxoffice. He's just not as glamorous." Second, Dunne believes a writer should stay on a picture until shooting and editing of the pic have been completed. "In many instances," he says, "a writer completes a film, goes on another only to find that the producer of the first picture wants a couple of scenes rewritten. Then, it's a new idea for an ending. The result is the writer works on two jobs or, in many cases, new writers are hired to finish the job they visualize entirely differently than the original writer."

Third point Dunne introduces, is "a writer should be consulted and actually do some of the trailer work on the pictures he writes. He should be an advisor, also, in the publicity and promotion of the film. It's extremely important and it should have professional writing techniques."

Finally, Dunne states the director and writer should be working on the script and the film from its inception. "Direction is merely an extension of writing and there is but one concept when the writer-director do a picture together. If it's the same person, so much the better."

Eastman Kodak Stock for Ozoners

New Type 5251 Negative Will Become General After Experimental Period

Hollywood, March 13.

Eastman Kodak will make available in July—in limited quantities—a new type of color negative which gives a finer grain pattern and greater image sharpness, according to the film manufacturer. Company also has perfected new color print stock which also will be made available in limited quantities in September.

Within six months after the introduction of each type of film there will be a complete changeover from the old, according to Don E. Hyndman, head of company's Professional Motion Picture Film Dept. in Rochester, here to demonstrate the new product. New negative, to be known as type 5251, replaces the current Eastman color negative type 5250, which has been standard for the past three years.

New negative, which actually has been in the development stage for nearly five years, is particularly adaptable to large screens, especially in drive-ins, where graininess and sharpness always have been important factors, according to exec. Outdoor audiences will thus be able to see much more detail, made possible through the film possessing less blue, higher red and better yellow, an improved overall color balance more pleasing to the eye, he pointed out. New stock also permits more realistic flesh tones.

Additionally, he added, the new film requires the same film speed and same processing conditions as the current Eastman color stock. Color improvement generally was seen in several clips of film run off, comparing the new with the old, as well as greater definition of both foreground and backgrounds.

Another advantage to new color negative, Hyndman said, is possible in the lab, where intermediate color prints—dupe negatives—are far better than in the past and nearly of the same quality as the original.

In another Eastman development, Hyndman reported that company would start delivering its new 16m Viscomatic Processor the last week in April. Eastman expects to sell 50 of these this year, he said, and already had received orders for one-third this number.

Company also is introducing a Kodak Sound Recording Tape, according to an announcement by prexy William S. Vaughn.

Peter Hernandez, manager of the refurbished National Theatre, San Antonio, recently purchased from the Zaragoza Amusement Co. by the Jack Cane Corp. of New York.

'LIFT' JURY DISAGREES

New Trial Necessary for Valentine Davies Estate vs. Krasna

Plagiarism suit filed by late Valentine Davies against Norman Krasna ended last week in a hung jury and panel was dismissed by Superior Judge Philip H. Richards after three days of deliberations. Attorneys were directed to apply for a new trial date.

Davies had charged that material from his work, "Love Must Go On," had been used by Krasna in his play and subsequent film, "Who Was That Lady I Saw You With."

Jury voted 8-to-4 in favor of Krasna, but law requires that nine jurymen must agree. Action seeking $1,500,000 damages was prosecuted by Mrs. Elizabeth S. Davies, following the death last July of her husband.

WB's 'Music Man' To Play Hall & Hard-Ticket Too

The heretofore unheard-of idea of having a picture play conventionally at one theatre in one city an on a roadshow basis throughout the rest of the country obtains with Warners' "Music Man," adaptation of the legit musical with Robert Preston and Shirley Jones.

There are no specific decisions as yet. But it's for sure that "Music Man" will play the Radio City Music Hall as a regularly-scheduled show and then, of course will have to go through the regular marketing channels in the New York area.

Interestingly, what follows apparently is the playoff of the production on hard ticket. The Hall rebels against two-a-day or 10-a-week. But other houses around the nation do not. Thus, WB intends to break tradition by playing the Hall straightaway and then other locations on roadshow.

Roslyn Komack at UA

Roslyn Komack named photo editor of United Artists. Formerly feature picture editor for United Press International Newspictures, with whom she had been associated for the last 20 years.

PUNKS SABOTAGE HORROR POLICY

Milwaukee, March 13.

Robert Brill, manager of the Garfield, Century and Milwaukee Theatres, respectively, was directed to discontinue showing "midnight horror movies," by County Judge F. Ryan Duffy Jr. He was found guilty of contributing to the delinquency of minors. The case was held open for a year on Brill's agreement to stop this business practice.

Brill's court appearance resulted from a "rumble" at the Garfield Theatre at 1:30 a.m. March 3, which took 14 gendarmes to quell. "The Devil's Hand," and "Blood Lust" were being shown in a double horror show at the Garfield, with some 150-200 people, primarily young men, watching.

The fight outbreak, according to the police department, sent a 17-year old youth to Milwaukee County Emergency Hospital, after being knocked frigid, with eight boys (six under 16) arrested. The six juveniles were referred to juvenile authorities. An 18-year old youth, Masell Bond, stipulated his guilt on a charge of drunkness and paid $3 fine.

Another youth, William Mularkey, 19, charged with drunk & disorderly conduct, was fined $25 by County Judge Duffy.

Said Judge Duffy:

"I feel that stopping these midnight horror shows will help prevent juvenile delinquency," indicating Milwaukee police had constant problems with juveniles attending midnight horror shows. Judge Duffy also said some juveniles that had attended such shows, had been arrested for crimes including drunkness, trouble making and sex offenses.

Theatres are owned by Entertainment Centers Inc. and L. F. Gran of Thiensville (Wis.). Judge ruled that "midnight horror shows," must be stopped at all three houses.

Incidentally, March 2 at the Tosa Theatre, in an entirely adjacent section of the Milwaukee area, Wauwatosa, more trouble registered.

On the Tosa Theatre screen a double reprise bill, "Stalag 17," and "From Here to Eternity," was being exhibited.

Fairly early in the evening, a group of youths, possibly some 150-250, evidently acting on prearranged signal, all located along one aisle section of seats, became so loud and noisy that it was impossible to hear the soundtrack. In spite of constant patrolling of the aisles by ushers, key men and urging for "quiet please," the din continued.

Tosa management blanked both sight from screen and sound was cut. The house lights went up. A spokesman for management (on stage) mikeside on p.a. system, voiced complaint against the conduct of the youths. In essence, the spokesman said:

"We need the business, but not this way. It's the same bunch every week. You are sent here by your parents. Behave, or out you go. We will see that you do go if you don't keep quiet."

Things did quiet down somewhat. Policemen were in evidence. Some adults had left the Tosa in disgust, possibly not returning.

At the Tosa, a spokesman said Friday nights were the worst, adding that, though in film exhibition all his life, he wanted out.

POLIER SUCCEEDS CHINICH

Los Angeles, March 13.

Dan Polier succeeds Jesse Chinich as chief film buyer for National Theatres & Television, following latter's resignation to return to New York. Chinich has been on leave-of-absence for past month due to continuing illness of his wife.

Polier, associated with NT&T since 1946 after serving one year in 20th-Fox advertising department, was assistant film buyer at time of his promotion.

Columbia Ponders Outright Takeover Of Late Edward Kingsley Adjunct

Columbia Pictures has an option to acquire Kingsley International Pictures, indie distrib org founded by the late Edward L. Kingsley who died last month. By acquiring the firm, Col would get the Kingsley International name and those pictures owned by Kingsley, in addition to those in which Kingsley had an interest with Columbia.

No decision has yet been by Columbia, and at the moment Kingsley International is continuing to put into release those pictures which were scheduled at the time of the indie distrib's death. Opening Sunday (18) night at the Paris in New York is Luis Bunuel's "Viridiana," which was Kingsley's own venture. This is being followed by the Peter Sellers starrer, "Only Two Can Play," in which Columbia has an interest and which opens next week at the Fine Arts. Actual distribution of the Kingsley product is handled by Peter Horner's Union Film Distributors.

Among the unreleased Kingsley International pix are the Danish "Paw," and the French "The Girl with the Golden Eyes" and "Moderator Cantabile." Latter is a Raoul Levy production made under the producer's now defunct production agreement with Col.

Decision as to whether or not Col will acquire Kingsley International is understood to depend on Col's ability to find someone qualified to perform the same specialized function that Kingsley did—as scouter of top art product with a knowledge of local distrib and ad-pub requirements.

In the meantime, Kingsley's widow, Lee, publicist with the New York Philharmonic and who worked closely with Ed in his film activities, is participating in the decisions being made relative to the launching of "Viridiana" as well as other K-I properties. Mrs. Kingsley is known to have very definite opinions on how the K-I releases should be handled but would probably be reluctant to take over K-I as a fulltime job for herself and give up her own field. Her comment to a reporter last week: "It's no business for a woman."

DUBLIN LORD MAYOR HERE

In Advance of The International Variety Conclave

Albany, March 13.

Robert Briscoe, Jewish Lord Mayor of Dublin, will speak at a luncheon given in his honor, April 4, by the Albany Variety Club in the ballroom of the Sheraton-Ten Eyck Hotel. A record turnout—perhaps 400 or more—is expected, according to Chief Barker E. David Rosen. Gov. Nelson A. Rockefeller will be among those invited to attend.

The Lord Mayor is on a tour of the United States, his second. He belongs to the Variety Club in Dublin, where the 35th Variety Clubs International convention will be held, from May 15-19.

There are already more than 600 registrants, in addition to 150 who will come from the London Tent and 100 from the Dublin unit.

As of April, No Tax Up to 56c In Ontario

Toronto, March 13.

Costing Ontario's coffers $300,000 annually, a cut in amusement tax, first since two years ago, will mainly benefit small-town houses, according to James Allan, provincial treasurer.

Effective April 1, all admissions up to 56c will be free from tax, with previous exemption up to 25c admissions. will be increased from 65c admissions to 75c; but no change in tariffs of over $1.

Motion Picture Theatres Ass'n. of Ontario has been active in tax reductions, with thought of ultimate elimination.

Paul Newman Tells UCLA Students He'll Happily End as a Film Director

Hollywood, March 13.

Paul Newman Friday (9) told UCLA cinema and theatre arts students he ultimately hopes to do nothing but direct. Actor spoke informally at a question-and-answer period following screening of "The Hustler," Twentieth Century-Fox release for which he has been nominated for an Academy Award.

Newman answered questions of students aimed at helping them in their quests for careers in films or stage. Actor pointed out his own experience in acting had helped in his knowledge of communication that would be valuable in later work as a director. He said his only work as a director had been the 28-minute short, "The Evil of Smoking," which he revealed may come out in 16m form.

General questions of the session involved his reactions as a "method" actor, with Newman pointing out that different reactions are important for different people. He appeared in favor of freedom of expression, noting he always "fights for rehearsal time to give actors time to find their own character without being forced into something they don't know."

Newman appeared in favor of learning historical backgrounds of theatre, pointing out a knowledge of the different breakdowns of Shakespearean characters.

Actor said he feels that "basically we have the best actors in the world in the United States," noting many of the famed European companies have relied on old styles that leave characterizations hollow. He noted, however, that the new approach of Zefferelli in the Old Vic company is exciting.

GOSCH ROME-TO-L.A. WITH LUCIANO IDEAS

Hollywood, March 13.

Martin Gosch, here from Rome where he completed the script on "Lucky Luciano," is negotiating with several studios, will pick a star to play the late exiled hoodlum, and assign a director.

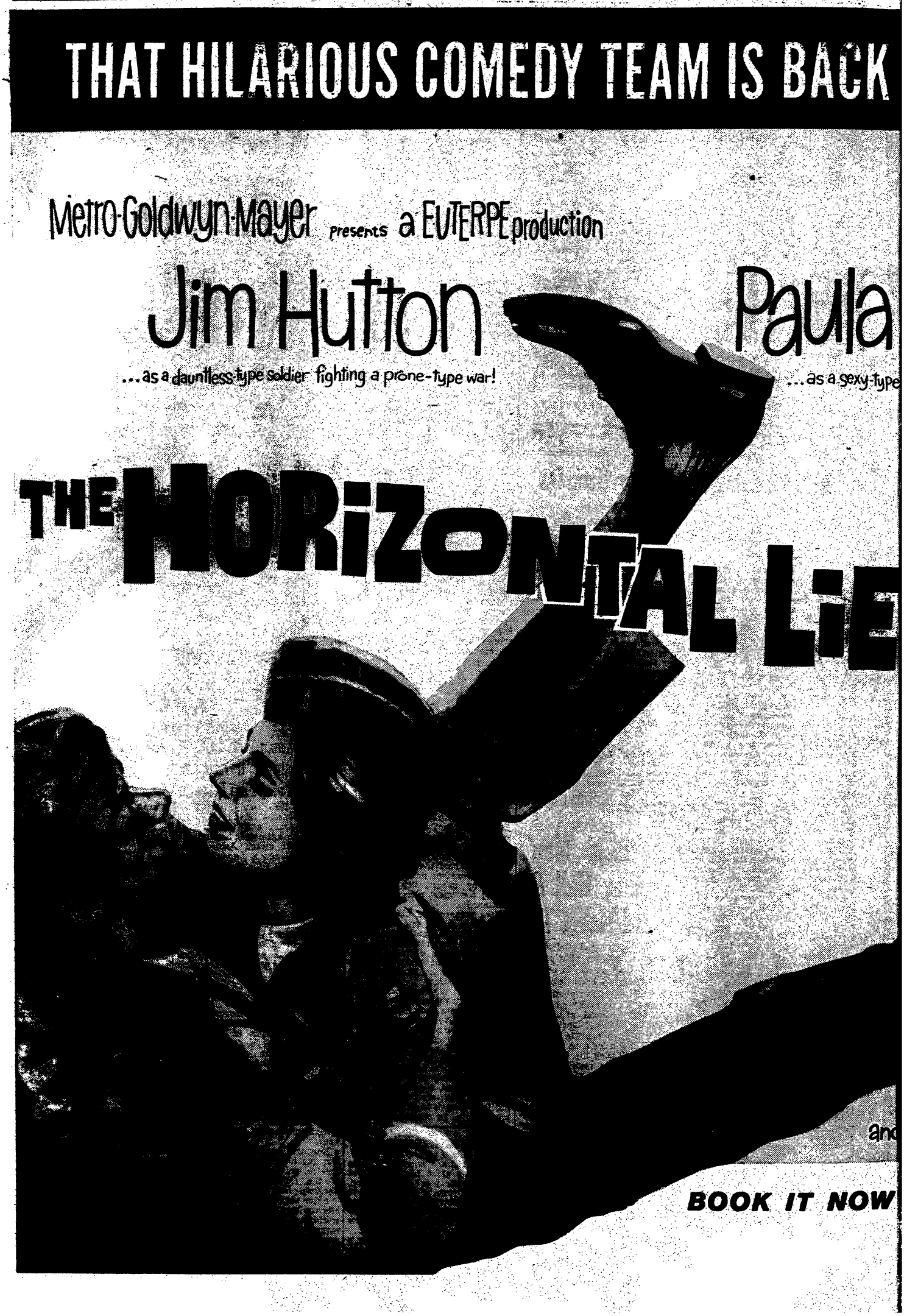
Plans call for Gosch to produce the film in New York and Europe, with Cameron Mitchell pencilled in for a secondary role. Gosch said he had Luciano's signed approval of the script, the deal stipulating that 10% of the picture's gross will be divided among his family.

Dick Rosenfeld Demo Of London 'Race Nite'

A variation on the old "bank nite" cinema promotion is to have a press demonstration today (Wed.) in New York at the Savoy Hilton Hotel. The new biz-building strategy is called "race nite," employing films shot at various horse-tracks, with payoff in assorted prizes to customers picking the winners. The format is already operative in London, and is to debut this month in California.

It's controlled by Richard Rosenfeld, as head of Verson Productions, N.Y. He was formerly in midwest exhibition (Ohio and Kentucky), also operating the Cincinnati Summer Playhouse, which he unloaded four years ago. Manhattan publicist Carl Erbe is associ-

(Continued on page 13)


THAT HILARIOUS COMEDY TEAM IS BACK
Metro-Goldwyn-Mayer presents a EUTERPE production
Jim Hutton
...as a dauntless-type soldier fighting a prone-type war!
Paula
...as a sexy-type
THE HORIZONTAL LIE
and
BOOK IT NOW

N LOVE AGAIN AND FUNNIER THAN EVER!

Prentiss

edic...with a contagious-type kiss!

Jack Carter

UTENANT

She's a do-it yourself geisha (and doing very well)

co-starring Jim Backus · Charles McGraw and Miyoshi Umeki

SCREEN PLAY BY GEORGE WELLS

BASED ON THE NOVEL "The Bottletop Affair" BY GORDON COTLER

DIRECTED BY RICHARD THORPE

PRODUCED BY JOE PASTERNAK

MGM

n CinemaScope METROCOLOR

FOR YOUR "FUN-FOR-THE-FAMILY" EASTER BOX-OFFICE!

New Films Lift L.A.; 'Walk' Whopping $23,000, 'Vita' Sweet 10½G, 'Lover' Boff 30G; 'Story' Sock 22G, 13th

Los Angeles, March 13.

Local firstruns are mostly on the downside this week although a pair of openers are showing torrid prospects. "Walk on Wild Side" looks like boff $23,000 at Warner Beverly. "Lover Come Back," in first general release, is heading for a socko $30,000 or better in four theatres. "La Dolce Vita," also in first general booking, is shaping to land an okay $10,500 in two houses.

"Malaga," paired with "Couch," is soft at Orpheum. "Flower Drum Song" still is active among regular holdovers with a firm $12,000 in sight for 12th Warner Hollywood stanza. "Four Horsemen" is moderate $11,000 in third Hollywood Par frame.

Of hardticket entries, "West Side Story" looks nifty $22,000 in 13th Chinese week and "Judgment at Nuremberg" looms solid $20,000 at Pantages in same round.

Estimates for This Week

Warner Beverly (SW) (1,316; 90-$2)—"Walk on Wild Side" (Col). Boff $23,000. Last week, "Lover Come Back" (U) (11th wk-5 days), $8,800.

Orpheum (Metropolitan) (2,213; 90-$1.50)—"Malaga" (WB) and "The Couch" (WB). Soft $4,500 or close. Last week, with Pix, Baldwin, El Rey, "One, Two, Three" (UA) (1st general release), "Saintly Sinners" (Indie) (1st wk), $17,200.

Warren's, Wiltern, Hollywood, Lloyds (Metropolitan-SW-FWC) (1,757; 2,344; 856; 1,298; 90-$1.50)—"Lover Come Back" (U) (1st general release) and "Between Time and Eternity" (Indie). Socko $30,000 or over. Last week, Warren's, "Pinocchio" (BV) and "Huckleberry Finn" (Indie) (reissues) (2d wk), $3,600. Wiltern, Hollywood with Los Angeles, "Errand Boy" (Par), "Hey, Let's Twist" (Par) (2d wk), $12,600. Loyola with Iris, State, "Innocents" (20th) (1st general release), "The Hustler" (20th) (reissue), $20,000.

Los Angeles, Iris (Metropolitan-FWC) (2,017; 825; 90-$1.50)—"La Dolce Vita" (Astor) (1st general release) and "Night Heaven Fell" (Indie) (reissue) (Los Angeles. Okay $10,500.

Pix, El Rey (Prin-FWC) (756; 861; 90-$1.50)—"One, Two Three" (UA) (2d wk) and "Town Without Pity" (UA) (reissue). Mild $7,000.

State, Baldwin (UATC-State)

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Key City Grosses

Estimated Total Gross

This week $2,517,100
(Based on 22 cities and 271 theatres, chiefly first runs, including N.Y.)

Last Year $2,422,100
(Based on 23 cities and 253 theatres).

'Lover' Huge 20G, K.C.; 'Walk' 13G

Kansas City, March 13.

Pair of sock entries here this round. "Lover Come Back" at Uptown looks huge while "Walk on Wild Side" at Paramount shapes smash. "The Innocents," also new at Plaza, is fairish.

"El Cid" holds sturdy pace at Capri in third round. "Satan Never Sleeps" is only fair at Roxy in second. "Flower Drum Song" is still okay in 12th stanza at Brookside.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.50) — "Flower Drum Song" (U) (12th wk). Okay $2,500. Last week, same.

Capri (Durwood) (1,260; .90-$2.50)—"El Cid" (AA) (3d wk). Sturdy $15,000. Last week, $15,400.

Empire (Durwood) (1,200; .90-$2) —"Cinerama Holiday" (Cinerama) (reissue) (7th wk). Good $4,000. Last week, $4,500.

Fairway (FMW-NT)— (700; $1)—"King and I" (20th) and "Carousel" (20th) (reissues) (2d wk). Handsome $2,500. Last week, $3,000.

Kimo (Dickinson) (504; 90-$1.25) —"The Truth" (Kings) (12th wk). Good $1,500. Last week, same.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Walk on Wild Side" (Col). Giant $13,000, biggest here in many months. Stays on. Last week, "The Head" (T-L), $5,000.

Plaza, Granada (FMW-NT) (1,630; 1,217; $1-$1.25)—"Innocents" (20th). Fairish $8,000. Last week, "Sergeants 3" (UA) (3d wk), $6,500.

Rockhill (Little Art Theatres) (750; $1-$1.25)—"Mark" (Cont) and "Tiger Bay" (Cont) (3d wk). Surprisingly good at $1,500. Last week, $2,000.

Roxy (Durwood) (850; 75-$1.50) —"Satan Never Sleeps" (20th) (2d wk). Fair $5,500. Last week, $8,000.

Uptown (FMW-NT) (2,043; $1.25-$1.50)—"Lover Come Back" (U) with personal by Rock Hudson, one of stars in pie, on opening night. Rousing $20,000 looms. Holds. Last week, Uptown plus Granada, "Pinocchio" (BV) (reissue) and "Dondi" (BV) (2d wk), $17,000.

D.C. Offish; 'Satan' Good $12,000; 'Walk' Hot 11½G; 'Lover' Smash 15G, 4th

Washington, March 13.

Offish biz is in the works this session as trade flattens out from loftier heights of recent weeks. Biggest factor in downbeat is lack of hefty newies this session. Only two newcomers. "Satan Never Sleeps" at Palace is rated good but "Colossus of Rhodes" at Capitol shapes slow.

Otherwise, signs of weakness are showing in holdover field except for "Walk on Wild Side" at Trans-Lux and "Lover, Come Back" at the Town, both holding great.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Outsider" (U) (2d wk. Hep $9,500. Last week, $11,500.

Apex (K-B) (940; $1.25-$1.40)—"La Belle Americaine" (Cont) (3d wk). Plump $7,500. Last week, $8,000.

Capitol (Loew) (3,420; $1-$1.49) —"Colossus of Rhodes" (MGM). Slow $10,800. Last week, "Four Horsemen" (MGM) (4th wk), $10,800.

Dupont (Mann-K-B) (400; $1-$1.65)—"One, Two, Three" (UA) (12th wk). Steady $4,500 same as last.

Keith's (RKO) (1,839; $1-$1.65)—"Sergeants 3" (UA) (5th wk). Oke $6,500 in 5 days. Last week, $8,500.

MacArthur (K-B) (900; $1.25-

(Continued on page 17)

'Pinocchio' Fat 12G, Port.; 'Lover' 7G, 4th

Portland, March 13.

There are a couple of newcomers here this stanza but bulk of strength is with the extended-runs. "Pinocchio" is socko in first week at Paramount while "Three Stooges Meet Hercules" is rated fast in opener at Orpheum. "Lover Come Back" still shapes torrid in fourth round at Broadway. "Majority of One," paired with "Breakfast at Tiffany's," looms loud in fifth at Fox.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (4th wk). Hotsy $7,000. Last week, $7,200.

Fine Arts (Foster) (426; $1-$1.50) —"Rocco and Bros. (Astor). Slow $1,500. Last week, "Don Quixote" (MGM) and "Brothers Karamazov" (MGM) (reissue), $1,800.

Fox (Evergreen) (1,600; $1-$1.49) —"Majority of One" (WB) and "Breakfast at Tiffany's" (Par) (reissue) (5th wk). Loud $5,500. Last week, $5,600.

Guild (Rosener) (400; $1-$1.50) —"Light In Piazza" (MGM) and "Miller's Beautiful Wife" (Indie)

(Continued on page 17)

'Summer' Hot $10,000, Cleve.; 'Lover' 15G, 4th

Cleveland, March 13.

Only one newcomer here this round but it's okay. This is "Summer and Smoke," which shapes bright at the Stillman. "Four Horsemen" is rated okay in second at State. "Judgment at Nuremberg" looks good in third at Palace while "Lover Come Back" shapes standout extended-run with a fancy take in fourth at the Hipp.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Pinocchio" (BV) (reissue) (3d wk). Okay $10,000 or near. Last week, $12,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Julius Caesar" (MGM) (reissue). Nice $3,300. Last week, "Singer, Not Song" (WB), $1,400.

Continental Art (Art Theatre Guild) (900; $1-$1.25) — "Eve Wants to Sleep" (Indie). Thin $1,800. Last week, "Anatomy of Love" (Indie), $2,300.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"La Belle Americaine" (Cont) (3d wk). Neat $2,200. Last week, $2,600.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Lover Come Back" (U) (4th wk). Fancy $15,000. Last week, $15,500.

Ohio (Loew) (2,700; $2.50-$2.75) —"West Side Story" (UA) (4th wk). On fair side $12,500. Last week, $16,500.

Palace (Silk & Helpern) (2,739;

(Continued on page 17)

'Planet' Fine 16G, Frisco; 'Lover' 12G

San Francisco, March 13.

Firstrun biz looms okay here this stanza. "Journey to Seventh Planet" is rated excellent in first week at Paramount while "Four Horsemen of Apocalypse" looks okay in initialer at Warfield.

"Lover Come Back" still is dandy in fourth round at Golden Gate, being one of strongest longruns ever at this house. "Walk on Wild Side" is excellent in second at the St. Francis.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50) — "Lover Come Back" (U) and "Desert Patrol" (U) (4th wk). Dandy $12,000. Last week, $15,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Hustler" (20th) and "Streetcar Named Desire" (20th) (reissues) (2d wk). Nice $7,500 in 5 days. Last week, $11,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Four Horsemen" (MGM). Okay $14,000. Last week, "Sergeants 3" (UA) (4th wk), $8,500.

Paramount (Par) (2,646; $1.25-$1.50)—"Journey to Seventh Planet" (AI) and "Pirate Black Hawk" (AI). Strong $16,000. Last week, "Summer and Smoke" (Par) and "Too Late Blues" (Par), $13,000 for 9 days.

St. Francis (Par) (1,400; $1-$1.75) —"Walk On Wild Side" (Col) (2d wk). Excellent $14,000 or close. Last week, $17,500.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (13th wk). Bright $17,000. Last week, $18,000.

Vogue (S.F. Theatres) (364; $1.50) —"Animas Trujano" (Indie) (12th wk). Good $1,600 after $1,800 last week.

Stagedoor (A-R) (440; $1.50) — "Light in Piazza" (MGM) (6th wk). Nice $5,000 after $5,500 last week.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons Dangereuses" (Astor) (4th wk). Hep $3,500. Last week, $4,500.

Clay (A-R) (400; $1.25-$1.49) — "Call Me Genius" (Cont) and "French They Are Funny Race" (Indie) (reissue) (2d wk). Trim $2,900. Last week, $3,200.

Presidio (Art Theatre Guild) (774; $1.25)—"View From Bridge" (Cont) (3d wk). Hotsy $3,500. Last week, $4,000.

Alexandria (United California) (1,610; $1.49-$3) — "El Cid" (AA) (12th wk). Good $9,500. Last week, $10,500.

Metro (United California) (1,000; $1.50-$1.80)—"Two Women" (Janus) (11th wk). Fat $2,600. Last week, $2,800.

Esquire (No. Coast) (846; $1.25-$1.50) — "Something Wild" (UA) and "The Happy Thieves" (UA). Slow $4,500. Last week, "Town Without Pity" (UA) and "Young Savages" (UA), $3,000 in 4 days.

Coronet (United California) (1,250; $2.20-$2.75) — "Judement at Nuremberg" (UA) (2d wk). Fancy $16,000. Last week, $17,000.

'Judgment' Solid $13,000, Det.; 'Lover' Wham 17G, 4th; 'Horsemen' 15G, 3d

Detroit, March 13.

Plethora of holdovers is holding down overall gross total this week in the downtown situations albeit biz remains good. Best of lot continues to be "Lover Come Back" which stays smash in fourth round at the Michigan. "West Side Story" still shapes solid in fourth session at Madison.

"Judgment at Nuremberg" is loud in third week at the United Artists. "Four Horsemen of Apocalypse" is fine in second at Adams. Return of dual combo, "Breakfast at Tiffany's" and "World of Suzie Wong" at Grand Circus looks good. "War Hunt" likewise looks good in second at the Palms.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Satan Never Sleeps" (20th) (2d wk). Down to thin $8,000. Last week, $10,000.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Lover Come Back" (U) and "All Oriental Jazz" (U) (4th wk). Terrific $17,000. Last week, ditto.

Palms (UD) (2,995; $1.25-$1.49) —"War Hunt" (UA) and "Deadly Duo" (UA) (2d wk). Good $14,000. Last week, $15,000.

Madison (UD) (1,408; $1.50-$2.65) —"West Side Story" (UA) (4th wk). Swell $14,000. Last week, $15,200.

Grand Circus (U) (1,400; $1.25-$1.49)— "Breakfast at Tiffany's" (Par) and "World Suzie Wong" (Par) (subruns). Good $12,000 or near. Last week, "View from Bridge" (Indie), $7,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Four Horsemen" (MGM) (2d wk). Fine $15,000. Last week, $17,000.

United Artists (UA) (1,667; $1.25-$2) — "Judgment at Nuremberg" (UA) (3d wk). Solid $13,000. Last week, same.

Music Hall (Cinerama, Inc.) 1,208; $1.20-$3)—"El Cid" (AA) (12th wk). Good $12,000. Last week, $11,200.

Mercury (UM) (1,465; $1-$1.50)—"Majority of One" (WB) (3d wk). Oke $8,000. Last week, $8,700.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Victim" (Indie) (2d wk). Down to mild $3,000. Last week, $4,000.

Broadway Grosses

Estimated Total Gross

This week $544,200
(Based on 30 theatres)

Last Year $464,600
(Based on 29 theatres)

'Lover' Fast 16G, Philly; 'Light' 15G

Philadelphia, March 13.

Last Saturday was the only really socko day of current session. Lines at the Arcadia and Trans-Lux are overlapping in present week. "Lover Come Back" at Arcadia still is smash in fourth round while "Light in Piazza" is rated bright at the latter spot. "The Outsider," another newie, looms trim at Stanley.

"Judgment at Nuremberg" shapes hep in third Boyd stanza. "West Side Story" still is big in 18th week at Midtown. "Sergeants 3" is loud in fifth at Fox.

Estimates for This Week

Arcadia (S&S) (623; 95-$1.80)—"Lover Come Back" (U) (4th wk). Lofty $16,000. Last week, $18,000.

Boyd (SW) (1,536; $2-$2.75) — "Judgment at Nuremberg" (UA) (3d wk). Hep $16,000. Last week, $16,000 ditto.

Fox (Milgram) (2,200; 95-$1.80) —"Sergeants 3" (UA) (5th wk). Loud $12,000. Last week, $13,500.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (12th wk). Nice $9,500. Last week, same.

Midtown (1,200; $2-$2.75)—"West Side Story" (UA) (18th wk). Big $12,000. Last week, $12,200.

Randolph (Goldman) (2,200; 95-$1.80)—"Majority of One" (WB) (3d wk). So-so $8,000. Last week, $9,000.

Stanley (SW) (2,500; 95-$1.80)—"Outsider" (U). Trim $15,000. Last week, "Tender Is Night" (20th) (3d wk), $8,400.

Stanton (SW) (1,483; 95-$1.80)—"Pinocchio" (BV) (reissue) (4th wk). Fast $8,500. Last week, $10,000.

Studio (Goldberg) (383; 95-$1.80) —"Magdalena" (Indie) and "Temptation" (Indie). Fancy $7,400. Last week, "Erotica" (Indie) and "Lost Women" (Indie) (2d wk), $6,300.

Trans-Lux (T-L) (500; 95-$1.80) —"Light in Piazza" (MGM). Bright $15,000. Last week, "View From Bridge" (Cont) (4th wk), $4,000.

Viking (Sley) (1,000; 95-$1.80)—"Satan Never Sleeps" (20th) (3d wk). Okay $7,000. Last week, $8,500.

World (R&B-Pathe) (500; 95-$1.80)—"Murder, She Said" (MGM) (3d wk). Good $3,600. Last week, $4,500.

'Satan' Sturdy $9,000, Omaha; 'Lover' 8G, 3d

Omaha, March 13.

Biz is bangup at downtown firstruns this week despite Lent. "Satan Never Sleeps" is hotsy at the Omaha. "Murder, She Said" is slick at Dundee. "Lover Come Back" remains potent in third stanza at Orpheum.

Estimates for This Week

Admiral, Chief, Skyview (Blank; 1,239; 1,000; 1,200; 75-$1)—"One, Two, Three" (UA) and "Have to Run Fast" (UA) (2d wk). Busy $7,500 after $10,000 bow.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (16th wk). Stout $4,500. Last week, same.

Dundee (Cooper) (500; $1) — "Murder, She Said" (MGM). Solid $2,000 or over. Last week, "Ivanhoe" (MGM) and "Knights of Round Table" (MGM) (reissues) (4th wk), $1,800.

Omaha (Tristates) (2,066; $1-$1.25) — "Satan Never Sleeps" (20th). Torrid $9,000 or near. Last week, "Summer and Smoke" (Par), $4,500.

Orpheum (Tristates) (2,877; $1-$1.25) — "Lover Come Back" (U) (3d wk). Hep $8,000. Last week, $10,000.

State (Cooper) (743; $1)—"Pinocchio" (BV) (reissue). Strong $8,000 or close. Last week, "Light in Piazza" (M-G), $4,000.

Lent Sloughs Hub; 'Guns' Fine $9,000; 'Lover' Hep 16G, 'Judgment' 18G, 4th

Boston, March 13.

Lenten doldrums are clipping biz this week with nearly all pix locked in. Sole new opener is "Guns of Black Witch" at the Pilgrim, which is shaping slick. "Summer and Smoke" is just passable at the Met in second week. "Satan Never Sleeps" looms fair at Paramount also second.

"Lover Come Back" still is solid in fourth at Memorial. "Sergeants 3" is rated good at Orpheum in fifth round. "View From Bridge" continues nice at Kenmore in fifth. "Judgment at Nuremberg" is socko in fourth at Saxon. "West Side Story" continues a big winner at Gary in 19th week.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70) —"El Cid" (AA) (12th wk). Slick $12,000. Last week, same.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (10th wk). Oke $7,000. Last week, $8,000.

Beacon Hill (Sack) (900; $1-$1.50) —"One, Two, Three" (UA) (12th wk). Oke $9,000. Last week, $10,000.

Capri (Sack) (900; $1-$1.50) — "Majority of One" (WB) (6th wk). Okay $6,000. Last week, $7,000.

Center (E. M. Loew) (1,200; 90-$1.25)—"Paradisio" (Indie) (3d wk). Hot $9,000. Last week, $12,000.

Exeter (Indie) (1,376; 90-$1.49)—"Murder She Said" (MGM) (2d wk). Fine $9,000. Last week, $11,000.

Fenway (Indie) (1,300; $1.50)—"Mark" (Cont) (8th wk). Good $3,700. Last week, $4,200.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (9th wk). Okay $15,000. Last week, $16,000.

Kenmore (Indie) (700; $1.50) — "View From Bridge" (Cont) (5th wk). Nice $8,000. Last week, $9,000.

Metropolitan (NET) (4,357; 90-

(Continued on page 17)

Weather Break Helps Chi.; 'Burial' Mighty $26,000; 'Hour' Boffo 24G, 2d; 'Walk' Hotsy 23G; 'Lover' 24G, 4th

Chicago, March 13.

First weekend break in the wintry weather for months is more than compensating for dearth of newies this round, with most holdovers posting solid tallies. Preem of "Premature Burial" shapes mighty $26,000 at United Artists. Monroe tandem of reissues, "Oil Town" and "Colorado," looks only so-so.

"Children's Hour" continues boffo in second Woods session. "Devil's Eye" is hotsy, also in second, at World. "Victim" is notching a nifty Carnegie second round.

"Walk of Wild Side" heads up third fermers, with a torrid frame at Roosevelt. "Satan Never Sleeps" is rated fair in Oriental third. Same lap of "Pinocchio" continues socko at Loop. "View From Bridge" is nailing a nifty third Esquire stanza.

Fourth lap of "Lover Come Back" is lusty at the Chicago. "Sergeants 3" remains stout in State-Lake fifth session. Eighth round of "Cinerama Holiday" is holding firm at the Palace.

On the hardticket scene, "West Side Story" is posting a wham third week at the Todd while "El Cid" continues steady in its Cinestage 12th frame.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Victim" (Indie) (2d wk). Bright $4,800. Last week, $5,500.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (4th wk). Hefty $24,000 or over. Last week, $26,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (12th wk). Solid $12,000. Last week, $13,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (3d wk). Nifty $5,000. Last week, $5,700.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"View From Bridge" (Cont) (3d wk). Nice $6,500. Last week, $7,500.

Loop (Telem't) (606; $1.25-$1.80)—"Pinocchio" (BV) (reissue) (3d wk). Socko $14,000. Last week, $17,000.

Monroe (Jovan) (1,000; 65-90)—"Oil Town" (Indie) and "Colorado" (Indie) (reissues). Fair $4,000. Last week, "Nude In His Pocket" (Indie) and "More Deadly Than Male" (Indie), $4,200.

Oriental (Indie) (3,400; 90-$1.80)—"Satan Never Sleeps" (20th) (3d

(Continued on page 17)

'Horsemen' Wow $30,000, Toronto; 'Judgment' Big 20G, 'Breakfast' 8½G, 13

Toronto, March 13.

Standout here is "Four Horsemen of Apocalypse" doing wham biz at two Loew houses on first week. Combo of three Rank theatres playing "I Bombed Pearl Harbor" is slow, also on initialer. Heavy boost to biz via Academy nominations, is reflected by fourth frame of "Judgment at Nuremberg," big at University.

Ditto "Breakfast at Tiffany's" in 13th stanza at Hollywood. "View From Bridge," also in fourth frame, is in like category. "Majority of One," in second frame at two Famous Players houses, still is doing sock trade.

Estimates for This Week

Capitol, Imperial (FP) (1,028; 3,206; $1-$1.50) — "Majority of One" (WB) (2d wk). Tall $16,000. Last week, $19,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"I Bombed Pearl Harbor" (Col) and "Then There Were Three" (Col). Dull $12,000. Last week, "One, Two, Three" (UA) (2d wk), $18,000.

Eglinton (FP) (919; $1.50-$2.50) — "Holiday in Spain" (Indie) (12th wk). Good $7,000. Last week, $7,300.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's" (Par) (13th wk). On Academy nominations, plus weekend turnaway biz, shows increase over last week to lusty $8,500. Last week, $7,500.

Hyland (Rank) (1,357; $1-$1.50)—"Raising Wind" (20th) (2d wk). Fast $7,000. Last week, $7,500.

International (Taylor) (557; $1-

(Continued on page 17)

'Lover' Standout In Cincy, $12,500

Cincinnati, March 13.

"Lover Come Back," in fourth frame at flagship Albee, continues to dominate firstruns here with lure to spare. The only newcomer downtown, "Light in Piazza," shapes fairish at Palace. "Sergeants 3" bids as a snappy holdover at Keith's. "Judgment at Nuremberg" is rated fair in fourth frame at Capitol. Hardticket "El Cid" holds okay in the 12th week at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Lover Come Back" (U) (4th wk). Strong $12,500. Last week, $13,500. Longest tenancy at this flagship for quite a spell.

Capitol (SW-Cinerama) (1,400; $1.50-$2) — "Judgment at Nuremberg" (UA) (4th wk). This round shapes fair $8,000 after $8,500 in third.

Esquire Art (Cin-T-Co) (500; $1.25)—"Doctor In Love" (Indie) (2d wk). Oke $1,100 after $1,500 bow.

Grand (RKO) (1,300; $1-$1.25)—"Summer and Smoke" (Par) (3d wk). Fairish $5,000. Second week, $5,500.

Guild (Vance) (300; $1.25)—"Kitchen" (Indie). Fair $1,000. Last week, "Secrets of Women" (Indie), $900.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"La Dolce Vita" (Astor). First showing in Cincy art house. Solid $1,500. Last week, "Horse's Mouth" (Indie) and "Black Orpheus" (Indie) (reissues), $1,100.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Sergeants 3" (UA) (2d wk). Shappy $7,500 after $12,000 preem, which was $3,000 over hopes.

Palace (RKO) (2,600; $1-$1.25)—"Light In Piazza" (MGM). Fair $7,000. Last week, "Raintree County" (MGM) and "Gigi" (MGM) (reissues), $5,500.

Twin Drive-In (Cin-T-Co) (800 cars; 90c)—West side only: "Swingin' Along" (20th) and "Madison Avenue" (20th). So-so $3,200. Last week, "Mysterious Island" (Col) and "Purple Hills" (Col), $4,100.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"El Cid" (AA) (12th wk). Retaining okay $5,500 tempo of past two weeks. "West Side Story" (UA) starts March 22.

'Pinocchio' Potent 22G, Pitt.; 'Lover' Big 14G, 4th

Pittsburgh, March 13.

"Pinocchio" on reissue run at Stanley, is leading all mainstem houses in first round. "Light in Piazza" looms lofty at Penn. "West Side Story" in fifth at Nixon is hefty. "Judgment at Nuremberg" at Warner is rated firm in fourth. "Lover Come Back" shapes mighty in fourth at Gateway.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (2d wk). Hotsy $16,500. Last week, same.

Gateway (Associated) (1,900; $1-$1.50)—"Lover Come Back" (U) (4th wk). Glittering $14,000. Last week, $15,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (5th wk). Powerful $14,500. Last week, $18,000.

Penn (UATC) (3,300; $1-$1.50)—"Light in Piazza" (MGM). Excellent $15,000. Last week, "Sergeants 3" (UA) (3d wk), $13,000.

Shadyside (MOTC) (750; $1.25)—"Victim" (Indie) (2d wk). Fine $2,500. Last week, $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Pinocchio" (BV) (reissue). Wow $22,000. Last week, "Summer and Smoke" (Par), $10,000.

Warner (SW) (1,516; $1.50-$2)—"Judgment at Nuremberg" (UA) (4th wk). Hardy $10,500. Last week, same.

'Majority' Lusty $9,000, Prov.; 'Summer' Trim 8G; 'Lover' Sockeroo 10G, 4

Providence, March 13.

"Lover Come Back," in fourth round at RKO Albee, is still standout here this session, with sock take. Majestic's "Majority of One" and Strand's "Summer and Smoke," both new, are rated trim.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"Lover Come Back" (U) (4th wk). Sock $10,000 or near. Third was $11,000.

Elmwood (Snyder) (724; 75-$1.25)—"Oklahoma" (20th) (reissue) (3d wk). Fair $3,000. Second was $3,300.

Majestic (SW) (2,200; 75-$1.25)—"Majority of One" (WB) and "Naked in Deep" (WB). Neat $9,000 or close. Last week, "Pinocchio" (BV) and "Bear Country" (BV) (reissues) (3d wk), $8,000.

State (Loew) (3,200; 75-$1.25)—"Sergeants 3" (UA) (4th wk). Okay $5,000. Third was $7,500.

Strand (National Realty) (2,200; 65-90)—"Summer and Smoke" (Par). Trim $8,000 or over. Last week, "Whistle Down Wind" (Indie) (2d wk), $6,000.

'Hour' Mighty 7½G, New Mpls. Ace; 'Walk' 12G

Minneapolis, March 13.

Despite heavy snowfall and below-zero temperatures for third month here, there's no appreciable denting of biz currently. That's because of strong product. In view of adverse weather, the considerable number of tall grosses seems all the more remarkable.

Holdovers still predominate and show amazing power. Two newcomers of consequence, "Children's Hour" and "Walk on Wild Side," and both are smash, especially the former. The Century passes from the scene temporarily, Cinerama absenting itself until its new local home is ready this summer.

"Lover Come Back" is still mighty in fourth State round. "West Side Story" is rated big in fourth at the Mann. "Sergeants 3" continues lofty in third at the Uptown.

Estimates for This Week

Academy (Mann) (1,000; $1.50-$2.65)—"El Cid" (AA) (3d wk). Okay $8,000. Last week, ditto.

Avalon (Frank) (800; $1)—"Once Upon Night" (Indie) and "Cry Terror" (M-G) (reissue). "Once" is notable for its near-nude girls. House has permanent "for adults only" policy. Good $2,500. Last week, "Garden of Eden" (Indie) and "Upstairs and Down" (Indie) (2d wk), $1,200.

Gopher (Berger) (1,000; $1-$1.25)—"Ben-Hur" (MGM) (3d run). First time downtown as non-roadshow, but has played many local nabes second-run. Slight $3,500. Last week, "Wonders of Aladdin" (M-G), $2,500.

Lyric (Par) (1,000; $1.25-$1.50)—"Walk on Wild Side" (Col). Smash $12,000. Last week, "View From Bridge" (Cont) (2d wk), $4,000.

Mann (Mann) (1,000; $1.50-$2.80)—"West Side Story" (UA) (4th wk). Continues in big money at $11,000. Last week, same.

Orpheum (Mann) (2,800; $1-$1.25). Legit this week. Last week, "Pinocchio" (BV) (reissue) (2d wk), okay $7,000.

Park (Field) (1,000; $1.25-$1.50)—"Light in Piazza" (MGM) (2d wk). Holding up at good $4,000. Last week, $5,000.

State (Par) (2,200; $1.25-$1.50)—"Lover Come Back" (U) (4th wk). They keep right on flocking to this one. Wow $12,000. Last week, $14,000.

Suburban World (Mann) (800; $1.25) — "Breakfast at Tiffany's" (Par) (reissue). Tall $4,000. Last week, "Invasion Quartet" (M-G) (3d wk), $2,500.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (3d wk). A nabe recordbreaker. Lofty $10,000. Last week, $12,000.

World (Mann) (400; $1.25-$1.50)—"Children's Hour" (UA). Recommended "for adults only," state the newspaper ads. Wham $7,500. Last week, "La Belle Americane" (Cont), $3,500.

B'way Spotty; 'Horsemen' Fast 36G, 'Walk' Great $47,000, 'Tights' Slick 11G, 'Lover'-Stage Lofty 125G, 5th

Dearth of new product, plus changeable weather, is denting Broadway film biz this stanza. All day downpour Monday (12) and previous rainy days are hurting many pix. Newcomer "Four Horsemen of Apocalypse" is heading for a fast $36,000 in first session at the State on regular scale and continuous.

"Last Year at Marienbad" is shaping for an amazing $18,000 at the 300-seat Carnegie Hall Cinema, easily a new high record there. "Black Tights," which is having a big extended-run at the Plaza, held at loud $11,000 in third week, and is starting its fourth round.

"Walk on Wild Side" held with great $47,000 in third session, daydating the Criterion and Murray Hill. "Sergeants 3" still is big in fifth at Capitol.

"Lover Come Back" with stageshow looks to finish the fifth round at the Music Hall with a lofty $125,000. "Rome Adventure" moves in tomorrow (Thurs.) "View From Bridge" looks like solid $23,500 for seventh week at the DeMille and Sutton.

"Satan Never Sleeps" was modest $24,000 in third round daydating the Paramount and 72d Street Playhouse. "Light in Piazza" is heading for okay $17,000 in fifth round daydating the Victoria and Trans-Lux 85th Street. "Day Earth Caught Fire" replaces in both houses tomorrow (Thurs.).

"One, Two, Three" still was good in 12th week daydating the Astor and Fine Arts. "Children's Hour" opens at Astor and Trans-Lux 52d St. today (Wed.).

"Judgment at Nuremberg" was capacity $37,000 at the Palace in 12th session. Also on hard-ticket, "West Side Story" looks like wham $42,000 for 21st round at the Rivoli. "El Cid" is heading for lusty $19,500 in current (13th) week at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA). Opens today (Wed.). Last week, "One, Two" (UA) (12th wk-6 days). Good $12,000 or near after $15,000 for 11th full stanza.

Capitol (Loew) (4,820; $1-$2.50)—"Sergeants 3" (UA) (5th wk). Initial four days of current round ended yesterday (Tues.) was big $18,000 or near after $22,500 for fourth full week. Holds.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (4th wk). Third stanza finished yesterday (Tues.) was smash $38,000 or near for 6½ days after $41,500 for second week. Daydating with Murray Hill. House was used for benefit preview on Monday (12) night, with "Walk" not shown after 4 p.m.

DeMille (Reade) (1,463; 90-$2.75)—"View From Bridge" (Cont) (7th wk). Current week winding tomorrow (Thurs.) is heading for good $14,000 after $15,200 in sixth week. Also at Sutton.

Embassy (Guild-Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (14th wk). The 13th round completed yesterday (Tues.) was boffo $11,000 or near after $12,200 for 12th week. Stays.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (13th wk). The 12th session completed last night (Tues.) was capacity $37,000 after same in 11th week, each on 10 performances. Plan to add some morning matinees in current stanza.

Forum (Moss) (813; 90-$1.80)—"Victim" (Indie) (6th wk). Fifth round ended Sunday (11) was okay $11,000 after $11,500 for fourth. "Satan in High Heels" (Indie) opens March 23.

Paramount (AB-PT) (3,655; $1-$2)—"Satan Never Sleeps" (20th) (4th wk). Third round finished yesterday (Tues.) was so-so $20,000 or close after $25,000 for second.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Lover Come Back" (U) with stageshow (5th-final wk). Current session ending today (Wed.) looks like lusty $125,000 or near after $130,000 in fourth week. "Rome Adventure" (WB) with new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (21st wk). Current frame ending today (Wed.) is heading for whopping $42,000 after $44,000 for 20th week. Continues.

State (Loew) (1,900; $1.25-$2)—"Four Horsemen" (MGM). First stanza ending tomorrow (Thurs.) looks to hit fast $36,000. Holding, of course. In ahead, "King of Kings" (M-G) (21st wk), $22,000 to wind a very healthy extended run.

Victoria (City Inv.) (1,003; 50-$2)—"Light in Piazza" (MGM) (5th wk—8 days). This week ending today (Wed.) looks like okay $11,000 after $12,000 in fourth. "Day Earth Caught Fire" (U) opens tomorrow (Thurs.).

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (13th wk). This stanza ending today (Wed.) is heading for solid $19,500 after $21,000 in 12th week. Continues.

First-Run Artles

Baronet (Reade) (430; $1.25-$2)—"Murder, She said" (MGM). Finished 9-day ninth week Sunday (11) with solid $15,000 after $9,500 for eighth week. House now closed for rebuilding into two arty theatres. Pic could have stayed here for some time longer at gait it maintained in last three weeks except for plans to facelife.

Fine Arts (Davis) (468; 90-$1.80)—"One, Two, Three" (UA) (12th wk). Current week finishing today (Wed.) looks like big $8,000 or near after $9,000 for 11th week. "Only Two Can Play" (Indie) opens March 20.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"Through a Glass Darkly" (Janus). Opened yesterday (Tues.). Last week "La Dolce Vita" (Astor) (13th wk-6 days), held with fine $6,000 after $7,000 for 12th full week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Indie). Initial round ending today (Wed.) looks like amazing $18,000 or near, which is easily a new record here. Biz so brisk house had to add an extra show last Saturday night. Both opening price and top are higher than usual here. Stays, natch.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80) — "The Mark" (Cont) (m.o.) (13th wk). The 12th session ended yesterday (Tues.) was big $5,500 after $6,000 for 11th week.

Normandie (T-L) (592; $1.25-$1.80)—"Les Liaisons" (Astor) (5th wk). Fourth stanza finished Monday (12) perked to great $13,000 after $12,000 in third week.

Little Carnegie (L. Carnegie)

(Continued on page 17)

L'ville Big; 'Lover' Beff $8,000 for 5th Session; 'Pinocchio' Loud 11G, 2

Louisville, March. 13.

Clear weather and strong holdovers are promising sturdy takes at most downtown situations currently. Only new bill is Mary Anderson's "Malaga" and "The Couch," with only a fair session likely. "Pinocchio" second week at the United Artists, looms lofty. "Lover Come Back" still is great at the Kentucky in fifth. "Sergeants 3" is rated nice at the Ohio in fourth. "El Cid" looks fine in second at the Brown.

Estimates for This Week

Brown (Fourth Avenue) (900; $1.25-$2.00)—"El Cid" (AA) (2d wk). Fine $6,500 or maybe more after first week's $7,000.

Kentucky (Switow) (900; 75-$1.25) — "Lover Come Back" (U) (5th wk). Wow $8,000 or over after fourteenth week hit $9,000.

Mary Anderson (People's) (1,100; 75-$1) — "Malaga" (WB) and "The Couch" (WB). Only new film on mainstem, but only fair $4,500 or near. Last week, "Happy Thieves" (UA) and "Son of Paleface" (Par) (reissue), $3,500.

Ohio (Settos) (900; 75-$1.25)—"Sergeants 3" (UA) (4th wk). Nice $7,000 after third week's $8,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"South Seas Adventure" (Cinerama) (8th wk). Oke $6,500 after seven week's $7,000.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Pinocchio" (BV) and "Purple Hills" (20th) (2d wk). Stout $11,000 after first week's $15,000.

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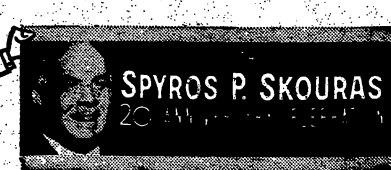

Inside Stuff—Pictures

After seeing the press showing of "Last Year at Marienbad," Robert Rossen (in town to complete his script for "Cocoa Beach" to be shot in Florida) told Gerald Pratley of CBC and Toronto Star that he viewed this type of filmmaking with dismay and misgivings. "It's technique purely for its own sake without regard for character, and can only lead to a cul-de-sac. I don't like to criticize a fellow filmmaker, but I think it's sad to see so much talent as Resnais' being wasted. 'Hiroshima' was a fine film because it had a great theme involving people you could understand."

"This type of filmmaking is dangerously close to nihilism. It affects Antonioni as well, but so far Fellini avoids it because he puts human beings in the centre of his social strictures. I feel worried about Europe." Rossen went on, "when I see this kind of filmmaking. It takes me back to the days of Maeterlinck and Pirandello."

Army Pleased With Indie 'Airborne'

Art Diamond Feature Felt Helpful Against Ft. Bragg Esprit Slump

Washington, March 13.

"Airborne," feature shot with Army cooperation at Fort Bragg, N.C., has received final stamp of approval by Pentagon officials after screening the finished print.

Produced as an indie by Art Diamond, film deals with the adventures of airborne trainees at the big North Carolina base. Diamond is dickering for distribution.

"Airborne" has a peacetime plot and tends to extol the life of today's GI—right up the alley of Defense Dept. which is coping with a morale problem among reservists called up—as many think, thoughtlessly—for the Berlin crisis.

Anent the morale issue, Fort Bragg has lately been a sorespot with a concerted hunger strike by a group of GI's anxious to return to civilian life.

Screening by Pentagon was in accord with customary agreement co-op production wherein filmaker agrees to let the Defense Dept. pubaffairs brass, including Don Baruch pass on the final package.

Editor-Protected

Continued from page 5

successful. The film version of "Guys and Dolls" carried this off quite successfully, though.

New Angles, Old Hoke

While "40 Pounds," an updated version of Damon Runyon's "Little Miss Marker," is essentially a sentimental comedy, completely realistic in its point of view, Jewison plans to liven it up with as imaginative use of the camera possible. With much of the action taking place in an elaborate gambling establishment, he described what he intends to be his first shot of the main gambling room. It will be, in effect, "a montage of hands and faces," greedy, frightened, assured, etc., which he intends to edit to the tempo of a previously commissioned musical score. In that case, the inspiration of the composer will be that of the director and cameraman.

Jewison says he has no fears that the original Runyon yarn will seem dated. Marion Hargrove has done a totally new script—"Gamblers and hoods today are a far cry from what they were 30 years ago." The only faintly Runyonesque character will be a gambler who is in his late 50s, and Jewison thinks this "works" because actually such a man would be a product of Runyon's 1920s and 1930s.

"40 Pounds" has an April start, with extensive location work set to take place at Harrah's at Lake Tahoe, with a climactic sequence due to be shot at Disneyland, believed to be the first time that Walt Disney has permitted an entertainment feature to shoot there.

As an example of the extent to which gambling and gamblers have changed in style in recent decades, the director told of asking one of Harrah's manager's just how he spent an average day. "Well," came the answer, "every morning I study the wagers and ratio reports so that by 11 a.m. we can tell just how much profit we made the previous day."

"Wagers and ratio reports!" Jewison repeated. "They're Harvard men."

Curtis' Curtleigh Productions has options on Jewison's services for future pix, if the initial one comes up for expectations. There also are a number of tv commitments, including a possible Harry Belafonte "special" with Caribbean theme.

Okay for Storrs, Conn.

N.Y. Federal Court Monday (5) greenlighted Stanley Warner petition to build a new filmery in Storrs, Conn., presently without a theatre.

Atty. Harry Pimstein, representing General Theatres, withdrew opposition when court set clearance conditions to protect General-owned ozoner three miles outside town.

Court ruled that the new situation would not, under its conditions, restrain competition.

French Dailies Ridicule Egypt Ban of 'Kings'

Paris, March 13.

French press is playing up the Egyptian banning of Metro's "King of Kings." Much of this maybe due to local rancor over the Egyptian arrest of four French governmental workers on espionage counts. One daily even headlined that Prime Minister Nasser is "putting Jesus on trial."

The Cairo censor, Mohammed Ali Nasser, nixed "Kings" on the grounds that it tends to concentrate on the battles between the ancient Romans and Israelites to make spectators feel that the Holy Land in antiquity was mainly populated by Israelis. Film was also chastised for having a tendency to excuse the traitorous Judas.

One French newspaper summed up curtly that Nasser even might have come out with the fact that Jesus Christ was a French diplomat. It was also pointed out that the Vatican itself had made no protests about the film. And that it also received a good welcome in France, a Catholic country.

H'wood Museum

Continued from page 7

communications researchers and as an instructional centre. In the cinema sphere, Lesser reports it has a $45,000 donation from an unspecified Coast banker earmarked for the purchase of a 1,500-item collection of pre-cinema art (man's early attempts to project images and make them move prior to the advent of motion pictures).

Museum commission has already been gifted with the film libraries of Cecil B. DeMille, Mary Pickford, Harold Lloyd, Buster Keaton and D. W. Griffith. It also has prints of all pix reposited with the Academy of Motion Picture Arts & Sciences.

Lesser's upcoming (this month) report on progress to the L.A. County Board of Supervisors will contain three articles sketching in the plans and outlook for the Museum. One, by film historian and critic Arthur Knight, stresses the importance of salvaging the industry's artifacts, pointing out that because of indifference, the earliest filmic efforts are only legendary because no attempt was made to preserve them.

Another article will stress the audio-visual value of the Museum to schools, and the third covers the importance of the project to universal education.

Klein Urges

Continued from page 4

had theatres come up with sufficiently attractive financial offers to producers way, way back when tv opened its bag of money. All one has to do to imagine the hustle-bustle that would be going on in studios today trying to keep up with demand for tv product is to take a look at the number of old theatrical features shown yesterday (March 4) on L.A. tv stations.

A check of the guide in the L.A. Times listed no less than 33 features shown by local stations alone, starting at 7:30 a.m. and going through to 1 a.m. following morning. Figuring running time at an average of 90 minutes, this means that motion pictures, including some of recent vintage with such top name stars as John Wayne ("The Searchers"), provided video with not less than 49 hours of programming in a single day! It hardly takes a mathematician to calculate that fulfilling this kind of demand would add up to production activity many, many times the $30,000,000-plus annually that reportedly keeps the Warner Bros. vidfilmery jumping.

With that kind of action, theatrical producers could roam abroad to their hearts content in search of filmic novelty, authenticity, tax savings or whatever with nary a concern about Hollywood unions raising the cry of "runaway" and threats of possible boycott. There would be full employment in Hollywood. In fact, the unions would be diligently seeking new members—instead of throwing up protective barriers—to keep up with production demands and studios would be building new stages instead of servicing idle ones that add to the cost of overhead.

Nothing may come of Klein's offer to Goldwyn, and, of course, it has to be recognized that the Goldwyn library, no matter how successful, couldn't support indefinitely the kind of revival circuit Klein has in mind. However, there might be something to it a broader scale for both producers and exhibs to consider.

That there is an audience for so-called old pix has been demonstrated many times; that the industry has never really tried seriously to cultivate this audience is also beyond dispute. Every pic can't go out 20 years after its original release and do $6 mil biz as "Gone With the Wind" did last year for MGM. But, considering the shortage tv would experience if it couldn't continue falling back on old features, the film business might find it could make more money by not selling libraries to television.

OK 'O'Neill' Biog

Continued from page 2

eventual emergence as dramatist and poet. Almost 20 years are covered in final chapter entitled "Hopeless Hope," concluding, of course, with O'Neill's death (1953) after his long illness, during which he could produce almost no work. There is a harrowing description of the writer and his wife tearing up many of his priceless manuscripts and throwing them into the fire—"like destroying children," the widow recalls.

Much more is here than merely the study of the man and his plays. As Atkinson points out, O'Neill's "association with the theatre was only a small part of his personal life, and possibly the least significant." In this direction, the Gelbs succeed where other O'Neill biographers have failed. They have examined virtually every facet of the author's complex, dark, embittered and sometimes inspiring personal story. If ever a lifesized mirror was set to reflect a subject, the Gelbs have placed that glass with determination and great dexterity. Not the least of this volume's achievements are its photographs and the valuable index and chronology of O'Neill's publications.

For our time, the indispensable book about O'Neill has now been produced. It is difficult to imagine that more can be written, or in a style more distinctive and cogent than the Gelbs offer.

Rodo.

Harry Guardino bought French novel, "Paris at Dawn," for $15,000 and will film it as an indie.

Commonwealth's Puerto Rican Project Backed By 100,000-Share Issue

By AL DINHOFER

San Juan, March 13.

Facelifting plans of Puerto Rico's top theatre circuit, Commonwealth Theatres (nee Commonwealth Management Corp) reflects the bullish outlook for cinema here.

Circuit chief Rafael Ramos Cobian intends the emphasis on deluxe. Commonwealth, which now owns or leases 38 of the top houses (140 in all) on the island, recently put a block of 100,000 shares of stock on the open market to corral proceeds for the modernization program.

Besides renovating several key situations, circuit intends construction of a new theatre, slated to be Puerto Rico's largest, on an acre parcel in Jan Juan. It's to be part of a shopping-cooperative apartment complex, with theatre's capacity to be 1,600-1,700. It will be the island's first all-new theatre since '47.

Cobian has also mapped entry into the art house field, almost overlooked entirely by the island's cinema operators. He's figuring on perhaps a 500-seater to fill this gap. Other blueprinting calls for the first local two-screen ozoner, with a policy of playing two different pix at the same time.

All the prettifying is figured to result also in more diversification of film fare for the islanders week in and week out, hence the fiscal optimism.

NO GHOST, NO BOUQUET

So Maybe Loevenger Will Come Again Another Time

Minneapolis, March 13.

Although the on again-off again is getting to be a local gag, North Central Allied will not hold its first convention since its recent "reactivation" until it can have Lee Loevenger, assistant U.S. Attorney-General, present in person to hear its grievances against the film companies.

Because at almost the last moment Loevenger, who heads the Justice Dept's antitrust division, powdered the scheduled March 14 convention, the meeting's date has been set forward to April 9. Loevenger believes he can be on hand at that time.

USSR Talks Off, Swiss Fear Cuts In 'William Tell'

Zurich, March 13.

Negotiations to show the 1960-produced Swiss color-and-wide-screen epic, "Wilhelm Tell," glorifying the Swiss national hero and freedom-fighter, in the Soviet Union and other Iron Curtain countries, have come to halt due to the Reds' refusal to agree to a clause in the contract assuring no cuts or changes are to be made in the film without the Swiss producer's approval.

Fearing that, without this clause, the film might be distorted toning down the picture's "message," the fight for freedom of a little people against dictatorship and tyranny, the Swis producer, Joseph Kaelin of Urs-Film in Buochs, has expressed his unwillingness to pursue negotiations further. Economic irony to this affair is the fact that the picture, one of the costliest Swiss films ever made, with a budget of SFrs. 3,000,000 ($700,000) ended in the red, with Kaelin hoping to recoup part via a royal'y arrangement with Iron Curtain countries.

'Race Nite'

Continued from page 7

ated with him in the "race nite" venture.

Shown and Set In L.A.

Hollywood, March 13.

John H. Auer and Albert Gersten unveiled Race Nite here. Game starts March 27 at Highland, Mesa, Alcazar and Bunday theatres in Los Angeles area, with several houses in the United Artists, Fox West Coast and Fred Stein chains set to follow shortly thereafter.

Top prize offered is $5,000 for correct guessing of six winners in the equal number of horse races. Deal operates with patron being given a card in which there are areas to easily clip out the selected winner in six different horse races. Races are then shown in a brief short on the screen, with winners to be selected from the cards. Top prizes go to the person who selects the most winners in six different races. $5,000 is awarded only if six out of six are awarded. However, lesser prizes, including several pieces of Westinghouse electrical equipment, are included.

Company has its game set to go under Race Nite Inc. of Boston, headed by Barney Frank, to handle the game in the five New England States, and "Parlor Derby," an adaptation to be shown at resorts, club gatherings, hotels, etc. for a flat rental fee.

N. P. "Red" Jacobs, head of Favorite Films, is in charge of distributor of Race Nite. Company has established headquarters for the game in Seattle, San Francisco, Portland and major areas of the 13 western states. Hawaii and Alaska are being set.

John Frankenheimer closed with UA for "Lie Down in Darkness," which he'll make next year under his CKL Enterprises banner.

Buckhead, Garden Hills Hearings On; Both Allege Conspiratorial Damage

Atlanta, March 13.

Hearing on a triple damage suit charging national motion picture distributors and Atlanta area theatres with monopolizing distribution of product began Monday (5) in U. S. District Court with Judge Boyd Sloan presiding.

Suit filed by the Buckhead Theatre Co., operators of Buckhead (neighborhood) Theatre, and Garden Hills Theatre Co., which operates Fine Art Cinema, essentially a first-run art picture house, charges that the distributors compelled the plaintiffs (John and th Carter) to pay excessive and unreasonable prices for product.

Suit also charges that plaintiffs have been prevented from exhibiting films of the defendants for many weeks or months after the release date until "they had become old and of little value as public attractions."

Defendants include Atlanta Enterprises, owner of 4,400-seat Fox (Wilby-Kincey chain flagship) and Roxy Theatres; Georgia Theatre Co., which operates the Fox and Roxy; Rhodes Theatre Co., West End Theatre Co., and East Point Theatre Co.

Among film distributors named as defendants are Paramount, Warner Bros., MGM, 20th-Fox, RKO, United Artists, Universal and Columbia.

Entire first week was devoted to taking testimony and court observers predict hearing will drag on at least three more weeks.

ADVANCE 'THE INTERNS' FOR SUMMER FANS

Originally set for national release in November, Robert Cohn's "The Interns" has been advanced to a late August availability by Columbia. According to company, exhibs who have seen pic at special screenings asked to book the film toward the end of summer while students are on vacation rather than later in the year.

Pic includes personalities popular with the younger set such as Mickey Callan, James MacArthur and Cliff Robertson, in addition to Nick Adams, Suzy Parker, Haya Harareet, Sandra Kerr and Taffy Paul. David Swift directed.

"Interns" is Cohn's first of three pix on Col's sked. Second, "The Warm Peninsula," based on play by Joe Masteroff, will roll in August, according to current plans. Last of trio is "Try, Try Again," to star Jack Lemmon and Debbie Reynolds with a February, 1963 starting date.

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U.S. Jazz To USSR

Continued from page 1

stumbling blocks to the agreement, inked after five weeks of negotiations, was the section for exchange of performing groups—specifically U.S. insistence on Benny Goodman and orch as part of this year's package.

Official Soviet disdain of jazz, reflected by unsuccessful Kremlin efforts to keep the lid on a bustling blackmart in Yank jazz disks, is suspected to have caused initial resistance to the Benny Goodman deal. The jazzman leaves in May.

Along with Goodman, the exchange calls for Russian tours by the New York City Ballet, and the Robert Shaw Chorale this year and U.S. circuits by the Bolshoi Theatre Ballet, Leningrad Philharmonia Symphony and the Ukrainian Dance Ensemble. Exchange of legit productions may be in the works for 1963 with the Phoenix Theatre a possible exchanger for the Moscow Art Theatre.

Key new clauses in the motion picture section of the agreement would:

(1) spell out the informal accord worked out by the standing negotiating committee on the film exchange by pledging both nations to push for widest possible distributor of the other's product and to hold "several" film preems in 1962-63 on a reciprocal, tit-for-tat basis. The U.S. had beefed about lack of ballyhoo accorded some of the 20 American exchange films shown in Russia over the past three years (as against ten Soviet pix exhibited here under the agreement).

(2) a new proviso paving the way for initiation by non-government groups of discussion, through regular diplomatic routes, of swaps of technical, educational and other documentary-type films — which some U.S. propagandists believe may be more potent instruments for persuasion than regular entertainment film fare.

No estimate was given on the number of films likely to be exchanged under the new program. Turner Shelton, former U.S. Information Agency Motion Picture Director and now Special Assistant to the Director of Soviet and East European Exchange in the State Dept., said there have been b.o. flops in the past.

Otherwise, in general line with the previous picture exchange, the two countries agreed that the negotiating panel should meet once a year; that sale and purchase of pix be "on the principle of equality and on mutually acceptable financial terms"; "equal opportunity for sale and purchase of pictures by the film industries or appropriate organizations of both countries" with Sovexportfilm to enter into contact with reps of American industry, subject to State Dept. okay, for sale and purchase of "mutually acceptable" pix.

Also, under the film exchange, the U.S. and Russian negotiators agreed to each sending the other three delegations of specialists to learn how their counterparts in both the creative and technical phases of the art operate.

A limit of three or four per delegation was placed in writing coupled with a specified three-weeks for the actual getting-to-know-you bit.

The agreement said both parties will go ahead with the study of possible co-production of films, but no hope is held out that such ventures will come to pass in the near future.

The radio-tv part of the deal conforms more or less to the expired agreement, which never worked out very well—mainly because of failure of Russian telefilms technically to measure up to U.S. transmitting standards. In all, two JFK press conferences were aired in the Soviet Union while one Russian film was available in this country.

The agreement calls for: two radio programs per month (of 14 to 28 minutes each) about science, industry, agriculture, public health, education, cultural activities, sports and other "fields of general interest"; two newsreel films per month, up to fifteen minutes long; one documentary, pop science, educational or entertainment film a month—up to 30 minutes; live or recorded persona appearances over radio and tv by prominent officials and public figures, as well as performing artists; radio and tv programs on "specific international problems which will further the strengthening of mutual understanding and the development of friendly relations between the U.S. and the USSR.

The agreement provides that exchange of radio and tv scripts will be hashed over "on a working level" between negotiators from both nations. Also, under mutual agreement, there can be exchange of radio-tv personnel.

In another section, provision is made for possible exchange of "writers, composers, musicologists, playwrights, theater directors, artists, architects" and other like talent.

Ambassador Charles Bohlen, Special Asst. to Secretary of State Dean Rusk and S. K. Romanovsky, Deputy Chairman of the State Committee of USSR for Cultural Relations signed the agreement in State Dept. ceremonies here.

Bohlen averred that: "We look forward to another two years of useful exchanges with the Soviet Union. All of us hope that the increased program of exchanges, including a broader flow of communications, will contribute to a better mutual understanding of outstanding problems and to a lessening of international tension."

Romanovsky commented that the accord jibed with "Lenin's policies which are the basis of peaceful coexistence." Krushchev, he said, is following a line of "not seeking any advantage or privilege and believes in non-interference on the basis of mutual trust and cooperation."

The general exchange agreement, which embraces technical and educational fields as well as culture, has a limiting proviso designed against any "freewheeling" Russian expeditions, show business or otherwise, into the U.S. The pact says it's understood that additional exchanges, not otherwise provided, "will be facilitated by prior agreement through diplomatic channels or between appropriate organizations."

State Dept. officials conceded that the U.S. has the short end of the stick financially largely because of the currency conversion problem.

No estimate was immediately available on how much the U.S. loses in the cultural swap.

Another concession by the Russians which will enable a better show by Yank performers is provision for six months leeway between first contacts for an exchange and the actual exchange. Russia, with its state-controlled cultural activities, has had a distinct advantage in being able to spring top-flight bills on this country while our exchange officials and private entrepreneurs frantically try to match the effort on short notice.

Alberta Wailing Wall

Edmonton, Alta., March 13.

Three Alberta theatres have been successful in having their tax assessments reduced by claiming "economic obsolesence." Provincial government's department of municipal affairs is expecting a sharp increase in similar appeals.

In the three successful appeals, reductions of up to 40% in the assessment have been allowed.

Television has cut deeply into theatre attendance, and many houses are up for sale.

"But who hereabouts wants to buy a theatre?" say the owners in their argument to the assessors. "They're obsolete."

Faced with this inability to sell, and a dying business in many rural communities, owners are attempting to convert their theatres into dance and amusement halls, supermarkets and other business endeavors. However, some of the buildings cannot be converted, and the owners are seeking assessment reductions to compensate for their loss of business.

Officials of the municipal affairs department said rural drive-in theatres are being hit the hardest and in many cases owners are "stuck with equipment they can't sell, and which isn't giving any return."

7 Arts in Two-Picture Release Deal With WB

Seven Arts Productions, headed by Eliot Hyman and Ray Stark, has entered a deal to release two new features through Warners.

First, already completed, is "The Story of the Count of Monte Cristo," produced in France by Claude Autant-Lara with Louis Jourdan in the starring role. Second is "Panic Button," a comedy with Maurice Chevalier, Eleanor Parker and Jayne Mansfield, to be locationed in Rome beginning next month. Ron Gorton will produce with George Sherman directing.

Lurid Come-On Ads

Continued from page 3

actual title, on their marquees.

Number Four is United Artists' "Town Without Pity," a study of guilt, individual and collective.

Number Five refers to Continental Distributing's "The Mark."

Doubtful

Do these revamped ad campaigns—usually put into use after the picture has begun its playoff—make any real difference in the final boxoffice tallies? Most distribs, when they are pursuaded to speak with candor, say no. However, Continental Distributing thinks it has, in "The Mark," the exception which proves that rule.

"The Mark," as anyone who has read any of Walter Reade Jr.'s recent ads knows, is the story of the rehabilitation of a man who was once a child molester. When they opened the pic at the Sutton in New York last spring, Continental execs, still worried by the pic's London opening which unhappily coincided with a widely reported reallife sex crime, gave it a somewhat ambiguous ad treatment: a Rorschach ink blot, plus the silhouette of a man and woman, with a tag line reading: "The Story of a Man in Search of His Manhood."

Reviews were generally excellent, but biz was only fair. Five other openings around the country, with the same campaign, were poor. Finally, Reade took pen in hand and came up with a series of "copy" ads, the first of which was headed: "Honesty Is Not Always The Best Policy," in which the distrib pointed out that apparently because he had been so careful not to offend in his previous ads, no one knew what the picture was about.

Following the appearance of the copy ads, the Sutton's biz picked up considerably, and when it moved over to the Baronet, business surpassed the Sutton's initial weeks. Continental later advised all its exhibs to use the copy ads for results which have outstripped its previous moneymaker, "Saturday Night and Sunday Morning." Pic currently is in its 10th week in Philadelphia and bigger than its first week. It's also going back to its earlier flop dates and now paying off handsomely.

Oscar Helped

The picture, of course, is getting added public interest via the recently announced Oscar nomination for the star Stuart Whitman. However, Reade veep Sheldon Gunsberg says he thinks the success of the pic, following the campaign switch, might actually have helped Whitman get the nomination, now helping business even more.

The surprising change in the business trend for "The Mark" has been the subject of industry conversation for some weeks. One major company exec, who was among those who said that campaign changes seldom hypo business for an offish pic, made the point that the change in "The Mark" campaign was, in fact, a switch to a more honest approach, while changes in some of the other campaigns have been to emphasize minor plot elements, or to totally distort, the intent of the picture.

The members of the public will not be fooled, he suggested, into buying a ticket to see a Scott Fitzgerald story if they really want something like "Wasted Lives" or "The Immoral Mr. Teas."

Norelco's U.S. Count: 132

Two more theatres, Century in Minneapolis and the 4-Star in Los Angeles, are installing Norelco 70/35m projectors, raising to 132 the number of domestic situations so equipped.

Count outside the U.S. is now about 160.

European Coca-Cola Franchises' Varied Bias Vs. Wilder's 'One, Two, 3'

Though the execs at the Atlanta headquarters of Coca-Cola were delighted by the kingsized plugs they received by way of Billy Wilder's frantic farce, "One, Two, Three," their bottlers in Europe appear to have been a good deal less than enchanted by the United Artists pic.

In the States, United Artists ad-promotion people were able to win Atlanta's endorsement of the picture, which casts James Cagney as the fasttalking, freeswinging head of Coca-Cola operations in West Berlin. Atlanta sent out word to all their bottlers that it found the picture to be upbeat, funny and well-worth tieups with the film distrib. With the exception of New York City, where there are three different Coke bottlers, most of the other key cities effected the tieups.

Not so abroad, where the bottlers (as in the States) are independent franchise operators, with the authority to enter into such tieups strictly as the local boss sees fit. (Coca-Cola Export Co. divides the world into 10 geographic areas, each with its own veep, responsible for selling concentrate to the bottlers.)

In Europe, all the bottlers said "no" to the tieup, though each for a different reason.

One boss said it was disgraceful that Coca-Cola ever allowed the picture to be made, since it makes fun of the organization. Another suggested that the tieup would imply Coke had sponsored the picture for publicity reasons, that thus the pic would appear to be an oversized commercial.

Another objection, touched upon by bottlers in France and Italy, was that such a film poking fun at the Communists (it also takes some sharp swipes at Americans, of course) would cause sales embarrassment in areas where there is a high percentage of Communists and where the situation is tense enough as is.

There reportedly was an actual fear that in such areas the sales might be affected if the many local Communists who drink Coke were to suddenly stop in pique over the film.

Shoot 2 in Hawaii

Honolulu, March 13.

Two major features, "Diamond Head" (Col) and a new Elvis Presley starrer for Hal Wallis and Paramount release, will be before the cameras in Hawaii this month.

"Diamond Head" already is in production on Kauai island. The Presley film will be made in Honolulu and at Kona, Hawaii island, starting about March 28. Presley, who filmed "Blue Hawaii" here last year, will play the owner of a fishing boat in the new opus, as yet untitled.

Are 'New Faces' Really in Focus? 'Yes': Ed Hyman

Edward L. Hyman, the AB-PT viceprez and "orderly release" apostle, who this week issues his '62 product report after Coast onceovering of "rough prints and even rushes," is accenting again the need for "new faces."

Exec states he spent "considerable time" stressing this point in his recent round of studio powwows. Apparently, according to the v.p. himself, this was gilding the lily some, since he notes with satisfaction that the companies are on to the need for fresh young talent. The motivation for new names, as before, is partly to overcome soaring costs for established stars. This yen also points up exhibition schizopherenia, since the showmen are forever clamoring for "star insurance."

As evidence of production's commitment to development of new personalities, Hyman name-drops Jim Hutton, Paula Prentiss, Yvette Mimieux, George Hamilton, Bobby Darin, Steve McQueen, Bob Newhart, Nick Adams, Suzanne Pleshette, Troy Donahue, Connie Stevens and Grant Williams. There are, of course, others to match.

Hyman states he also discerns upbeat in quality of upcoming product.

Exec's report, bullish as always, made no mention of the quantity issue, perhaps uppermost to exhibs. In fact, recent tabulations, based on production starts since first of the year, suggest major company releases will be in even stingier supply over the year and more. On this score, at any rate, more should be known in the coming months.

The Rivkins

Continued from page 4

added, however, in the way of criticism and occasional resentment of the status quo in cinemaland to give the big tome a certain amount of zest and sparkle. "Name" contributors add to the draw.

Rivkin has written some 85 screenplays, some of which he helped produce and direct. His sayvy is of considerable value in selecting items for this volume. Opening of book is done in the manner of screen credits. Lacking a table of contents there is, fortunately, an index to guide the reader to favorite subject matter. As the old movies palaces used to insist, inside there is "something for the whole family!" *Rodo.*

Hayden, Stone

Continued from page 3

and a potential of record earnings with future product including "Mutiny on the Bounty" and the Cinerama coproductions. Also promising is the MGM tieup with Kalvar Corp. in research on a new kind of film processing system.

Col earnings are estimated at perhaps close to $2 per share, after an operating deficit last year, due to new product. Col is attractive also because of its assets, including the 89% interest in Screen Gems, representing a value of $49,000,000 or the equivalent of about $34 per Col share, and the library of post-1948 theatricals.

Romans' Twist

Continued from page 1

other Continental centres almost simultaneously with the discovery in the U.S. that something new was cooking at the Peppermint Lounge in New York. And just as in America, The Twist has been adopted by cafe society with an abandon that tops even the cha-cha when that kick was at its height a few years ago.

The Twist has taken over virtually every club here, ranging from the posh spots off the Via Veneto to the Bohemian boites in the Trestevere, in the oldest section of Rome. Aside from the small combos that play in the Roman niteries, there is no other entertainment. But when the clientele is twisting, that makes for enough of a floorshow.

Off the fashionable Via Veneto, the clubs are all swinging to the new beat. And though the tourist season is not yet underway, the boxoffice is jumping at spots like the Club, Il Pipistrello, La Cabala, Angola di Roma and the Open Gate.

Although basically the Italian version of The Twist is identical to the original American, the upper-class Roman beauts have developed their own wrinkle of maintaining perfectly impassive faces while gyrating in high gear to the sharp beat laid down by the small combos. The latter have picked up the rhythms from U. S. recordings while the dance itself was apparently transplanted by the Italian smart set which makes frequent transAtlantic crossings.

Even the opera stars are twisting in Rome. Leontyne Price, the Metopera soprano now on vacation here, has been relaxing her vocal chords with Twist sessions in the Roman clubs. At the Open Gate, during a party thrown by RCA Italiana for its new recording studios, Miss Price was joined by Harry Belafonte in some razz-ma-tazz twisting that stopped the proceedings.

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Picture Grosses

'Night' Good 12G, St. L.; 'Lover' 10G, 4

St. Louis, March 13.

Firstrun biz has turned spotty this week, with the only big newcomer, "Tender Is Night," rated just good at Ambassador. "West Side Story" looks hep in second at Loew's Mid-City. "Four Horsemen of Apocalypse" shapes only fair in third at State.

"Lover Come Back" is now in fourth wow week at the huge Fox. "Majority of One" is rated okay in fourth at Esquire. "Pinocchio" also is fair in fourth at the St. Louis.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25) — "Tender Is Night" (20th). Good $12,000. Last week, "Summer and Smoke" (Par) (2d wk), $10,000.

Apollo Art (Grace) (700; 90-$1.25) — "L'Avventura" (Indie). Okay $2,000. Last week, "No Love for Johnnie" (Indie) $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Majority of One" (WB) (4th wk). Okay $7,000. Last week, $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"Lover Come Back" (U) (4th wk). Big $10,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (2d wk). Hep $12,000. Last week, $14,000.

State (Loew) (3,600; 60-90) — "Four Horsemen" (MGM) (3d wk). Fair $7,000. Last week, $9,000.

Pageant (Arthur) (1,000; 90-$1.25) —"Secrets of Women" (Indie) (2d wk). Oke $2,000. Last week, $3,000.

St. Louis (Arthur) (3,800; 75-90) —"Pinocchio" (BV) (4th wk) (reissue). Fair $5,000. Last week, $6,000.

Shady Oak (Arthur) (760; 90-$1.25) — "The Mark" (Cont) (3d wk). Good $1,800. Last week, $2,500.

LOS ANGELES

(Continued from page 10)

(2,404; 1,800; 90-$1.50) — "Innocents" (20th) and "The Hustler" (20th) (reissue) (2d wk, State; 1st, Baldwin). Light $11,500.

Hillstreet, Hawaii (Metropolitan-G&S) (2,752; 1,106; 90-$1.50)—"Summer and Smoke" (Par) and "Too Late Blues" (Par) (2d wk). Slow $6,400. Last week, $11,900.

Fox Wilshire (FWC) (1,990; $1.49-$2) — "Satan Never Sleeps" (20th) (3d wk). Pale $4,000. Last week, $4,200.

Hollywood Paramount (State) (1,468)—"Four Horsemen of Apocalypse" (MGM) (3d wk). Moderate $11,000. Last week, $14,000.

Music Hall (Ros) (720; $2-$2.40) — "Les Liaisons Dangereuses" (Astor) (3d wk). Good $6,900. Last week, $7,900.

Fine Arts (FWC) (631; $1.49-$2.40)—"View from Bridge" (Cont) (4th wk). Nice $4,000. Last week, $2,900.

Beverly (State) (1,150; 90-$2)—"Light in Piazza" (MGM) (5th wk). Frisky $4,500. Last week, $6,000.

Four Star (UATC) (868; 90-$1.50) —"Green Mare" (Indie) (5th wk). Dim $1,500. Last week, $2,400.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (5th wk). Busy $4,000. Last week, $4,100.

Crest (State) (750; 90-$1.50)—"Children's Hour" (UA) (5th wk). Handy $2,200. Last week, $3,000.

Village (FWC) (1,552; $1.49-$2.40)—"Majority of One" (WB) (11th wk). Trim $5,500. Last week, $5,700.

Warner Hollywood (SW) (2,170; $1.25-$2.40)—"Flower Drum Song" (U) (12th wk). Firm $12,000. Last week, $13,000.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (12th wk). Hefty $12,000. Last week, $11,900.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (13th wk). Solid $20,000. Last week, $20,300.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (13th wk). Nifty $22,000. Last week, $22,800.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (MGM) (22d wk). Slim $7,500. Last week, $8,300.

'Horsemen' Mild 9G, Buff; 'Stooges' $8,000

Buffalo, March 13.

Three new films here this stanza but bulk of strength is in some of holdovers. "The Couch" is rated modest in initial round at Paramount while "Four Horsemen of Apocalypse" looms quite mild at the Buffalo for opener. "Three Stooges Meet Hercules" shapes fairish at Century. "Lover Come Back" looks rousing in fourth session at Lafayette while "Satan Never Sleeps" is fairly stout in second at the Center.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Four Horsemen" (MGM). Modest $9,000. Last week, "Sergeants 3" (UA) (4th wk), $7,500 at $1.49 top.

Center (AB-PT) (2,500; 90-$1.25) —"Satan Never Sleeps" (20th) (2d wk). Stout $8,000 after $11,000 in opener.

Century (UATC) (2,700; 90-$1.25) —"Three Stooges Meet Hercules" (Col). Fairish $8,000. Last week, "Pinocchio" (BV) (reissue) (4th wk-4 days), $4,000.

Lafayette (Basil) (3,000; 90-$1.50) —"Lover Come Back" (U) (4th wk). Rousing $12,000. Last week, $12,500.

Paramount (AB-PT) (3,000; 90-$1.25)—"The Couch" (WB). Moderate $9,000 or near. Last week, "Whistle Down Wind" (Indie), $6,000.

Teck (Loew) (1,200; 90-$1.25)—"Light in Piazza" (M-G) (3d wk). Okay $2,500 or close after $3,500 last week.

Cinema (Martina) (450; 90-$1.25) —"The Truth" (Indie) (4th wk). Droopy $1,000 or less. Last week, $1,400.

CHICAGO

(Continued from page 11)

wk). Off to $12,000. Last week, $17,000.

Palace (Indie) (1,570; 90-$1.80)—"Cinerama Holiday" (Cinerama) (reissue) (8th wk). Steady $10,000. Last week, ditto.

Roosevelt (B&K) (1,400; 90-$1.80)—"Walk On Wild Side" (Col) (3d wk). Fancy $23,000. Last week, $26,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Sergeants 3" (UA) (5th wk). Hefty $19,500. Last week, $18,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Doctor In Love" (Indie) (2d wk). Sharp $5,000. Last week, $5,600.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (3d wk). Torrid $27,000 or close. Last week, $29,000.

Town (Teitel) (640; $1.25-$1.80) —"Ashes and Diamonds" (Indie) (2d wk). Nifty $4,000. Last week, $4,600.

United Artists (B&K) (1,700; 90-$1.80)—"Premature Burial" (AI). Great $26,000. Last week, "Three Stooges Meet Hercules" (Col) and "Flight Lost Balloon" (Col) (2d wk), $8,500.

Woods (Essaness) (1,200; 90-$1.80)—"Children's Hour" (UA) (2d wk). Wow $24,000. Last week, $33,000.

World (Teitel) (606; 90-$1.25)—"Devil's Eye" (Indie) (2d wk). Excellent $4,500. Last week, $6,200.

TORONTO

(Continued from page 11)

$1.25)—"Illicit Interlude" (Indie) (3d wk). Nice $3,000. Last week, same.

Loew's Uptown (Loew) (1,641; 2,543; $1-$1.50)—"Four Horsemen" (MGM). Wham $30,000. Last week, week, "Sergeants 3" (UA) (4th wk), at Loew's on $1-$1.50 scale, $8,500 in 6 days; Uptown, "Murder, She Said" (MGM) (2d wk), also six days, $6,500 with $1.75 top.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (12th wk) Hefty $8,500. Last week, $8,700.

Town (Taylor) (693; 90-$1.25)—"View From Bridge" (IFD) (4th wk). Upsurge to good $4,000. Last week, $3,000.

University (FP) (1,382; $1.25-$2) —"Judgment at Nuremberg" (UA) (4th wk). Pushing to big $20,000. Last week, $18,000.

BROADWAY

(Continued from page 11)

(520; $1.25-$2) — "The Night" (Lope) (4th wk). Third stanza completed Sunday (11) was bright $13,000 after $17,000 for second week.

Guild (Guild) (450; $1-$1.75)—"Tomorrow Is My Turn" (Show) (5th wk). This round finishing today (Wed.) looks to hit solid $9,000 after $10,000 for fourth week. Stays.

Murray Hill (Rugoff Th.) (565; 95-$1.80)—"Walk on Wild Side" (Col) (4th wk). Third frame completed yesterday (Tues.) was big $9,000 after $10,000 for second week.

Paris (Pathe Cinema) (568; 90-$1.80) — "La Belle Americaine" (Cont) (13th-final wk). The 12th session finished Saturday (10) was solid $7,000 or near after $7,200 for 11th week. "Viridiana" (Indie) opens March 19.

Plaza (Lopert) (525; $1.50-$2)—"Black Tights" (Magna) (4th wk). Third week ended Monday (12) was slick $11,000 after $12000 for second round.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Murder, She Said" (MGM). Opened Monday (12) on firstrun moveover from Baronet, where forced to terminate run because that house is being rebuilt. In ahead, "Breakfast at Tiffany's" (Par) (subrun) (3d wk-5 days), hotsy $4,200 after $4,700 for second full week.

Sutton (Rugoff Th.) (561; 95-$1.80) — "View From Bridge" (Cont) (8th wk). Seventh session completed Sunday (11) was lofty $9,500 after $10,000 for sixth.

72d St. Playhouse (Baker) (440; $1.50-$2)—"King and I" (20th) (reissue). Opens today (Wed.). Last week, "Satan Never Sleeps" (20th) (3d wk), okay $4,100 after $6,500 in second week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Children's Hour" (UA). Opens today (Wed.), daydating with Astor. In ahead, "The Outsider" (U) (5th wk), okay $4,000, same as fourth week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Light in Piazza" (MGM) (5th-final wk). Going eight days through today (Wed.) for good $6,000 or near after $7,500 in fourth round. "Day Earth Caught Fire" (U) opens tomorrow (Thurs.) daydating with Victoria.

World (Perfecto) (390; 90-$1.50) —"Wild For Kicks" (Times) (21st wk). Current week ended tomorrow (Thurs.) looks to get nifty $5,400 after $6,600 for 20th session, which week hit a new long-run record here under current policy.

'El Cid' Big $15,000, Balto; 'Night' Oke 6½G, 'Walk' Big 12G; 'Lover' 11G, 3d

Baltimore, March 13.

Strong new product is brightening the scene here currently and general picture is a nice one. Big ones are "El Cid," big in first at the Town; "Tender Is Night," oke in same at the Charles and "Sergeants 3," hep in bow at the New. "A Walk on the Wild Side" shapes socko in opener at the Hipp.

"West Side Story" shapes sock in fourth week at Mayfair. "Lover Come Back" is fancy in third at Stanton while "Summer and Smoke" is okay in second at the Five West.

Estimates for This Week

Avalon (Hyatt) (860; $1.50)—"Man in Moon" (T-L) (2d wk). Slow $1,500. Last week, $3,000.

Aurora (Rappaport) (367; 90-$1.50)—"Nana" (Times) and "Adultress" (Times) (reissues). Oke $1,700. Last week, "Passionate Summer" (Indie) and "Fire Under Skin" (Indie) (reissues), $1,400.

Charles (Fruchtman) (500; 90-$1.80)—"Tender Is Night" (20th). Good $6,500. Last week, "Majority of One" (WB) (2d wk), $5,000.

Cinema (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (reissue) (2d wk). Slow $1,200. Last week, $1,700.

Five West (Schwaber) (435; 90-$1.50) — "Summer And Smoke" (Par) (2d wk). Oke $2,500. Last week, $2,700.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Walk on Wild Side" (Col). Hotsy $12,000 or over. Last week, "Four Horsemen" (M-G), (3d wk), $5,000.

Little (Rappaport) (300; 90-$1.50) —"Dentist in Chair" (Indie). Nice $2,500. Last week, "Don Quixote" (Indie), $1,500.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (4th wk). Sock $10,000. Last week, $12,000.

New (Fruchtman) (1,600; 90-$1.50—"Sergeants 3" (UA). Sock $15,000. Last week, "Pinocchio" (BV) (3d wk) (reissue), $6,000.

Playhouse (Schwaber) (355; 90-$1.50) — "La Belle Americaine" (Cont) (3d wk). Oke $1,800. Last week, $2,000.

Rex (Freedman) (500; $1.50)—"Sun Lovers Holiday" (Indie) (3d wk). Down to $1,200. Last week, $2,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lover Come Back" (U) (3d wk). Loud $11,000. Last week, $14,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA). Big $15,000. Last week, "King of Kings" (M-G) (11th wk), $4,000.

BOSTON

(Continued from page 10)

$1.25) — "Summer and Smoke" (Par) (2d wk). Okay $10,000. Last week, $12,000.

Memorial (RKO) (3,000; 90-$1.49) —"Lover Come Back" (U) (4th wk). Solid $16,000. Last week, $18,000.

Paramount (NET) (2,357; 70-$1.25) — "Satan Never Sleeps" (20th) (2d wk). Fair $9,000. Last week, $11,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Sergeants 3" (UA) (5th wk). Good $12,000. Last week, $13,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Guns of Black Witch" (AI) and "Lost Battalion" (AI). Fine $9,000. Last week, "Roman Spring" (WB) (reissue) and "World By Night" (WB), $7,000.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (4th wk). Stout $18,000. Last week, ditto.

State (Trans-Lux) (730; 75-$1.25) —"Naked Island" (Indie) and "Facts of Love" (Indie) (2d wk). Fast $5,500. Last week, $6,000.

WASHINGTON

(Continued from page 10)

$1.40) — "Murder, She Said" (MGM) (3d wk). Tail $7,000. Last week, $8,000.

Ontario (K-B) (1,240; $1-$1.49)—"Light in Piazza" (MGM) (2d wk). Hep $8,500 after $10,600 opener.

Palace (Loew) (2,360; $1-$1.49)—"Satan Never Sleeps" (20th). Good $12,000 or close. Last week, "Pinocchio" (BV) (reissue) (3d wk), $10,500.

Playhouse (T-L) (459; $1.49-$1.80)—"La Dolce Vita" (Astor) (subrun) (2d wk). Meek $3,000 after $3,200 opener.

Plaza (T-L) (278; $1-$1.80)—"Temptation" (Indie) (5th wk). Fair $3,500. Last week, $4,000.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (4th wk). Huge $15,000, same as last.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (3d wk). Wow $11,500 or over. Last week, $14,000.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (17th wk). Sock $11,500. Last week, $10,000.

Warner (SW) (1,440; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (4th wk). Great $14,000. Last week, $15,000.

National Boxoffice Survey

Mild Weather Helps Trade; 'Lover' Still No. 1, 'Story' 2d, 'Judgment' 3d, 'Walk' 4th, 'El Cid' 5th

Firstrun film biz across the country is holding up remarkably well this session. Many sock extended-runs and some strong newcomers are helping to make this possible. A bit of relief from the severe weather in several sections of the country has helped, too.

"Lover Come Back" (U) is finishing first again, making it four weeks in a row that this comedy has been the No. 1 picture. The Day-Hudson opus is now playing fourth and fifth weeks in several key cities covered by VARIETY.

"West Side Story" (UA) is holding to second position, a post it has held for the last several weeks. "Judgment at Nuremberg," also from United Artists, is finishing third, same as a week ago.

"Walk on Wild Side" (Col) is capturing fourth place. "El Cid" (AA) is winding up fifth. It was fourth last stanza. "Four Horsemen" (MGM) is moving up from 10th spot of a wek ago to land in sixth.

"Sergeants 3" (UA) is taking seventh position. "Pinocchio" (BV) (reissue) will be eight. "Satan Never Sleeps" (20th) will take ninth money.

"Light in Piazza" (MGM) is finishing 10th. "Majority of One" (WB) is landing in 11th place, while "View From Bridge" (Cont) rounds out the Top 12.

"Summer and Smoke" (Par), "One, Two, Three" (UA), long high in weekly ratings; "La Dolce Vita" (Astor), in like category; and "La Belle Americaine" (Cont) are the runner-up pix.

"Murder, She Said" (MGM) is showing enough currently to indicate it may be heard from additionally in the future. "Guns of Black Witch" (AI), another newcomer, is rated hep in Boston. "Children's Hour" (UA), also fairly new, looks wow in Chi and Minneapolis, and big in Denver as well as L. A.

"Premature Burial" (AI) looms sockeroo in first round in Chi. Another newie, "The Victim" (Indie), shapes brisk in Chi, mild in Detroit, okay in N. Y. and fine in Pitt. "Last Year at Marienbad" (Astor) is heading for a new house record at the arty Carnegie Hall Cinema, preem session in the U. S.

"Outsider" (U) looms fine in Washington and Philly. "Journey To 7th Planet" (AI) is rated stout in Frisco. "Flower Drum Song" (U), okay in K. C., is big in L. A.

"The Mark" (Cont) looms good to nice in some six keys currently. "Call Me Genius" also from Continental, looks okay in Denver and trim in Frisco.

"Black Tights" (Magna) still is big in third week in N. Y. "The Night" (Lope) also is big on extended-run in N. Y.

(Complete Boxoffice Reports on Pages 10-11)

PORTLAND, ORE.

(Continued from page 10)

(4th wk). Oke $3,000. Last week, $3,200.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (Cinerama) (16th wk). Hefty $6,000. Last week, $3,700.

Irvington (Smith) (600; $1.25)—"Summer and Smoke" (Par) and "Two Women" (Indie) (3d wk). Big $5,000. Last week, $5,900.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Col). Fast $7,000. Last week, "Tender Is Night" (20th) and "Womanhunt" (20th) (2d wk), $3,800.

Paramount (Port-Par) (3,008; $1-$1.50)—"Pinocchio" (BV) (reissue). Torrid $12,000 or near. Last week, "Sergeants 3" (UA) and "Hell Drivers" (UA) (2d wk) (10 days), $6,800.

21st Ave (Foster) (650; $1-$1.50) —"One, Two, Three" (UA) (m.o.) and "Make Mine Mink" (Indie) (3d wk). Fine $2,500. Last week, $2,800.

CLEVELAND

(Continued from page 10)

$1.50-$2)—"Judgment at Nuremberg" (UA) (3d wk). Good $12,200. Last week, $14,500.

State (Loew) (3,700; $1-$1.50) — "Four Horsemen" (MGM) (2d wk). Oke $10,000. Last week, $13,500.

Stillman (Loew) (2,700; $1.50)—"Summer and Smoke" (Par). Bright $10,000. Last week, "Sergeants 3" (UA) (m.o.), $7,500.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50) — "Cow and I" (Indie). Average $1,700. Last week, "Roses for Prosecutor" (Indie), $1,600.

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50 Decoder Installations as Starter As Hartford Toll Test Gets the 'Go'

By ROBERT H. ECHELSON

Hartford, March 13.

Given the greenlight last week by the U.S. Court of Appeals, tollvision is starting a shakedown cruise. Some 50 sets for decoding scrambled images are being distributed in the area for test purposes. Half will be in the homes of personnel of WHCT-TV and the remainder distributed on a geographic basis. Engineers of Zenith Radio—whose system is being used—arrived in Hartford (12) to check out various aspects of the installations and shakedown.

In the meantime, an appeal to the U.S. Supreme Court is anticipated by the Connecticut Committee Against Pay TV. Final decision on this legalistic move by the group, consisting mainly of motion picture operators, is expected this week.

Current parlor tv testing will consist of old features now in the film vaults of WHCT. Anticiapted that once the testing gets underway, there will be no halt unless ordered by the courts.

Present timetable calls for the parlor paysee to officially get underway on June 1. Unknown is the number of subscribers that RKO Phonevision has or contemplates starting with.

Promotional campaign is expected to start soon to encourage parlor purchasers. Under an FCC deciston, WHCT will provide a three year trial operation of the subscription service. Also noted is fact that FCC retains the right to terminate the license at any time or to refuse to relicense the project.

Trade reports claim that RKO Phonevision is putting some $10,000,000 into the venture for the three year test. When official pay tv starts in June, station will maintain a 70 hour schedule of which 40 hours will be for pay tv sans commercials and 30 hours to free tv with commercials.

Earlier reports had it that Phonevision wanted to get the ball rolling with a minimum of 2,000 subscribers to the service, eventually winding up with a minimum of 10,000 before the end of the trial era.

Decoder Installations will cost from $7.50 to $10.00, with rental charges not to exceed 75c weekly. Program costs will vary from 25c to $3.50 with a majority of offerings in the 75c to a $1.50 range. The viewer's tab will be recorded by a device in the decoder.

IN PROOF OF CLASS: NO POPCORN STAND

Winnipeg, March 13.

First motion picture theatre to be built in Winnipeg in more than two decades is planned for the suburban Polo Park Shopping Centre. When completed, the theatre will specialize in "good films," limited seating and no popcorn.

To be built by the New World Theatre Co., structure represents a reversal of trend in the city, where existing theatres have been converted into bowling alleys, billiard parlors and supermarkets, or have had "for sale" signs hung out since the advent of television some eight years ago.

The new theatre, which will have two studios, each with a seating capacity of 250, will be located in the basement of an existing building at the shopping centre. The two-studio idea is fashioned after an existing Toronto house, and the shopping centre location follows a trend established by the General Drive-In chain in the eastern United States.

The theatre is to be open to the public and will be devoted to what was described as "better type" product. In keeping with the calibre of the films to be shown, the theatre will not operate a popcorn concession.

Leonard D. Stone is behind the project. He was previously associated with Pace, a local organization which specializes in publicity promotion, and has presented a stage play and two film festivals in the city in the past two years.

Construction bids for the new enterprise will be open until Feb. 20. Architects are Green, Blankenstein, Russell and Assoc.

Toronto Hardtopper Due

Toronto, March 13.

First hardtop theatre to be constructed in Toronto in 10 years, $340,000 film house will be built immediately, with opening skedded for Aug. 1. Designed by Mandel Sprachman, Toronto architect, 850-seater is to be built in Don Mills suburb by Barry Theatres Ltd., with no name yet chosen for house.

Says Allen Barry, prexy, who has built a number of hardtop houses in eastern Canada, plus drive-ins now under construction just outside Toronto in Pickering and Markham suburbs; "The new 850-seat indoor film theatre will have free parking space; is contiguous to some 70 stores, including a sports arena, bowling alleys, library and now—a theatre."

Intrigue Social

Continued from page 5

but "now it's crowded and loaded with correspondents from the ends of the earth and had completely got out of hand." Org has "deteriorated into a shambles of disorganization," he added . . . "the only thing left to do was to resign."

Both Austin and Miss Laing stressed that the present HEPA was now a "social organization instead of a professional group," as originally had been the purpose. Austin noted, too, that club, now composed of about 150 members, "is run by people who don't understand the original functions of the organization."

Australian correspondent also noted it had become "a Little League of Nations" never able to agree on anything. Taking another swipe at the recent gala, he declared, "This year's Golden Globes event was a complete disaster, an undignified affair."

Miss Laing, who said she turned in her resignation when she "decided it was about time we broke with the organization," emphasized that "I didn't care for the politics which were being played." Affairs, he added, "were getting out of hand" and the whole attitude of the org was "undignified."

Her break with the club, she related, had been coming on for a great number of years. At the time of her resignation, she was historian, but until this year had been a board member for a number of years and was vice president when Gris was prexy.

"Oldtimers tried so hard to make it a professional club," Miss Laing declared, "but it developed into a social affair. There are only about 12 working press" in org, she mentioned, and said, "it's a case of the tail wagging the dog."

Miss Clairmont attributed her resignation to "internal intrigue," saying, "there was unfair and malicious intrigue by the members and associates, so I no longer could be associated with the club. I felt all my months of work had gone for nothing."

Seal for Intruder'

Continued from page 3

the use in the picture of the Dixie-typical term "nigger."

Corman fought the rejection on the grounds that the use of such approbrious terms was essential to the authenticity of the story. He also corralled a large body of opinion from leading Negro organizations, race relations groups and others to back his stand.

The Code Administration not only approved the pic, but also offered to help in local censorship situations should any arise. Shortly after the Code approval was given, pic was passed without cuts by the Chicago board of censors.

The film is due for early spring release by Pathe-American.

John Sturges and the Mirisch Co. are partnered in "The Great Escape," budgeted at $2,750,000 for United Artists release.

Come-on Posters Arouse Philly's District Atty; Will Reveal His Plan

Philadelphia, March 13.

Spread of the "art" theatres in the Philadelphia area has brought the promise of a crackdown from the office of District Attorney James C. Crumlish, who plans to start a "positive program to combat the blatant and lurid advertising posters displayed outside art houses."

D.A.'s action, which will be detailed within the week, stemmed from the presentment of the February Grand Jury which declared the increasing number of art theatres had created "a very serious and alarming problem."

The Grand Jury described the advertising posters and subject matter presented by the theatres as "morally degenerating" and urged immediate legislation to bring such displays under control.

Nothing was said by the D.A. about newspaper advertising. There are a dozen houses, including one firstrun, in the daily listings. There's a couple of other in-and-outers, counting driveins, that spice up the bill when business lags.

The general practice seems to be to include the word "Art" in the theatre's name, either that or to follow the name with "Adult Showplace." In the display ads, and even the message in the agate listings, the "nudies" comeon can't be missed.

Crumlish at first will concentrate on the effects of the outdoor advertising. At his request, Chief of County Detectives Francis J. Lederer has already launched an investigation.

Although he did not name the midtown house, the D.A. was disturbed over a condition that obtained on Washington's Birthday, when a long line of children and mothers waiting on Market St. for entrance to a children's show were strung past an art theatre in the same block.

Goldwyn Seeks Earlier Damages

San Francisco, March 13.

Samuel Goldwyn's attorney has filed cross-appeal to last year's decision in which Goldwyn was awarded $300,000 damages in 12-year-old antitrust suit against 20th-Fox, National Theatres and Fox West Coast.

Cross-appeal was filed with U. S. Court of Appeals by lawyer Joseph L. Alioto. If it's upheld—and if Fox defendants lose their appeal from adverse judgment—it would open up the Fox defendants for damages Goldwyn claims were suffered between 1937 and 1947.

Case, originally filed in May, 1950, sought $6,750,000 in damages for 1937-50 period, a period covering 27 films.

But the late Federal Judge Edward P. Murphy ruled a three-year statute of limitations applied, thus barring all claims before May 16, 1947. On this basis suit was cut to $1,755,000 claim and seven films. Murphy tried case and Federal Judge George B. Harris last year gave Goldwyn $100,000 trebled, plus $100,000 in attorneys' fees and $66,507 in court costs.

Next-to-Last Appeal Exhausted In Exhibs' Resistance to Hartford Toll

By JAY LEWIS

Washington, March 13.

Tollvision has won its first court test as U.S. Court of Appeals here unanimously backed Federal Communications Commission's decision to allow a three-year try-out of over-the-air fee-vee in Hartford, Conn.

The exhibitor opponents of the tollvision experiment by RKO General (with Zenith whose Phonevision system will be used) have one more round before they've shot their wad—the U.S. Supreme Court.

Marcus Cohn, attorney for Connecticut Committee Against Pay-TV and assorted Hartford area exhibitors, said a decision will be made on whether to appeal within the next 60-90 days. It's probable he'll seek review by the high tribunal.

If the appeal is made, the ultimate greenlight for the experiment would be deferred in all likelihood at least until next fall at the earliest with virtually no chance of Supreme Court action before it recesses this summer.

The three-man appeals bench, in an opinion written by Circuit Judge Warren E. Burger, knocked most of the main arguments advanced by the exhibitors battling the October, 1961, FCC decision.

Cohn, for the exhibitors, keyed his legal challenge to these arguments: (1) the Commission lacked authority under the law to okay a broadcast pay-tv system; (2) FCC was wrong in giving RKO a temporary license for WHCT (Channel 18) bought for conducting the trial, without knowing what kind of programs would be telecast; and (3) FCC erred in concluding RKO's tentative and nebulous programming plans would serve the public interest.

Judge Burger, with whom Judge Henry Edgerton and Walter Bastian concurred, stressed that the main thing about FCC's nod to RKO was the experimental nature of the deal.

In apparent reference to Cohn's gloomy prophesies about the dire consequences of the RKO experiment, the court said:

"We think it not reasonable to assume that the worst will happen and that the public convenience, interest or necessity will be so undermined by such a trial as to require us now, at this stage, to invalidate the WHCT license."

All grants by government regulatory bodies are based on future expectations of performance and, natch, the future is full of imponderables, the court said. This was in obvious reply to Cohn's argument that Commission acted without sufficient knowledge that the experiment would be a worthy one.

The opinion continued: "It seems to us that unless the future of tv is to be confined to its present state the Commission must be reasonably allowed opportunity to experiment. Difficulties are foreseeable, as both RKO and the Commission readily acknowledge, but if the difficulties are overcome the public benefits anticipated by the Commission warrant the risks of the experiment.

"Should the problems and difficulties exposed by the experiment fulfill (the exhibitors') prediction of harm to the public interest, then FCC has retained power to terminate the experiment on notice and hearing any time before the expiration of the (RKO) license at the end of the three year period.

"And of course the Commission has the power to decline to renew the license once three years have expired. We cannot assume the Commission will abdicate its powers or fail to keep this important experiment under close and constant scrutiny."

Close Scrutiny Promise

The court noted that FCC pledged to keep a close eye on the kind of programming RKO and Zenith would supply to its Hartford pay-see customers (maximum anticipated at 40,000). It said:

"Surely its power to see that this area of the public domain is used in the public interest is not less for 'paid' tv than for the existing system of so-called 'free' tv.

"While it is reasonable not to require the licensee to commit itself now to definite named programs until the wishes of the subscribers have been more completely sounded, and the potential sources of program material more fully explored, nevertheless it seems to us imperative that the licensee be held to adhere faithfully to the high standard of programming which it has promised.

"To say the Commission cannot exercise supervision to that end would denude the experiment of its creative potentialities and dilute the Commission's power to make a final appraisal when the experiment is completed."

The Phonevision system uses a decoder which unscrambles the pay tv signal when the customer wants the toll programs. Under its plans, RKO would provide about 40 hours weekly (out of a 70 hour schedule), of subscription fare with the emphasis on so-called box-office attractions, legit, sports, opera and feature pix.

The decoders, provided by Zenith's Phonevision, would be installed on the subscriber's set at an estimated cost of from $7.50 to $10. Rental charges for the decoder would be pegged at no more than $.75 a week, which RKO told FCC should be enough to make the whole operaman pay.

Programs would range from $.25 to $3.50 with charges recorded on a paper billing tape. In accord with the test conditions, no commercials would be allowed during the tollvision segments.

As the court opinion noted, RKO had not firmed up any definite commitments for programming—one of their arguments being that this was difficult to do when they had no guarantees Phonevision would ever actually get off the ground.

The Commission was understandable on this score, and also as to what impact, if any, pay-tv would have on the commercial tv outlets in Hartford.

On latter question, FCC said any final word would have to await the experiment itself. The Appeals Court, in affirming this point, said:

"In short the very purpose of the projected experiment is to explore these unknown and unpredictable features."

Phil Harling Re Court Ruling

Washington district court's okay of a test of Phonevision in Hartford, Conn., brought forth an immediate statement of position from the exhibitor-backed Joint Committee Against Toll TV. This outfit took the stance that they welcomed the federal tribunal's ruling and yet were about to take an appeal from it.

Philip F. Harling, chairman of the Committee, said a writ of certiorari will be filed with the U. S. Supreme Court, this attacking the Federal Communications Commission's authorization of pay tv by Zenith and RKO General.

On the other hand, said Harling, the Committee was "heartened" by the court's conclusion that Phonevision will be held accountable for its promises anent programming. Phonevision, he said, will now be required to make good on its commitments to provide legitimate plays, ballets, opera, concerts, children's films, art films, educational features and sports. Interestingly, Harling offers the thought that this type of programming, while available on conventional tv, "appeals to such a small minority that the commercial success of pay tv must be jeopardized."

Supreme Court writ will seek to determine whether or not the FCC has the authority to green-light and over-the-air run of tollvision.

NUDIE PIC PAYS OFF, PRODUCER GOES ANEW

Chicago, March 13.

Dave Friedman, who caused a stir here several months ago when the local press found out that he was shooting a "nudenik" picture in the area, is back from Florida with another epidermis epic. He reports that he already has his original investment back on his first picture, "Lucky Pierre," with several hundred potential play dates not yet heard from.

Friedman was visited by two members of the police vice squad on an "information call" following publication in VARIETY of the story of the lensing of "Pierre." A few days later Friedman told Chicago Sun-Times columnist Irv Kupcinet that he had made the picture on the basis of the success of similar pictures produced in California and that "he would never do it again."

The Industry's Most Enviable Record Racked Up in Boston By the SACK THEATRES!

1962

NOW PLAYING BOTH CONTENDERS!

"WEST SIDE STORY"

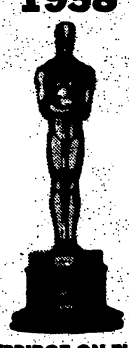
THANKS TO THE MIRISCH COMPANY AND UNITED ARTISTS

"JUDGMENT AT NUREMBERG"

THANKS TO STANLEY KRAMER AND UNITED ARTISTS

5 SACK THEATRE 'OSCAR' WINNERS

'BEST PICTURE OF THE YEAR'

1957	1958	1959	1960	1960
				
'AROUND THE WORLD IN 80 DAYS'	'BRIDGE ON THE RIVER KWAI'	'GIGI'	'BLACK ORPHEUS'	'BEN HUR'

For Your Academy Award Winners PLAY THE SACK THEATRES

WHEN WE BOOK 'EM—THEY WIN 'EM!

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 0
This Date, Last Year 3

"SURVIVAL"
Prods.—Lou Rusoff, Arnold Houghtland
Dir.—Ray Milland
Ray Milland, Jeab Hagen, Frankie Avalon, Mary Mitchell, Joan Freeman
(Started Feb. 22)

COLUMBIA

Starts, This Year 3
This Date, Last Year 4

"LAWRENCE OF ARABIA"
(Horizon Pictures Ltd. for Col release)
(Shooting in Spain)
Prod.—Sam Spiegel
Dir.—David Lean
Alec Guiness, Anthony Quinn, Jack Hawkins, Anthony Quayle, Claude Rains, Donald Wolfit, Peter O'Toole, Omar Sharif, J. S. Johar, Zia Mohyeddin, Michel Ray, John Dimech, Gamil Ratib, John Ruddock, Norman Rossington, Philip Dubisson, Anthony Hart
(Resumed after 60-day shutdown)

"DIAMOND HEAD"
(Shooting in Hawaii)
Prod.—Jerry Breslin
Dir.—Guy Green
Charlton Heston, Yvette Mimieux, George Chakris, France Nuyen, James Darren, Elizabeth Allen, Aline McMahon, Vaughn Taylor
(Started March 9)

WALT DISNEY

Starts, This Year 0
This Date, Last Year 0

METRO

Starts, This Year 6
This Date, Last Year 2

"BILLY ROSE'S JUMBO"
(Euterpe Prods.)
Prod.—Joe Pasternak
Dir.—Chuck Walters
Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye
(Started Jan. 24)

"THE PASSWORD IS COURAGE"
(Andrew & Virginia Stone Prods.)
(Shooting in England)
Prod.-Dir.—Andrew Stone
Dirk Bogarde, Nigel Stock, Lewis Flander, Margaret Whiting
(Started Feb. 12)

"TARZAN GOES TO INDIA"
(Banner Prods.)
(Shooting in India)
Prod.—Sy Weintraub
Dir.—John Guillermin
Jack Mahoney
(Started Feb. 12)

"CAPTAIN SINBAD"
(King Bros. Prods.)
(Shooting in Munich)
Prods.—Frank & Maurice King
Dir.—Byron Haskin
Guy Williams, Heidi Bruehl, Pedro Armendariz, Abraham Sofaer
(Started Feb. 15)

"THE MAIN ATTRACTION"
(Shooting in England)
Prod.—Seven Arts
Dir.—Daniel Petrie
Pat Boone, Nancy Kwan, Mal Zetterling, Kleron Moore
(Started Feb. 19)

"HOW THE WEST WAS WON"
(Episode 5)
Prod.—Bernard Smith
Dir.—Henry Hathaway
John Wayne, Debbie Reynolds, George Peppard, Carolyn Jones, Eli Wallach, Mickey Shaughnessy, David Brian, Claude Akins
(Resumed March 8)

PARAMOUNT

Starts, This Year 2
This Date, Last Year 2

"WHO'S GOT THE ACTION"
(Amro Production)
Prod.—Jack Rose
Dir.—Daniel Mann
Dean Martin, Lana Turner, Eddie Albert, Nita Talbot, Margo, Paul Ford, Lewis Charles
(Started Jan. 11)

"IT'S ONLY MONEY"
(York Pictures-Jerry Lewis Pictures Corp.)
Prod.—Paul Jones
Dir.—Frank Tashlin
Jerry Lewis, Joan O'Brien, Mae Questel, Jesse White, Jack Weston
(Started March 6)

20th CENTURY-FOX

Starts, This Year 1
This Date, Last Year 7

"CLEOPATRA"
(Joseph L. Mankiewicz Prod.)
(Shooting in Rome)
Prod.—Walter Wanger
Dir.—Joseph L. Mankiewicz
Elizabeth Taylor, Richard Burton, Rex Harrison, Caesar Danova, Roddy McDowall, Hume Cronyn, John Hoyt, Martin Landau, John Doucette, Robert Stephens
(Started Sept. 25)

"NINE HOURS TO RAMA"
(Red Lion Prod.)
(Shooting in New Deli, India)
Prod.-Dir.—Mark Robson
Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, Robert Morley, Don Borisenko, Jack Hedley, Shay Gorman
(Started Nov. 28)

"FIVE WEEKS IN A BALLOON"
(Irwin Allen Prods.)
Prod.-Dir.—Irwin Allen
Red Buttons, Cedric Hardwicke, Fabian, Barbara Eden, Peter Lorre, Richard Haydn, Barbara Luna, Herbert Marshall
(Started Feb. 26)

UNITED ARTISTS

Starts, This Year 4
This Date, Last Year 7

"FIVE MILES TO MIDNIGHT"
(Anatole Litvak Prods.)
(Shooting in Paris)
Prod.-Dir.—Anatole Litvak
Sophia Loren, Anthony Perkins, Gig Young, Yoland Turner
(Started Dec. 11)

"DR. NO"
(Eon Prods.)
(Shooting in Jamaica, B.W.I.)
Prods.—Albert E. Broccoli, Harry Saltzman
Dir.—Terence Young
Sean Connery, Joseph Wiseman, Jack Lord
(Started Jan. 16)

"A CHILD IS WAITING"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.—Stanley Kramer
Dir.—John Cassavetes
Burt Lancaster, Judy Garland, Stephen Hill, Gena Rowlands, Paul Stewart, Bruce Ritcher, Elizabeth Wilson, Barbara Pepper
(Started Jan. 22)

"THE MANCHURIAN CANDIDATE"
(M.C. Prods)
(Shooting at Goldwyn)
Prod.—George Axelrod, John Frankenheimer
Dir.—John Frankenheimer
Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory
(Started Jan. 22)

"TWO FOR THE SEESAW"
(Mirisch-Robert Wise-Seven Arts Prod.)
(Shooting at Goldwyn)
Prod.—Walter Mirisch
Dir.—Robert Wise
Robert Mitchum, Shirley MacLaine
(Started Jan. 29)

UNIVERSAL

Starts, This Year 2
This Date, Last Year 2

"TO KILL A MOCKINGBIRD"
(Pakula-Mulligan-Anthony Prods.)
Prod.—Alan Pakula
Dir.—Robert Mulligan
Gregory Peck, Mary Badham, Phillip Alford, John Megna, Frank Overton, Alice Ghostley, Brock Peters, Estelle Evans, Rosemary Murphy, Richard Hale
(Started Feb. 12)

"IF A MAN ANSWERS"
(Ross Hunter Prods.)
Prod.—Ross Hunter
Dir.—Henry Levin
Sandra Dee, Bobby Darin, Micheline Presle, Michael Wilding
(Started Feb. 27)

WARNER BROS.

Starts, This Year 2
This Date, Last Year 4

"GAY PURR-EE"
(UPA Prods.)
Prod.—Henry G. Saperstein
Dir.—Abe Levitnow
Singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees
(Started June 5)

"ACT OF MERCY"
(Cavalcade-Concorde Prod.)
(Shooting in Malaga, Spain)
Prod.—Thomas Clyde
Dir.—Anthony Asquith
Leslie Caron, David Niven, David Opatoshu
(Started Nov. 27)

"GYPSY"
(Mervyn LeRoy Prods.)
Prod.-Dir.—Mervyn LeRoy
Rosalind Russell, Karl Malden, Natalie Wood, Louis Quinn, Ian Tucker, Jean Willes
(Started Jan. 22)

"DAYS OF WINE AND ROSES"
(Martin Manulis-Jalem Prods.)
(Shooting in Bay Meadows)
Prod.—Martin Manulis
Dir.—Blake Edwards
Jack Lemmon, Lee Remick, Charles Bickford, Debbie Megowan, Alan Hewitt, Pat McCormick
(Started Feb. 10)

INDEPENDENT

Starts, This Year 5
This Date, Last Year 4

"NO MAN IS AN ISLAND"
(Gold Coast Prods.)
(Shooting in Manila)
Prod.—Richard Goldstone
Dir.—John Monks, Jr.
Jeff Hunter, Marshall Thompson, Barbara Perez, Paul Edwards, Fred Harris
(Started Jan. 8)

"TO BE A MAN"
(Petramonte Prods.)
(Shooting in the Philippines)
Prod.—Joe Steinberg
Dir.—Irving Lerner
Van Heflin, Rita Moreno, James MacArthur
(Started Feb. 22)

"THE BIRDS"
(Alfred Hitchcock Prods.)
(Shooting at Santa Rosa)
Prod.-Dir.—Alfred Hitchcock
Rod Taylor, Jessica Tandy, Tipi Hedren, Suzanne Pleshette, Veronica Cartwright
(Started March 9)

BRITAIN

ANGLO AMALG

Starts, This Year 5
This Date, Last Year 2

"TIME TO REMEMBER"
(Anglo Guild Prods.)
Prod.—Jack Greenwood
Dir.—Charles Jarrott
Yvonne Monlaur, Harry H. Corbett, David Lodge
(Started Feb. 20 at Merton Park studios)

BRITANNIA

Starts, This Year 1
This Date, Last Year 0

"DECOY"
(Bertram Ostrer Prods.)
Prod.—Bertram Ostrer
Dir.—C. M. Pennington-Richards
Edward Judd, James Robertson Justice, Lawrence Payne, Albert Lieven
(Started Jan. 22 on location at Portsmouth. Then into Shepperton studios)

BRITISH LION

Starts, This Year 1
This Date, Last Year 0

"THE AMOROUS PRAWN"
(Covent Garden Films)
Prod.—Leslie Gilliat
Dir.—Anthony Kimmins
Ian Carmichael, Cecil Parker, Joan Greenwood, Dennis Price, Liz Fraser
(Started Feb. 19 at Shepperton)

BRYANSTON

Starts, This Year 2
This Date, Last Year 0

"PRIZE OF ARMS"
(George Maynard Prods.)
Prod.-George Maynard
Dir.—Cliff Owen
Stanley Baker, Tom Bell, Helmut Schmidt
(Started Feb. 5 on location at South Coast. No studio)

"LONELINESS OF A LONG-DISTANCE RUNNER"
(Woodfall Prods.)
Prod.-Dir.—Tony Richardson
Tom Courtenay, Michael Redgrave
(Started Feb. 5 on location in Surrey. No studio)

BUTCHER'S

Starts, This Year 2
This Date, Last Year 0

"JAILBREAK"
Prod.- & Dir.—Francis Searle
Peter Reynolds, Avis Landone
(Started Feb. 12 at Twickenham studios)

COLUMBIA

Starts, This Year 0
This Date, Last Year 2

GALA

Starts, This Year 1
This Date, Last Year 0

"THE BOYS"
(Calaworldfilms)
Prod.-Dir.—Sidney J. Furie
Richard Todd, Robert Morley, Felix Aylmer
(Started Jan. 22 on location in London. Then into Associated British studios Elstree)

MGM

Starts, This Year 3
This Date, Last Year 2

"THE PASSWORD IS COURAGE"
Prod. & Dirs.—Andrew and Virginia Stone
Dirk Bogarde
Started Feb. 12 on location at Epping. No studio)

"DOCK BRIEF"
(Dmitri de Grunwald Prods.)
Prod.—Dmitri de Grunwald
Dir.—James Hill
Peter Sellers, Richard Attenborough
(Started Feb. 19 at Shepperton Studios)

20TH-FOX

Starts, This Year 0
This Date, Last Year 1

UNITED ARTISTS

Starts, This Year 1
This Date, Last Year 0

WARNER-PATHE

Starts, This Year 0
This Date, Last Year 1

Milgrim's Re-do

Milgrim Theatres Inc. recently spent $160,000 redecorating and renovating its Uptown Theatre, a filmvauder seating 2,100 and third largest house in Philadelphia. With a policy of periodic variety shows, a la the Apollo Theatre, the Uptown reopened last month and its first stage attraction netted a tidy $53,000 for the 10-day run.

Nix E. Germans From Short Fest, Cue for Soviet Bloc Boycott

By GENE MOSKOWITZ

Oberhausen, March 13.

Hard trade news out of the just-ended eighth Oberhausen International Short Film Fest was the fact France and the U. S. copped five prizes each. On the political side, the continuity of East vs. West continued as Soviet bloc nations boycotted the event. This resulted after the W. German hosts, in a move expressive of the Berlin Wall bitterness, decided to exclude E. German participation.

Only Communist state to participate was Yugoslavia (which turned out in force), but Titoland is outside the Soviet orbit by virtue of its go-it-alone brand of socialism.

As it was, 13 countries were represented here, and observers felt the level of artistry was generally high. Oberhausen offers awards in nine categories, plus 10 special mentions.

Top prize was shared by U. S. and France, former for Morton Heilig's two-reel "Assembly Line," the latter for "Heureux Anniversaire," 13-minute entry by Pierre Etaix and Jean-Claude Carriere. Best documentary was from the States, Dan Drasin's "Sunday In the Park," shot during the fracas between folksingers and police in Washington Sq. Park, N. Y. Runnerup was the Belgian "Les Amis du Plaisir," about a rural amateur theatrical group. Prize was the second for "Sunday," which was previously laureled at the Tours (France) shorts fest.

Best animation pix were the French "Le Cadeau" and the Yugo "Don Quixote." In the experimental category, the nod went to the Yank "Science Friction," 16m cutout animation pic. Top fiction prize went to France's "Le the A La Menthe."

Two other American entries won special mentions—Jules Feiffer's cartooner, "Munro," and Gene Deitch' "Journey Alone," tale of a Negro woman in pain on an American street, but ignored by passersby.

Cuba, incidentally, also boycotted fest in sympathy with the Eastern bloc states. Rift should be healed by next year, however—at least that's hope of fest topper Hillmar Hofmann. He stated E. Germany and other countries would have to be present in '63 if Oberhausen is to have any meaning as an "international" fest. Otherwise the fear is that it could become just a sectional affair.

Jury for this year's fest, which ran from Feb. 26 to March 3, included Amos Vogel (U.S.) of New York's Cinema 16, film buff society, as well as reps from France, Yugoslavia, Belgium, Italy and W. Germany.

Tiomkin's $62,500 Fee Believed First Of That Size; Film is 'Sodom'

Hollywood, March 13.

Dimitri Tiomkin will receive $62,500 for scoring the Titanus production of "Sodom and Gomorrah." This may be a top fee for the sound-tracking of a drama. He will start scoring after winding melodies for MGM's Cinerama production of "How the West Was Won," for which it is understood Tiomkin is receiving a flat $25,000 for 70 minutes of music and $300 for each minute of melody thereafter.

As the fifth and final episode of "West" only started filming last week at Metro studio, it cannot be determined at this point how much footage will be scored.

Several years ago Tiomkin recreated a precedent when he started making deals for specific score lengths and getting extra money for minutes of work beyond certain specified time lengths. He broke that ice on the Cinerama film, "Search for Paradise."

Previous alltime high flat figure for scoring a drama also was reaped by Tiomkin — $50,000 for putting to music last year Carl Foreman's Columbia release, "Guns of Navarone."

After winding "West," Tiomkin immediately will start on "Gomorrah." Prior to beginning the MGM-Cinerama assignment the scorer made two treks to Rome last fall when the Titanus pic was filming there and it is believed he already has done some cleffing on project.

Academy Debuts

Continued from page 5

should join with us in selecting the best single picture from their respective countries to be entered for the Foreign Language Award.

"It was the Academy's view, then and now, that the value of inviting a group similar to the Academy as could be found in every country, to make the choice of the film to represent them far outweighed the local values inherent in our choosing from films already imported for American exhibition. Our present system has created enormous goodwill for our country and our industry around the world."

Second, Corey continues, "your suggestion that more than one entry from each country was considered impractical by our Board. If two were accepted from one country, why not three or more from others with a long list of available pictures? The entries then would be so enormous that time alone (the few weeks available to our viewing committee) would defeat our wish to properly evaluate each film.

"The third point, i.e., that most of our foreign films entered from 1956-60 were released in the U.S. anyway, prompted review of the record. During the five years, 55 pictures were submitted from 21 countries. Of the 55 entries, only 17 were ever released in the U. S. and 8 of the 17 were from two countries: France and Italy. To us these statistics are further proof that we are reaching artists and craftsmen abroad, that we are having the opportunity to see their best work, and are conveying to them a sense of American appreciation of what they do whether or not a Nomination or Award is voted a given entry."

That foreign organizations choosing films sent to the Academy are government dominated "is incorrect according to first hand information from two members of the Foreign Film Committee residing abroad the past two years," Correy informed Brandt.

"We have had frequent reports from many countries and the Board is convinced that the aims of the Academy will be served best by continuing to conduct our Foreign Film Award Competition as we have in the past five years."

Farcical Rock Hudson; Where Does His Future Classification Lead?

They said he could never do farce, but now they're afraid he'll be typed that way.

With Rock Hudson starred in three upcoming dramas for Universal, it's evident the company hopes to underline his diversified image. There's nothing but jubilation at the U echelons for the business being done by "Come September" and "Lover Come Back," both romantic comedies (and reprising the fiscal cheer of "Pillow Talk"), but at the same time there is some concern that Hudson could become typed—and therefore limited—as a farceur.

The concern to be sure shouldn't be magnified. Apart from the fact that a certain anxiety attaches to any important entry, with ditto production costs at stake, Hudson's b.o. track record in drama ("Magnificent Obsession," "Giant," "Farewell to Arms") makes for buoyant feelings in the U precincts.

First of the forthcoming straight dramas with Hudson is "Spiral Road," completed and skedded for August release. This is a modern August release. This is a modern tale set in the Dutch East Indies, with Hudson cast as a jungle doctor. Next is "A Gathering of Eagles," Strategic Air Command yarn rolling shortly and which may be out late this year; followed by the "Dark Angel" remake as a '63 entry. Latter, by the way, is to be a Ross Hunter production.

DUKE ELLINGTON

GAINS PRESS PRAISE FOR "PARIS BLUES" SCORE

"a corker" . . .	*WALTER WINCHELL*, N. Y. Mirror
"pretty and musical" . . .	*DOROTHY KILGALLEN*, N. Y. Journal-American
"the raison d'etre" . . .	*KATE CAMERON*, N. Y. Daily News
"plenty in the groove" . . .	*BOSLEY CROWTHER*, N. Y. Times
"a joy to listen to" . . .	*Cobina Wright*, L. A. Herald-Express
"a lift" . . .	*Kevin Kelly*, Boston Globe
"moody, stimulating—a driving factor" . . .	Hollywood, Daily Variety
"very best music . . . a gigantic genius" . . .	N. Y. Courier
"the pure jazz idiom" . . .	Philadelphia Afro-American
"great background score"	Indianapolis News
"tremendous musical score"	Camden Courier-Post
"smooth interpretations" . . .	San Diego Union
"a silky score"	Toledo Blade
"one of the film's plus features" . . .	Beverly Hills Citizen
"a beautiful score" . . .	Newsweek
"Duke at his best" . . .	*ROBERT SYLVESTER*, N. Y. Daily News
"best thing about 'Paris Blues'" . . .	Spokane Spokesman-Review
"vivid jazz background" . . .	*ROSE PELSWICK*, N. Y. Journal-American
"tremendously exciting" . . .	S. F. People's World
"a lovely score" . . .	Hollywood Canyon Crier
"magnificent musical score"	Worcester Gazette
"fine jazz score" . . .	Commonweal
"soaring . . . background score"	Metronome
"wonderful compositions" . . .	Chicago Daily Defender
"best part of the movie . . . terrific" . . .	Youngstown Vindicator
"musically potent . . . attractive, original" . . .	N. Hollywood Valley Times
"commands . . . immediate respect" . . .	S. F. News-Call Bulletin
"fine . . . moody score . . . high point" . . .	L. A. Mirror
"effectiveness . . . unique appeal" . . .	Downbeat
"exciting Duke Ellington jazz" . . .	Life
"takes over and drama becomes secondary" . . .	Springfield Union
"of great importance" . . .	The New Yorker
"finest movie score of the year" . . .	FM Listener's Guide
"film's strongest point" . . .	Melody Maker, London
"distinctive scoring" . . .	The Gramophone, London
"excitement enough" . . .	The Tatler, London
"finest jazz" . . .	Portland Oregonian

Thanks—
Love You madly, **DUKE ELLINGTON**

Amusement Stock Quotations

Week Ended Tues. (13)

N. Y. Stock Exchange

1961-62 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	111	20	17⅞	20	+ ⅝
61⅞	41¾	Am Br-Par Th	102	44	42	42¼	— ¼
27¾	17⅛	Ampex	261	18¼	17⅝	17⅞	— ⅜
42½	31½	CBS	175	43	41⅝	41¾	—1⅛
35⅝	21⅜	Col Pix	105	27⅛	26	26⅝	— ⅜
49⅜	32	Decca	600	49⅜	44½	48½	+2⅝
46½	26⅝	Disney	39	39⅜	37⅜	39⅜	+1⅝
119¾	97½	Eastman Kdk.	499	115½	110⅝	114½	+4¼
7⅝	4¾	EMI	182	6	5¾	5⅞	— ⅛
17½	12½	Glen Alden	670	14½	13⅞	13⅞	
47½	15⅞	Loew's Thea.	61	44⅝	43⅝	43¾	—1¼
83¼	36⅜	MCA Inc.	17	74	72	72½	+1
70⅜	41½	Metro GM	‡291	50⅞	47¼	49⅜	—1⅛
41⅜	25¾	NAFI Corp.	144	31¼	28⅝	30½	+1⅛
9⅛	5⅛	Nat. Thea.	131	7⅝	7⅜	7½	— ⅛
26¾	16⅝	Outlet	†760	24½	23½	24	+ ¼
85¾	50¼	Paramount	87	56¼	54⅜	54⅜	— ⅞
238½	174½	Polaroid	90	200	189	196	+5½
65⅝	49½	RCA	1189	63¾	59½	63¾	+3¾
18¾	10¾	Republic	72	11⅜	11	11	— ⅛
22	14¾	Rep., pfd.	7	17	16½	16¾	
42⅜	26¼	Stanley War.	35	33½	32⅞	33	— ¼
34¼	27¾	Storer	40	32⅝	31¾	32⅜	+ ⅜
55¼	29⅝	20th-Fox	122	34¼	32⅛	33	+ ⅞
40¾	29½	United Artists	85	35⅛	34	34⅞	+ ⅛
20¾	17⅝	Warner Bros.	86	19⅞	17¾	19	+1⅜
82¾	60⅜	Zenith	363	71⅜	64⅝	69¾	+4⅝

American Stock Exchange

8⅛	4½	Allied Artists	28	5⅝	5⅜	5½	
17⅝	10¾	Al'd Art., pfd.	2	12½	12	12	—1⅛
15¼	6½	BalM'nt GAC	8	7	6⅞	6⅞	..
24⅜	9¾	Cap. Cit. Bdc.	13	19½	18½	18½	— ⅞
22½	4⅝	Cinerama Inc.	141	17⅜	16⅝	17	— ¼
16⅞	7⅜	Desilu Prods.	34	11	10⅝	10⅝	— ⅜
9⅝	4⅞	Filmways	118	8⅜	7¾	7¾	— ⅛
18	12¼	Movielab	9	13¼	12¾	12⅞	+ ⅜
25¾	8¼	MPO Vid.	14	12½	12¼	12¼	— ¼
5¾	1¾	Nat'l Telefilm	220	2⅛	1¾	2	..
10⅛	3¾	Reeves Bdcst	22	4½	4¼	4⅜	— ¼
10½	6	Reeves Snd.	175	6⅜	6	6	— ¼
27	20	Screen Gems	10	21	20¾	20¾	— ¼
42⅜	11¾	Technicolor	329	21⅜	19⅝	19¾	— ⅛
31	9¾	Teleprompter	83	16½	15⅜	15⅝	— ⅛
6¼	2⅝	Tele Indus.	19	2¾	2⅝	2⅝	
25¾	14½	Trans-Lux	33	16⅛	15¼	15¼	— ⅜

* Week Ended Mon. (12).
† Actual Volume.
‡ Ex-dividend.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	— ⅛
Commonwealth Theatres of Puerto Rico	9⅝	10⅝	— ⅛
Four Star Television	19½	21½	
Gen Aniline & FA	.240	268	
General Drive-in	12¾	14⅛	— ½
Magna Pictures	2¾	3¼	— ½
Metromedia Inc.	16⅛	17¼	+1⅛
Official Films	2¼	2⅝	— ⅛
Sterling Television	2½	2⅞	— ⅜
Transcontinent Television	10½	11½	— ½
U. A. Theatres	9⅞	10⅞	— ⅛
Universal Pictures	63	69	+2
Universal pfd.	90	97	+3
Wometco Enterprises	25¼	27½	+2¾
Wrather Corp.	6⅜	7⅛	

(Source: National Assn. of Securities Dealers Inc.)

Nobody Wise Enough For Power Censorship Needs—New York CLU

The packet of classification and obscenity measures, now pending before the New York state legislature in Albany, is roundly scored by the New York Civil Liberties Union which charges that the bills would, in effect, place the power of censorship in the hands of one man "who bears no necessary qualifications."

The NYCLU says that parents have the right to determine what their children shall see or not see, and that neither the members of the Board of Regents or the director of the state's motion picture department are qualified to determine the "suitability" of pix for children.

The group also warns that the standard prescribed for "suitability" is "an exceedingly vague one." Under terms of the new bills, it says, the film department director conceivably could designate as "contrary to the best interest of children" such material as the opera "Salome" because of nudity; the Bible, because of various sexual relationships, and "Macbeth" and "Hamlet" because of violence, brutality, horror and crime. Films about the Civil and Revolutionary Wars would also be out of bounds because of their portrayals of "disrespect for duly constituted authority."

NYCLU concludes: "Even if the power would not be exercised in these admittedly extreme cases, no power so broad and so unlimited should be granted to any one person."

Woman Manager Fights Ad Curbs of Omaha's Only Daily Newspaper

Omaha, March 13.

Muse Theatre, "art" house in this city which was recently raided by police while showing a pair of nudie films, remains in biz despite a huge ad headache.

Following the gendarmes' seizing of films, Omaha World-Herald, only daily in city, refused to accept ads of Mrs. Ruth Gelfand, owner of theatre, unless she submits them at least four weeks prior to publication.

Faced with situation, Mrs. Gelfand turned to the Sun community papers, weeklies, which accepted ads—including one film nabbed in raid. In addition, KOIL is carrying minute spots on radio for house. Nevertheless, biz is down although Mrs. Gelfand is continuing her policy of one "art" flicker and burlesque bits.

ACE'S GOTHAM HQ

Sidney M. Markley, president of the exhib-sponsored Ace Films, has taken Manhattan office space in the Fisk Bldg.

Markley resigned as an AB-PT v.p. to take the top management job with the new production company.

KANSAS CHAIN LOPS ONE, ADD TWO UNITS

Kansas City, March 13.

Two theatres will emerge where formerly there was one in a plan of Durwood Theatres, operators of three downtown first-runs here and several other indoor and outdoor theatres in St. Joseph and Jefferson City, Mo., and Leavenworth, Kans. Leasing of the now dark Midland Theatre by the Durwoods from Recreation Enterprises Inc., former bowling league franchisee, will make the two-theatre project possible.

Midland was long operated by Loew's its midwest outpost and one of the largest theatres between Chicago and the Coast—a 3,500-seater. Loew's gave it up last spring to a group headed by Ben Weinberg, hotel and real estate owner, which had obtained the franchise for the Kansas City Stars in the National Bowling League.

Bowling as a spectator sport proved lightweight, and the team and the franchise were dropped Dec. 23 after only 23 matches were played. This paved the way for the Durwood interests to acquire the big property on lease agreements which runs until A. D. 2008.

Plan calls for a regular continuous, first-run operation in the main auditorium. Second theatre is to be an art house.

U Overseas

Continued from page 4

deeper penetration in subruns which ordinarily would not take an imported pic. Success thus generates further success, or penetration beyond the outlets ordinarily available to the Yank pic.

Obviously, says Aboaf, if you have a dialog-dependent pic which also has plenty of action, it's easier to get deeper penetration in most foreign marts, than it is with such a film light-on-action. But U-I is showing, via "Pillow," "September" and "Lover," that these kind of comedies can earn huge returns in areas where a lot of "foreign" talk-talk heretofore has been nothing but a hindrance.

Getting the proper dubbing and titling for these pix presents a considerable problem, of course. Aboaf himself, who speaks Italian, French, Spanish and German, can keep an eye on these language versions, but there are approximately 30 more in which the pix are eventually translated.

As an example of the kind of situations which arise, Aboaf recalled a line from "Flower Drum Song" over which he and his French reps had been corresponding for no less than a month. The line is a play on the word "wetback," which a newly arrived-in-San Francisco Chinese girl recalls to explain her unworthiness for marriage: "My back is wet."

In Italy and Germany, the pun was switched to a play on the meaning of illegitimate, but since illegitimate doesn't have the same meaning in French, another word had to be found. After many letters, memo and cables, it was finally decided to use the French equivalent to "undesirable."

"If we hadn't been patient," said Aboaf, "we might just have given up and cut the bit from the picture." Probably it wouldn't have hurt the picture to cut it, he went on, but if you cut everything that isn't immediately and easily translatable, you would in time lose a lot of good material.

Divided Jury at Obscurity Law Test in Modesto; Re-Trial Unsure

By ART GARCIA

Modesto, Cal., March 13.

California's first test of its new obscenity law ended in a mistrial here last week (8) after a Municipal court jury heard 29 days of testimony in a case involving the nudie film, "Not Tonight, Henry."

Judge Carson Taylor, after sending the deadlocked jurors back for further discussions three times, ruled the hearing a mistrial and immediately set April 17 as date for a re-trial.

Stanislaus County District Attorney Alexander Wolfe said he will study the testimony and will not announce a decision to proceed on a new trial or dismiss charges until he has evaluated this.

A roll call showed the jurors voted eight for conviction of the Redwood Theatres Inc., of San Francisco, and Mervin Worley, manager of the Covell Theatre, where film was confiscated last Oct. 22; three for acquittal and one juror undecided.

Voting for acquittal were a woman librarian for Stanislaus County, a technician at Modesto State Hospital and a housewife. Undecided and in tears during much of the jury deliberation was an 18-year-old housewife.

Public reaction in the Modesto area has been divided about evenly towards the trial. Teacher and church groups have spoken out for and endorsed Wolfe's action in seizing the film. Others wave written local newspapers suspecting that Wolfe's chief motivation was his upcoming campaign for re-election in June.

Wolfe had charged the Redwood Theatre chain, owners of the Covell Theatre, and Worley with showing the picture to the public and to minors in violation of the recently redefined State Penal Code Sections 311.2 and 311.3.

Defense attorneys Stanley Fleishman of Los Angeles and Robert Carter of Modesto contended Wolfe's confiscation of the film violated search-and-seizure laws.

A previous prosecution against the same film in Beverly Hills last year under the earlier State law resulted in acquittal for the defendants.

Charge Martin Hodroff Promoted Negatives For Charity, Then Sold Them

Minneapolis, March 13.

Martin Hodroff, 40, who operated a local suburban film exchange the past two years, has been indicted by the federal court grand jury. He's charged with employing a scheme to "use false pretenses and representations to obtain money and property by fraud."

The 10-count indictment alleges that he used the names and identities of charitable organizations to get films rent-free from distributors while conducting a business renting these pictures in Minnesota and other states.

On one occasion, it's charged, he invented a new religion, the "Episcopal Lutheran church," to obtain films sans any cost.

The indictment also alleges that he has posed as 25 different persons connected with civic, benevolent, rehabilitation and religious organizations. On one of these occasions he allegedly represented himself to be a rabbi and on another to be a Protestant minister . . .

At the Hodroff establishment, when they took the owner into custody, federal agents seized approximately 16 mm dramatic, educational and documentary films, including "Hamlet" in four reels.

After his arrest and release on bond, Hodroff told reporters that most of the identities he assumed were fictitious.

"I had an unfortunate experience with a former partner in the film business," Hodroff explained. "After that I couldn't get credit from the film distributors. It was then that I started to use assumed names."

The father of eight children, Hodroff asserted "this was the only way that I could support my family."

MON.-FRI. HALF-PRICE TIE-INS WITH GROCERS

Movie Bonus Corp., recently launched to promote half-price admission tie-ins with local grocery chains, has set the plan with Western Massachusetts Theatres and Growers Outlet, 12-store operation in the Bay State. Movie Bonus is headed by Nick John Matsoukas, former advertising director for Skouras Theatres, and Al Schwallberg, Citation Films topper.

Scheme stipulates that participating stores issue half-price certificates with each purchase of not more than $10 or less than $5, with Movie Bonus furnishing all ad-pub materials. The cutrate admissions are on a Monday-through-Friday basis.

Promotion is currently operative in New York, Baltimore, and several Ohio markets, including Cincinnati and Dayton. Deals in each territory come with exclusivity — no more than one food chain and film circuit per market. Tieup between the Western Mass theatres and Growers Outlet covers Springfield, Holyoke, Chicopee Falls, West Springfield, Wane, Ludlow, Westfield and Palmer.

ANOTHER BIDDER FOR SVENSKATOWN PRODUCT

Minneapolis, March 13.

Bidding competitively against each other, Ted Mann, United Paramount, Ben Berger and Harold Field have gone as high as 70% for pictures that they wanted to land for their local theatres.

And with still one more loop theatre returning to a regular firstrun policy after eight years as an exclusive Cinerama hard-ticket operation, higher film costs than ever threaten the involved exhibs. Which means, it's feared, darker days ahead in this respect for the showhouses, but brighter ones here for the film companies.

It's the Century in downtown's heart that'll swell by one the number of loop regular firstrun theatres here and make a total of eight of them downtown, along with Field's two uptown, in the competitive bidding swim. The loop lineup will find four Mann firstrun theatres, United Paramount's three and Berger's one.

Cinerama Inc., relinquishes the Century March 15 at the expiration of its eight-year lease because, while the operation has been highly successful, it has had no more new Cinerama pictures to run for some time and Cooper Foundation is building a new $1,500,000 Cinerama theatre here. Patrons during the eight years totalled more than five millions and even the pictures had long initial runs.

Projection Bad in Britain, Too

Ilford, Essex (England)

Editor, VARIETY:

I have read with interest the remarks made by Paul Caster and various other readers concerning standards of projection in theatres.

Last year I attended a cinema belonging to one of the smaller circuits, just outside London. As I took my seat I noticed that the picture, a Technicolor film, was very washed out and light. This was caused by the doors at the rear of the upper circle being left open, allowing light to enter the theatre, and these were closed on complaint. When the time came to change projectors the screen was dark for about two minutes, and just after the second reel had started the screen was bathed in red light and the curtains swung back and forth across the picture two or three times. At this stage I left to find the manager, but he seemed powerless to act, so I resumed my seat. The picture continued to the end with a break of a minute or two between the reels, inaudible sound, curtains opening and closing, and of course, the red light.

Subsequently, I complained to the circuit manager, and was presented with a free pass for the rest of the month; but this display must surely be the most fantastic on record. This account is absolutely true, and has not been exaggerated in any way. *John Luton.*

Johnny Green will direct musical numbers of Columbia Pictures' "Bye Bye Birdie."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
"ROME ADVENTURE"
TROY DONAHUE • ANGIE DICKINSON • SUSSANNA HUAZZI
and introducing SUZANNE PLESHETTE
Written, produced and directed by Delmer Daves
A Warner Bros.-Picture filmed in Italy in TECHNICOLOR
On Stage: "DO YOU REMEMBER"

Room in the U. S. Interior For Features Made Overseas

Beyond New York Lies Playdates

Even before World War II, New York and other metropolitan areas in the United States were good, steady markets for foreign films. The delight of Americans with "The Baker's Wife" will be recalled.

Today the economic outlook for foreign product playoff in the U.S.A. is radically transformed to the advantage of the overseas producers. Many reasons combine to explain the improvement but among them one telltale factor is this: Hollywood, now devoted to bigger and better releases, delivers fewer total availabilities to product-starved U.S. bookers.

It is to be remarked that the two rival organizations of U.S. theatre operators—Theatre Owners of America and Allied States Assn.—are one in fear about their *film supply*. Feature "starts" in Hollywood so far in 1962 are fewer than 20, prompting a recent streamer headline in this periodical expressing wide apprehension of a "famine" in 1963 of U.S.-made features.

All of the foregoing conveys an invitation to, and an opportunity for, further penetration of the U.S. market by overseas production. *Now is the time to advertise.*

Britain, Italy and France are in the forefront of the overseas invasion of America but many others crowd them. Spain is coming alive cinematically. Sweden, the other name for Ingmar Bergman, is prominently noted. Russia has had boxoffice successes here. Mexico makes its mark in American playoff. Nobody questions that Germany will solve its present difficulties. Japan and India, despite remoteness, have had a respectable success. Denmark, Greece, Argentina, the Philippines, Hong Kong, Poland, Czechoslovakia, Yugoslavia, have all found the U.S. receptive in varying degrees.

The story of the foreign film will be updated in detail in an impact-insured advertising medium—

The Fifth International Film Edition of

VARIETY

NEW YORK 36
154 W. 46th St.

CHICAGO 11
400 N. Michigan Ave.

LONDON, S.W.1
49 St. James's Street Piccadilly

PARIS 7
66 Ave. de Breteuil

HOLLYWOOD 28
6404 Sunset Blvd.

BERLIN
Lichterfelde West Enzianstrasse 1

ROME 215
Stampa Estera (Foreign Press Club) Via della Mercede 55

MADRID 16
Avda. de la Habana 86

International Sound Track

London

United Artists and the Mirisch Brothers have donated $2,800 to the Cinematograph Trade Benevolent Fund . . . The next film of **Peter Sellers**, "Waltz of the Toreadors," has its world premiere skedded for April 12 at the Odeon, Leicester Square. Rank Film Distributors will release this **Julian Wintle-Leslie Parkyn** production . . . **Carl Foreman** has named **Harold Buck** as production manager for his forthcoming "The Victors," which is due to start rolling early next month . . . Humphries Film Laboratories hosted a Cafe Royal dinner for members of the British Society of Cinematographers . . . **Tom Tryon** is visiting London to help boost his **Walt Disney** film, "Moon Pilot," which bows into the West End on Friday (9) . . . **Anthony Kimmins** is directing the film version of his own stage comedy, "The Amorous Prawn," which was withdrawn from the Piccadilly Theatre recently after 903 performances. The film is to be distributed by British Lion and producer **Leslie Gilliat** has lined up a strong cast headed by **Ian Carmichael, Joan Greenwood, Dennis Price, Cecil Parker, Liz Fraser** and **Robert Beatty**. The film is rolling at Shepperton and will then go to Scotland for location work.

Paris

Youngblooder **Jean-Luc Godard**, who practically improvised on the set "Breathless," "The Little Soldier," "A Woman Is a Woman" and his presently shooting "Live Her Life," will base his next pic on an **Alberto Moravia** novel "Contempt" with a detailed shooting script to be involved. It may also involve a top star. So the "Wavers" are now being completely trained to conventional practice of the industry . . . **Orson Welles** preparing **Franz Kafka's**, "The Trial," which he will make in Yugoslavia. It may be made in both English and French. Mentioned for the cast so far are **Anthony Perkins, Jeanne Moreau, Pierre Fresnay** and **Claudia Cardinale**. All speak English. Welles will write and direct with a tentative starting date this summer . . . After her music hall comeback at the Alhambra, **Zizi Jeanmaire** signed for her first pic in three years to roll this summer with **Marcel Carne** directing. Called "Chestnuts for the Birds," it is adapted from an **Albert Simmnin** novel and is a straight role for the dancer . . . **Jean Marais, Raymond Pellegrin** and **Pierre Mondy** into another version of **Eugene Sue's** melodrama on the turn-of-the-century Paris underworld "The Mysteries of Paris." **Andre Hunnebelle** directs. Last version was made in Italy in '57.

To finish the French pic "Miss Shumway Casts a Spell" producer **Robert Woog** is waiting for permission to do a helicopter shot over Paris. So far the police say no since only official copters can fly low over Paris. Shot is to have actress **Tania Beryl** seemingly flying over Paris via invisible wires holding her. Pic is a thriller-supernatural affair. Producer expects to finally get permission for the shot to wind up the pic . . . Since Brigitte Bardot's show of "conscience" for more humane conditions in slaughterhouses, various news items have her going off to help **Dr. Albert Schweitzer** care for lepers, going to convent etc. She denied all this in an open press letter and said she is finishing a pic now and will then take a long leave of absence from films.

Yank pic scripter **Richard Meyer** writing from Amsterdam touts 18-minute short, "Big City Blues," produced, written and directed by **Charles Huguenot Der Linden** and concerning three adplescents and a child in a deserted building under construction whose activities and comportment mirror impressions of a lost generation in a modern metropolis. **Jean Gabin** telling the press that young thesp **Jean-Paul Belmondo** is the only one who could have done his earlier roles. He also says he will make pix as long as the public wants him and would be content to then retire . . . **Pascale Petit** to Italy for updated version of the Guy De Maupassant story "Boule De Suif" (Ball of Fat). About a prostie who sacrificed herself to a Prussian during the Franco-Prussian War to save some cowardly compatriots.

Rome

Venice Film Festival pre-selection committee will this year include four Italian film critics: **Pietro Bianchi, Giulio Cesare Castello, Morando Morandini**, and **Gian Luigi Rondi**. Venice rolls Aug. 25-Sept. 8. Italo-Belgian coproduction pact running two years signed here . . . **Leopoldo Savona** now set as director of **Giovanni Addessi's** "Fra Diavolo," previously slated for **Lazlo Benedek** and subject of suit against Addessi by Yank director . . . Titanus rumored talking shop with Warner Bros., to follow up recent deals linking Rome company with U and 20th, among others . . . **Jack Pulman**, British scripter who penned currently successful "Best of Enemies," set by **Dino De Laurentiis** to write "An Italian in London," which follows "An Italian in America" on comedian-actor **Alberto Sordi's** busy sked.

Channing Pollock starts "The Red Sheik" in Cairo this month, follows up immediately with "Rocambole" for Mercury-Fono Roma . . . both are aeting roles for onetime magico . . . **Claudia Cardinale** and/or **Silvana Mangano** being considered by **Federico Fellini** for his next feature . . . only name set so far is **Marcello Mastroianni** . . . **Giuseppe Amato**, coproducer of "Dolce Vita" mulling production on life of Mussolini's mistress, **Claretta Petacci** . . . **Joseph Fryd** prepping "Gold of the Caesars," currently discussing script with a Yank writer . . . **Stephen Boyd** appears opposite **Gina Lollobrigida** when "Imperial Venus" rolls here for Royal Films towards the end of May . . . Roman rumors set start of "The Leopard" back to October, but Titanus topper **Goffredo Lombardo** insists it'll move in May.

Titanus' "The Days are Numbered" (I Giorni Contati), **Elio Petri's** second film, already invited to both Cannes and Mar del Plata Fests this spring, must decide which to go to . . . **Sam Marks** and **Ray Nazzaro** have formed a new indie production unit after talks held here, where Marks is winding "Damon and Pythias" for Metro release . . . **Gordon Scott** has started shooting "Son of the Sheik" on locations outside Cairo, Egypt . . . General Artists Corp. planning association with major talentries in Madrid, Paris, and other major European centers, via its Rome HQ . . . Sancro Films "Gold of Rome" may go to Punta del Este Festival . . . Sancro also planning two pix by **Marco Ferreri** this year: "Queen Bee" and "The Castle," from the Kafra story.

Mexico City

Mexican producers, rallied by **Raul de Anda**, claim only way to help Mexican film industry is to give it "protection" from foreign product displacing local efforts in assignment of exhibition dates. An outright "limitation" of imports of foreign films has been proposed by de Anda . . . **Jesus Sotomayer** and Associated Producers preparing to shoot "Road to the Gallows," to star teevee's **Mike Connors**, who made a hit in personal appearances here last year . . . Seems there's considerable differences of opinion between **Alan Klein** and **Jose Luis Bueno**, associated in production of "Wounds of Hunger," with producers tiffing over minutest production details and casting; i.e., Bueno wants **Marina Camacho** or **Susan Kohner** for female lead while Klein prefers **Pina Pellicer** . . . Cuban producer **Juan Orol**, gave a lesson in "film morality" to **Jorge Ferretis** of the Film Bureau in expounding that his film, "The Ajusco Turtledove," is not damaging to minors despite fact that this features his ex-wife **Mary Esquival** semi-nude, highlights gun duels between bandits, carefully follows a very technically worked out robbery and has a mother who gets the worst of it in her pursuit of fleshly pleasures. Producer, seeking a blanket "entire family" classification for film said the "objectionable" scenes would not be damaging to minors, rather would "aid them to wake up."

While there is no confirmation from American distributorships, **Cesar Santos Galindo**, head of Churubusco Studios claims that more

(Continued on page 26)

TOKYO'S 11 WEEKS FOR 'WEST SIDE', $410,000

Tokyo, March 13.

United Artists' "West Side Story" has taken in a record roadshow gross of $410,000 in 11 weeks at the Piccadilly Theatre here, Motoharu Mori, managing director of the Shochiku chain of theatres, reported last week.

The film registered the highest receipts in Japan for the mouths of January and February. The expectation is that it will get a run of at least a year here.

Two Disasters Change German Show Biz Plans

Frankfurt, March 6.

A series of catastrophes in West Germany—the death of nearly 300 miners in a cavein and explosion in the Saar and the terrible floods in north Germany causing 500 deaths and leaving 40,000 homeless—have completely altered the entertainment setup in this country.

As soon as word of the mine explosion was revealed, the West German television altered its programs. It's all caused plenty of overtime for the harried programmers, but the result on the air has been constant heavy-themed shows.

And both disasters occurred just as the German carnival season was getting into full swing. Now throughout West Germany, there are reports of cancellations. The carnival parades to be held in Duren and Rheinhausen, have been called off and the city funds for footing the bills of the bands, costumes, floats have been turned over to the flood victims in Hamburg. Bonn, too, has cancelled its parade, due for Rose Monday.

The most gigantic, hilarious and elaborate of the carnival parades is the one that wends its way through Cologne on Rose Monday. The city has announced that this parade must be held because so far about $65,000 has been spent for floats and arrangements. Likewise, Munich will hold its Rose Monday parade, with carnival atmosphere already had been erected.

But many of the carnival costume balls have been called off with a loss of millions of dollars for the nightclub and hotel owners who generally have their biggest biz of the year during this free-speaking holiday season.

In the famed Reeperharn nightspot section of Hamburg, the whole entertainment area was blacked out for three nights. Only a few hundred visitors roamed through the section where as many as 20,000 generally pack in. All the neon lights were turned off as the city mayor declared three days of mourning for the tragedy.

In Nuernberg, another tragedy also closed down the doors of entertainment centers and resulted in a legal question. A fire in the Nuernberg Ring Department Store took 22 lives, the Bavarain Ministry of the Interior declaring a mourning period, closing down the dance halls, the nightclubs and bars.

Now, the musicians' union has raised a protest about the local orchestras being prevented from working during this period. A test lawsuit has been brought by the union in the local court, declaring that the employers must pay the orch members for the time they were out of work because of the local mourning.

RYDGE LANDS '55 DAYS' AS WELL AS 'EL CID'

Sydney, March 6.

Norman B. Rydge, prexy of Greater Union Theatres and associate distribution setup, British Empire Films, has revealed at a luncheon for Milton Goldstein, Samuel Bronston's publicity topper, here to guide publicity for "El Cid," that BEF had just signatured for Bronston's second pic, "55 Days at Pekin."

"El Cid" is set at GU's Forum here on hard ticket.

Stuttgart City Stage Using Nearly 100% Negro Cast in Musical 'Stars'

By HAZEL GUILD

Stuttgart, March 6.

While American Negroes often complain they are not used often enough in stage productions and films in the U.S., an unusual venture has just been realized here. The Stuttgart City Stage is the first European city to produce the Kurt Weill musical, "Lost In the Stars," with a cast that is almost entirely Negro.

When the German city and stage officials decided to produce the Kurt Weill-Maxwell Anderson musical, the call went out for Negroes who could sing. The response has been surprisingly successful.

Some American soldiers stationed with the U.S. Seventh Army here have responded, and Stuttgart University students hailing from Sierra Leone, Ghana, Liberia, Egypt, India and Haiti also have been signed.

The four leading roles are all being done by Negroes—Lawrence Winters from Hamburg (an American Negro living in Germany who is a specialist in interpreting Gershwin numbers), Lucrezia West, a concert singer living in Switzerland; American singer Thomas Carey, who has been studying in Munich; and Debria Brown, an American under contract to the Zurich City Theare.

Twenty other Negroes are singing in the chorus, with the regular chorus of the Stuttgart City Stage being the only members in the performance who are not Colored.

Although the play was written in 1949, it concerns the problem of segregation in South Africa, which is again a timely topic. Hence, the city stage decided to produce it, although Kurt Weill is unknown to the West German theatre public except as the composer of Berthold Brecht's "Three Penny Opera."

And City Stage general manager

(Continued on page 26)

Vienna's 1st Ozoner Ready by End of '62

Vienna, March 6.

The Austrian capital by the end of this year will have its first drivein. The city magistrate earmarked a considerable coin total to build this first ozoner in co-operation with the city-owned KIBA film chain. Choice of this location in the second district was made because the huge parking lot there is only used on Sundays and holidays, when soccer games are held in the nearby Stadium.

Plans for a second ozoner on the autobahn, now in construction from Linz to Vienna, still are in the talk stage. The "suffering" home owners protested as usual, claiming the drive-in will ruin their existence.

Van Dycke Preps '62 Paris Revue

Paris, March 13.

Tom Van Dycke, longtime Yank resident here, and former U. S. legit critic and producer, now is prepping a topical revue which he hopes to open here next October after a month of tryouts in Brussels. He will go into rehearsal in July. Van Dycke has been nursing this idea for some time but only lately began to amass the right sketch material. An ad in several local papers for revue material brought him 775 scripts.

Paris has been short on topical revues since the heydoy of the Existentialist boites back in the early '50s. Chansonniers still keep up comic current events patter but not on the revue scale.

Show will be called "Farrago," meaning in French a mixture of grains. Modernistic composer Michel Magne is set to do the music and U.S. dancer Ronny Aul the choreography. Sketches and material for adaptation will come from such writers as Peter Cook (respsonsible for the hit London revue, "On the Fringe" Pierre Tcherina, Michel Perrin," Art Buchwald and James Thurber's fables.

Four ballets will be interspersed with the skits and sketches. Van Dycke wants a big mane star name and a lesser femme moniker. Sketches will touch on everything from farm problems and tele to parables on human foibles.

Williamson Sets Five Top U.S. Legit Shows For Aussie '62 Tours

Sydney, March 6.

J. C. Williamson Ltd., key legit operators here, will continue Yankee-minded throughout this year, with five U. S. shows signatured by John McCallum, company prexy, during a buying splurge abroad. Shows set for this territory include "Carnival," "How To Succeed Without Really Trying," "Mary, Mary," "Sunday in New York," and "Shot in Dark." Understood that "Carnival" will preem here next May. J. C. W. is also dickering for "Camelot" when "My Fair Lady" finishes its record-breaking run here. It is now in its fourth year.

McCallum said Williamson was interested in Tennessee Williams' "Night of the Iguana." He added it was hoped to present "The Miracle Worker" here about next June, provided suitable stars could be found.

During his U. S. talent stopover, McCallum talked with Danny Kaye and Harry Belafonte regarding second Aussie tours. Belafonte will do a repeat towards the end of the year, with Kaye said to be ready to signature for early 1963.

Dickers are also out for such top names as Sir Michael Redgrave, Margaret Leighton, John Schofield, Bette Davis and Sir John Gielgud.

Currently, JWC is playing "Oliver," "The Sentimental Bloke" (Aussie musical), Luisillo and his Spanish Dance Theatre, and "Fair Lady" to solid boxoffices.

Big Upbeat in Reissued Pix Amazing to Paris Exhibs; Revive Old Hits

Paris, March 13.

Arty houses and many specialized subsequents here usually have done well with smartly chosen reissues in this film-conscious city. But lately some of the oldies have carved out neat biz in first-run spots. Jacques Tati's 10-year-old "Mr. Hulot's Holiday" is doing sock biz at a Champs-Elysees arty house while the perennial "Gone With Wind" (M-G) has racked up over 80,000 entrants in six weeks at two small firstruns.

A recent decree allowing films only three years old to be used on double feature bills is also swelling the reissues setup. U.S. majors are finding it okay "side" biz.

Among the oldies doing biz these days are Ernst Lubitsch's "To Be or Not To Be," as well as pix with Sacha Guitry and Gary Cooper. Add to this, the old pix like "Citizen Kane" (RKO), "M," made by Fritz Lang in Germany, and many others, and this form of distribution becomes of importance to local showmen.

In fact, Metro now has a man specializing only in this type of pic, handling for Europe. The many remakes showing up are also a sign of audience penchants for known oldies.

METRO LETS OUT 90 FROM LONDON OFFICE

London, March 13.

About 90 members of Metro's 300-strong London staff have been fired as "being redundant." They are largely from the accounting, clerical, cost and similar departments. The London MGM headquarters was swollen about two years ago when staff from branches were brought in here in an attempt to centralize operations.

"Now," says a Metro spokesman, "fewer cinemas and releases have considerably decreased the paper work, though not necessarily receipts." Happy footnote is that the employees, all paid off adequately, have virtually all walked into other jobs, though not entirely in the film industry.

Monaco, Supporter of Self-Censorship Of Italo Pix, Stays as ANICA Chief

Rome, March 6.

Eitel Monaco will continue to head ANICA, Italy's film industry association, for another two years. Reconfirmation of Monaco's post, which he's held for several years, came at the opening of ANICA's annual general assembly.

After illustrating the progress achieved by the Italian industry during the past year, Monaco went on to urge rapid okay for an extension of film industry benefits. He indicated that the censorship law, which expires in the near future, probably would be extended for a temporary period, Monaco and ANICA have long favored substitution of censor law by self-censorship by the industry.

The ANICA topper also stated that Italian admission prices had reached a breaking point, and that further rises would only result in a drop in admission totals.

Speaking at the same meeting, Italian Minister for Entertainment Alberto Folchi promised "reduced" censorship in the future, though extension of current law was inevitable. He himself, Folchi said, was in favor of eventual self-censorship. He added that he hoped to abolish censor activity in legit field completely.

Aussie Fest of Arts To Attract 5 Theatre Directors This Month

Adelaide, March 6.

Five theatre directors from Overseas will meet here during the second Festival of Arts, March 17-31. One is American Dr. Norman Philbrick, head of the drama department at Stanford University, who's Down Under on a Fullbright grant. He will stage Shaw's "Saint Joan" for the Australian Elizabethan Theatre Trust.

Fest will see the Aussie preem of Strauss's "Arianne auf Naxos" which will be staged for the Trust by Charles Hickman. Hickman came to Aussie in 1960 to stage the Sadlers Wells Company's "The Merry Widow." He returned last year for the Aussie production of "Sound of Music." He currently is engaged on the Sydney production for Garnet H. Carroll of the musical "Little Mary Sunshine." It's expected Hickman later will stage the English musical, "Wedding in Paris," for Carroll.

"J.B." will get an Aussie preem at the festival via Richard Campion, founder of the New Zealand Theatre Company, who is director-producer.

Two other operas will be staged for the Trust, "Falstaff" and "Don Giovanni" by Shephan Beinl, who's spent many years with the Vienna and Hamburg State Opera Houses and the Salzburg Fest. A fifth director to visit Adelaide will be Britisher Norman Marshall who'll give two lectures.

Fringe productions of three new Aussie plays have already have been set. These are "The Sun Upon Its Shelf" by George Landen Dann; "The Well" by Jack McKinney which was preemed in Brisbane last year, and a farce, "The No-Hopers," by Peter Bailey.

Advance ticket sale for the Fest Arts so far has reached about $137,000 or only $22,500 less than total receipts for the first festival.

Already one event has been cancelled. It is a chamber music concert conducted by violinist Yehudi Menuhin on March 28.

Frankfurt Opera Co. Invited to France

Frankfurt, March 6.

The City Stage Opera here has been invited to do a repeat at the Paris festival Theatre of Nations this June. The group was highly successful last year, and this summer it will present Lovro von Matacic conducting Richard Strauss' "Salome," and the new "Prince from Homburg" by Hans Werner Henze under the musical direction of the composer.

The ballet of the Frankfurt Opera has also been invited to France, for a special performance during the German-French Week in May in Lyon.

KNUST UPPED TO NEW 20TH FAR EAST POST

Tokyo, March 6.

Karl B. Knust, Japan manager for 20th-Fox (Far East) since 1959, has been named to a supervisory post in charge of Far East and Latin America for the company. He will assume his new duties under Emanuel D. Silverstone, international veepee in N.Y. around July 1, after an area trip.

Paul M. Mizukami, acting manager for 20th-Fox here since last year, replaces Knust. Mizukami was Japan manager for Allied Artists from 1952 to 1958 and then advisor to Tokyu Bunka Kaikan. Knust has seen longtime service with 20th-Fox in Puerto Rico, Panama, Ecuador, Chile, Holland and Brazil.

'Boccaccio 70' Looks Headed for Record Italian B.O. Take

Rome, March 6.

"Boccaccio 70," the Joseph Levine-Carlo Ponti pic directed by Vittorio DeSica, Mario Monicelli, Federico Fellini and Luchino Visconti, heading for record takes in early Italian dates. In many spots, "Boccaccio" is actually running ahead of "La Dolce Vita" in comparative totals.

Estimated total for first two weeks ending Sunday (4) in 12 key playdates is $216,000. Weekend totals of the second week were roughly $100,000 and ahead of first weekend ($84,800). They also topped "Vita" totals (in the same theatres) by an estimated $15,000. "Boccaccio" is also running ahead of "Vita" in Milan, Trieste, Padua, Udine, Bologna, Florence, Rome, Naples, Bari and Palermo.

Admitting that the admission prices have been inked since "Vita" played the same spots, it's pointed out here that, while the latter pic played an average five shows per day, "Boccaccio," with a longer running time, averages only three, thus equating the tab advantage.

CASINOS AGAIN EYE KINGSTON, JAMAICA

Kingston, March 13.

Casino operators who flourished in pre-Castro Havana and now hold sway at places like Las Vegas, are looking to Jamaica as their next stamping ground. There are tentative activities by American and Canadian gamblers to get a foothold in Jamaica. One group has leased a club in the Ocho Rios area and plans to start operating soon. Other groups are said to be attempting to invade the local hotel field.

Officially, Jamaica frowns on gambling. The government has taken a firm stand against the funning of casinos in the island. A try by the former owners of the Arawak Hotel, in Ocho Rios, to start one in 1960 was instantly squashed.

'Come Sept.' Scores In Singapore; Hudson Fave

Singapore, March 6.

"Come September" (U) has entered its third week here, bringing some fans of Rock Hudson to see the film for even a third time. William Goodwin, publicity director of Shaw Brothers Organization, whose Capitol is playing "September" said Shaws anticipate even better response when "The Spiral Road" plays here. That's because the Malay actor, Ibrahim bin Hassan, is in the pic.

Hassan, who is only four-feet three inches tall, told VARIETY he looked forward to acting in another American film. Ibrahim is the first Malayan film actor to appear in any Hollywood film. He was borrowed from Shaws by Universal for the role of a servant to Dutch doctors, portrayed by Hudson and Burl Ives, in the East Indies. Story is based on the Jan de Hartog novel.

Engel Plans Setting Up Studio in Israel

Tel Aviv, March 6.

Hollywood producer Samuel Engel probably will settle in Israel and establish studio here. Well informed sources here say that doesn't reflect Engel already has made up his mind to stay here and conducted talks with Israeli authorities about his future plans.

Engel explained to friends that he has worked hard all his life and now wants a little rest. His plans, however, include film production in Israel.

New Film on Auschwitz Being Made in Poland; Naziism on the Rise?

Frankfurt, March 13.

The ghastly conditions of the concentration camp at Auschwitz will be the background of a new Polish film. Script will be based on the novel, "The End of Our World," by Tadeusz Holuj, general secretary of the International Auschwitz Committee.

Director Wanda Jakubowska recently made a statement in Poland that National Socialism is on the increase in West Germany. Hence, her Communist country is doing all possible to show the horrors and disasters that took place under Hitler. The film is also capitalizing on Communist players, and hiring some actors for the concentration camp production from East Germany, the report revealed.

MILAN, MUNICH, ZURICH RE-DISCOVER MEYERBEER

Zurich, March 13.

Can Giacomo Meyerbeer come back. For those who never heard the name, he was once a much-in-repertory opera composer before Verdi, Wagner, Puccini, Strauss and others pushed him aside.

Attempts at restoring the Meyerbeer showpieces are afoot. La Scala in Milan and the Munich Opera are reviving "Les Huguenots" and "L'Africaine" and the Zurich Stadttheatre, now managed by Herbert Graf, recently preemed an all-new production of "The Prophet," whose title role was once made famous by Leo Slezak, late father of Walter, also Enrico Caruso.

Whether Meyerbeer may come back to stay, remains to be seen. A creaky book and pompous scoring, notwithstanding some still-exciting melodic inventions and the highly effective theatrical knowhow, make it somewhat difficult to prophesy the "Prophet's" future fate. Recent Zurich production was an all-American job, incidentally, and a mighty good one. Batoned by Samuel Krachmalnick (of Broadway's "Candide") and staged in effective, but fortunately not over-theatrical, style by Lotfi Mansouri, it presented McCracken (set to return to the Met next year) Mezzo Sandra Warfield (Mrs. McCracken) and soprano Virginia Gordoni.

Japan Shockiku Swings Back to Foreign Films

Tokyo, March 6.

With foreign film biz on the upswing, mainly because of U.S. blockbusters, Shochiku has decided again to be major exhibition factor for imports. First move by the company, which has been suffering losses from its own product, has been to designate three roadshow houses for foreign film. These are: Tokyo Central (1,961 seats), Umeda Shochiku, Osaka (1,548 seats) and the Kobe Jurakukan (2,550).

The Central, which was a key house for imports until a few years ago, will make its re-entry likely with "One, Two, Three" (UA). In Tokyo, Shochiku will continue to operate independently the Picadilly, a major house; the Togeki, which often links with the Shibuya Pantheon and Shinjuka Milano-za for splash roadshows; and the lesser Marunouchi Shochiku. Eventually, Shochiku expects to have 18 foreign cinemas, including general release circuit. The move by Shochiku should give foreign distribs elbow room in bookings. Hitherto, with exception of some Tokyu houses, Toho has had a virtual monopoly of the choice theatres for imports.

International Soundtrack

Continued from page 25

than six Hollywood firms, including 20th-Fox, Phoenix Productions, Warner Bros. etc., are preparing to shoot in Mexico. Studio executive also stressed that price of studio sound stages still remain the same at $368 a day with this including lab processing rights for black and white . . . **Jose Luis Bueno** is preparing film based on adventures of two American students who come to summer school in Mexico, planning to shoot this entirely in Guadalajara as an export and "tourist plug" film, featuring Hollywood players in stellar roles . . . **Katy Jurado** now says that the Sanvic Productions firm set up in collaboration with husband **Ernest Borgnine** will concentrate on filming television episodics instead of feature lengths, because of general slump in picture production . . . Cuba has offered to liquidate the more than $1,000,000 it owes official distributorship Pel-Mex, but not in cash, offering Cuban merchandise instead. Mexican producers not happy about this "deal" and have made no definite decision.

Mexican Legion of Decency has announced it plans to establish a film partnership, financed with aid of Catholic investors, for production of films "expounding human and positive values." According to **Jose Nunez Prida**, head of Legion, said new partnership, embracing producers, writers, directors, actors, technicians, etc., will be open to all persons or institutions interested in bringing dignity to the motion picture field . . . **Carlos Tinoco**, Mexican union official back from a spot check in Tijuana, alleges that this area can become a branch of Hollywood and that he is for establishment of studio facilities as pushed by **Perez Padilla** for years . . . A 10% federal levy on boxoffice admissions has been proposed by producers, with revenues to be divided equally by the treasury department and the film industry. Latter would use funds to finance new production, make prize awards and offer other incentives to upbeat quality production.

Communist China is being developed by Mexico as outlet for its films . . . **Augustin Lara** has composed a song "We'll Not See Each Other Again," to be used by **Nat King Cole** in the film, "The English Professor," he is contracted to do for Zacarias Productions . . . Mexican Assn. of Motion Picture Producers is tracking down "intellectual" actors to send to international fests this year . . . Hollywood film "Judgment at Nuremberg" one of the rare flops in Mexico, with public cold to this film depiction of trials.

Pakistan Bans Import of Indian Pix

Embargo One of Several Govt. Proposals Made To Bolster Pakistan Film Industry

Karachi, March 6.

Ban on import of films from India for a period of five years, promotion of coproductions with foreign producers, providing impetus for building of cinemas, establishment of facilities for training of technicians, encouraging production of cartoon and animated films, exploring the export market for Pakistani films and setting up an academy of motion pictures, arts and sciences. These are some of the important measures which the government of Pakistan has announced for the development of the country's film industry.

During the 14 years of its existence, the Pakistan pix industry has not made any meritable progress and the Pakistan government had been considering for quite some time how best to effect improvements in the industry so the country can win a place in the film world. With this end in view, the government appointed a film fact-finding committee to check the industry and suggest ways to develop it. The measures to improve the industry revealed by the government are based on these recommendations. They will be given practical shape soon.

These include:

1. Production of cartoon and animated films should be encouraged and allocation of foreign exchange for this purpose be made available.

2. Encourage facilities for production of 16m films, and procure mobile cinema projection vans for the entertainment of the masses in rural areas.

3. Coproductions with foreign producers should be promoted.

4. No Indian film should be imported into Pakistan for five years.

5. The Ministry of Education and Scientific Research to set up an Academy of Motion Pictures, Arts and Sciences.

6. Plans to be introduced for sending a large number of persons abroad for higher training in film industry methods.

7. Foreign markets for local films to be explored and exploited. Already a 40% bonus is admissible on foreign exchange earned from export of films.

8. More newsreels and documentaries should be produced.

Film circles have generally welcomed these recommendations. And there is a feeling that with their implementation the industry would likely make real headway. Most of the demands of the film people have accepted. Main demand of film people was a ban on Indian films because they were better produced and offered competition which the Pakistan film industry could not face.

'Ben-Hur' Sock in Korea

Tokyo, March 6.

Now running strong at Seoul's only 70m house, the Terhan, "Ben-Hur" (MGM) was sold to Century Co. for highest price ever paid for Korean distrib rights. Figure exceeded previous high of 50,000 paid for "Gone With Wind" (MGM) about seven years ago.

Most deals for Korean distrib are on flat basis since it is virtually impossible to get accurate bookkeeping. Central is reportedly weighing installation of 70m equipment in Pusan and Teigu houses for "Ben-Hur."

Negro Cast

Continued from page 25

Ernst Poettgen decided that a colored cast must be found. In three weeks of intense production, the cast—many of whom had little or no theatrical experience before—has been taught to sing, to act and to dance rhythmically.

To add to the realism of the performances, much of the original English has been retained for the music and conversation. Generally, it is only when the Negroes are speaking with the white members of the cast that the dialogue has been translated into German.

There has been so much interest in the unusual performances that instead of offering them at the Opera House, they are being given at the Liederhalle here, with productions contiuning until the end of March.

Poettgen noted that the music from "Stars" was translated into German and given as a special musical concert last May, and the reviews were very unfavorable. The critics complained about the poor translation, and also noted that the white people who were made up to appear as Negroes cut down on the effectiveness of the performance.

Hence, director-producer Poettgen has decided to stay almost entirely with the English original. He noted that most of the Germans who attend the theatre here understand sufficient English to enjoy the performance, and that the American guest appearances of both "Porgy and Bess" and "West Side Story" were successful here. So he feels the public will accept and enjoy the English production of "Lost in the Stars."

Only major problem he found in doing the English version was that two of his Negro singers come from Haiti, and speak French instead of English.

FEAR PRICE WAR ON TV TALENT

Cronkite Bumps Edwards

Walter Cronkite, generally conceded to be the "man of the hour" at CBS News by virtue of his newscasting performance on the space flights and his handling of the three-part Eisenhower "CBS Reports" series, is scheduled to displace Doug Edwards on the network's 7:15 to 7:30 news program. The move, it's reported, is being bitterly resisted by Edwards. This is the latest move incepted by CBS News prexy Dick Salant in a bid toward upgrading the operation and countering the NBC Dave Brinkley-Chet Huntley one-two news punch.

With Cronkite already established in such entries as "Eyewitness," "Twentieth Century" and the Sunday night at 11 network newscast, the cross-the-board early evening exposure spirals him into a new sphere of influence and affluence.

On the other hand Edwards has been doing a burn over the turn of events since (1) the 7:15 network show represents the No. 1 news spot at CBS; (2) it's the creamiest news plum in terms of revenue. (In addition Edwards also does the 11 p.m. news show, but that's New York only.)

What also vexes is the fact that not too long back CBS issued an edict that forced Edwards to vacate his non-news commercial segments (such as "Armstrong Theatre") in order to retain a simon-pure status as network newsman. It was a move that toted up to a lot of dollars in lost revenue.

For a Guy Who Flunked First-Year Physics, Cronkite's Way Out in Space

By MURRAY HOROWITZ

Walter Cronkite, vet correspondent of CBS-TV, now so identified in the public's eye with television's space coverage, is a newsman who grows with a story.

Since Sputnik lit up the skies in '57, he has been in the forefront of the ever unfolding space story, and now he ticks off space lingo, as if he, himself, trained for a flight. And what's more he has a good understanding of the field. He's not simply a "countdown" dropper.

Smoking a pipe, anchored in a comfortable swivel chair behind a desk in his office at the midtown Graybar Building, Cronkite was asked if he's engineer-minded. "No," he puffed, "I flunked first-year physics while in college. I thought I wanted to be a mining engineer. Not knowing how a pulley works, I gave that up."

Now in his middle years, how he has grown!

His family, like the public, has a tough time keeping up with him. Cronkite tells this story about his wife, Betsy.

Betsy received an excited call from "20th Century" producer Bud Benjamin. Her husband, at the time, was doing some telemetry (tracking) station hopping across the Atlantic Ocean. Benjamin had received word that Cronkite had landed on Ascension Island, the last in the telemetry station chain in the south Atlantic. Benjamin called Betsy to relay the word.

"Your husband is in ascension," Mrs. Cronkite heard.

"How many times has he been around?" Betsy asked.

"My wife," Cronkite explained,

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Miles Still Iffy On 'Flintstones'

Chicago, March 13.

Miles Labs is still in limbo anent renewing sponsorship of "The Flintstones" on ABC-TV next fall. The Hanna-Barbera animated series is ABC's last hope for hanging onto some of the estimated $8,000,000 Miles spent with the network in the current season. Major portion of that nighttime coin has been switched to NBC-TV for the '62-'63 season.

Miles' renewal of "Flintstones" begins to look somewhat dubious in light of the fact that the company has made a firm buy in "International Showtime" on NBC, which is slotted opposite "Flintstones."

Miles' tab with NBC-TV next season, as it stands now, will run in excess of $10,000,000 counting its renewal of one daytime hour per week. The windfall may be even greater if it can deal away the "Flintstone" biz from ABC. Wade Advertising is the agency.

TV's Chinese Series

Hollywood, March 13.

Erna Lazarus, who recently exited Warner Bros. after 18 months on tv scripting ticket, is packaging, via Famous Artists, what is probably the first projected tv series utilizing basically Chinese-American performers. Locals will be San Francisco's Chinatown, and skein will be titled "The Li's of Grant Avenue."

Already set for pilot and continuing roles if a deal jells are Jack Soo and Benson Fong—both featured in U-I's filmization of "Flower Drum Song."

L&M's $2,400,000 'Tonight' Pledge, Paar or No Paar

A bluechip advertiser has already nailed down over $2,000,000 worth of business in "Tonight With Johnny Carson." Liggett & Myers closed the deal late last week, less than 24 hours after rival Kent cigs ended its run on the NBC-TV late-nighter.

Not only does the L&M buy rep the first advertising endorsement of Carson, who doesn't begin in the latenight slot until next October, but it marks one of the two or three biggest single orders ever made on "Tonight." Tom McAvity, radio-tv boss of J. Walter Thompson, which handles L&M, beat out Philip Morris and American Tobasso, which were also eyeing the ciggie hole made with the cessation of Kent bankrolling.

L&M is actually going to spend $2,400,000 in the post 11:15 p.m. stanza, but reportedly somewhere less than $300,000 of the total is going into "Tonight" for the summer, beginning in April after Jack Paar takes his leave permanently from the show. However, the L&M order will accelerate in frequency only after Carson starts on the air. NBC says that contractually the L&M order covers 52 weeks.

Consolidated Cigar Dickers Sid Caesar As Kovacs Successor

Sid Caesar is being dickered by Consolidated Cigar to head up a series of specials on ABC-TV. The death of Ernie Kovaks in an automobile accident a couple of months ago has compelled the cigar company to search for another major personality to take over its tv assignment.

Consolidated was due to have sponsored seven Kovaks specials on ABC during the 1961-62 season but only five were completed before the fatal accident.

'PLAYING TIME' NOW DOUBLED

By GEORGE ROSEN

With a whole new flock of hour comedy-variety formats hitting the tv network boards next season, the word is out to beware of a price war on guestar fees for high priced talent. Producers of the shows are banding together in an effort to "hold the line" on previously-established ceilings, but the quest for guests is expected to reach such proportions as to invite concern over an inflationary period for the '62-'63 semester.

There will be double the number of tv showcase availabilities for next season, and it's estimated, in projecting the '62-'63 picture, that not in half a dozen years has there been so much "playing time" available for top stars. For in addition to those hardy trio of perennials—the Perry Como hour, the Ed Sullivan show and the Garry Moore layouts—next season the roster will also include the new Jack Paar Friday night weekly hour, the expansion of Red Skelton into a 60-minute weekly showcase with a new format bringing on top guest performers, and the return of Jackie Gleason to a weekly hour variety format.

And just in case the new accent on comedy-variety develops into the newest fullblown trend for tv, there are two 60-minute shows standing in the wings and all ready to go (though as of now both have been scratched from the '62-'63 sked). These are the new Bob Banner "TV Tonight" vaudeo presentation and the Max Liebman comedy-variety display.

Until now the Como-Moore-Sullivan combo has been fairly successful in maintaining a $7,500 ceiling on "top name" availabilities although in some cases Como has been known to go up to $10,000 and Sullivan has gone even higher on the few occasions where exclusivities for hot personalities were involved.

But all the producers concerned are now alerted to the imminence of a competitive race for suitable guestar material.

Aside from these weekly scheduled series, "playing time" for the hot guestars also spills over into the entertainment specials, such as "Bell Telephone Hour" and the 14 Dinah Shore displays scheduled for next season.

Skelton-CBS Deal

Along with the extension of the Red Skelton show to a full hour next season, the comic's CBS tie is clinched on several longrange fronts. Network is now in process of finalizing its deal for a takeover of the Skelton studios in Hollywood. But completely independent of this arrangement, Skelton and CBS have negotiated a six-year contract, starting in the fall. (Present Skelton contract had only a year or so to go.)

In a deal paralleling those given Ed Sullivan and Arthur Godfrey in years past, CBS thus will have an exclusivity on Skelton's services in return for "cushioning" those fat Skelton fees over a long period of years.

NBC, CBS-TV Skeds Practically All Wrapped Up for '62-'63, but Lotsa Loose Ends, Uncertainties at ABC

Having seen nearly all of their respective pilot ventures and having allowed themselves a little time to chew on them, CBS-TV and NBC-TV have all but locked up their '62-'63 prime time schedules. ABC-TV on the other hand, is still undecided about the program tactics for roughly a third of its line-up, including most of Sunday and Monday.

Thus, one of the major questions still outstanding this week is "Where is ABC going to put 'Ben Casey'?" Word from ABC has it that the doctor hour is going to be placed again from 10 to 11 p.m. on Mondays. But this is still unofficial, and, furthermore, outsiders figure that ABC topper Ollie Treyz plans ultimately to put the hot 60-minute dramatic series in at 9 on Mondays, so as to feed the programs at either end; at 10, it will only feed ABC's improved 11 o'clock news show.

Of course, there are a couple of items that could still be altered by NBC and CBS, but, as of the moment, here's the way the webs look at '62-'63:

MONDAY

NBC: "Young Men," the new Peter Tewksbury hourlong comedy drama at 7:30; 8:30-9:30 is now vacillating between a new hour actioner and the retention of "87th Precinct," but that's about the only big hole left for the NBC week; 9:30 "Price Is Right" and 10-11 is "11th Hour," a "Dr. Kildare" spinoff fronted by Wendell Corey.

CBS: 7:30-8, "To Tell the Truth"; 8-8:30, "I've Got a Secret"; 8:30-9, the new Lucille Ball situationer; 9-9:30, Danny Thomas; 9:30-10, Andy Griffith; 10, Loretta Young's situationer, with 10:30 to 11 p.m. still open, since the Arthur Godfrey decision is up in the air. His future is based essentially on getting sponsors.)

ABC, essentially "wide open," but the tentative decisions are as follows: 7:30, "Cheyenne"; 8:30, "The Rifleman"; 9-10, "Best Years," pilot of which appeared last week as an Alcoa spinoff, then "Casey" at 10.

TUESDAY

NBC: 7:30, "Laramie"; 8:30, "Empire," the new Screen Gems "modern western"; 9:30, Dick Powell's anthology series; and 10:30-11 "Chet Huntley Reporting."

CBS: 7:30, "Marshall Dillon" repeats, 8, "Adam Fable," a Four Star half-hour fronted by Lloyd Bridges; 8:30-9:30, new hourlong Red Skelton variety stanza; 9:30, Jack Benny; and from 10 to 11 it's Garry Moore, thus making it variety night on CBS.

ABC: 7:30, the new hourlong "Combat," unless it's shifted again;

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They Still Love Him

Milton Berle special Friday (9) night on NBC-TV drew a New York rating of 36.3, clinching a Top 10 status.

In the six station New York market, Berle for his hour had a 50% share of the audience, according to a special Nielsen survey.

Robinson's 1st CBS Objective: Creative Coast

With Hubbell Robinson officially moving back to CBS-TV on Monday (12) with a senior veepee stripe, the program chieftain's initial thrusts will be in the direction of upgrading the Coast programming division. It's hardly a secret that the "Coast performance" this past season on new network entries was a source of major disappointment (in contrast to the east, for example, which could at least boast of the click "Defenders").

With this in mind, Robinson is expected to move pronto on strengthening the setup, with speculation at the moment rife on the continued tenure of Guy della Cioppa, longtime CBS vet who is v.p. in charge of network programming on the Coast. This is in line with CBS-TV prexy Jim Aubrey's edict giving the entire Coast operation an upgraded status, a move which led last week to the bestowal of a senior vice-presidency on John T. Reynolds, the Hollywood-berthed administrative chieftain. (No similar status pertained in the past, even in the days of Don Thornburg or Howard Meighan.)

Otherwise Robinson intends moving cautiously. Oscar Katz, who until Robinson's return was No. 1 program man, will continue in programming, reporting to Robinson. Similarly the status quo will prevail for Mike Dann, vp in charge of programs, New York,

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Sealtest Dilemma: New Go-Round With Newhart Or a Jack Carter Show?

NBC-TV and Sealtest have reportedly narrowed the field for next season in the 10-10:30 p.m. Wednesday slot to either of two programs, "Kentucky's Kid" or the return of Bob Newhart. At the moment, Newhart has the edge because, the sponsor says, the comedian is doing a job in "dairy product homes" (i.e, among the young married set), but Sealtest and the web figure they've got a few more weeks before a decision becomes imperative. That way they can look at more ratings.

"Kid" is an NBC telefilm production fronted by Jack Carter. It's a situationer built around an adopted Chinese kid.

Hubbell's 'Free Ride'

The trade this past week has not been unmindful of the similarity in circumstances surrounding the "changing of the program chiefs in midstream" as it affected CBS this year and NBC last year.

It's recalled that when NBC brought in Mort Werner last year to replace David Levy as v.p. in charge of tv programming, the '61-'62 sked had been formulated (and as things turned out it was a successful formula.) Werner got a "free ride" on the season.

Similarly the return of Hubbell Robinson to the CBS fold as senior v.p. in programming comes at a time when the network, to all intents, is practically all firmed up on its '62-'63 schedule, with only a couple of holes to fill. Robinson, like Werner, gets a "free ride" as he goes to work on '63-'64.

$900,000 Sales On 2 Hope Specials

NBC has roughly a $900,000 advance on next two Bob Hope NBC-TV specials. The first of the two, on March 22, is already SRO, with Beech Nut and Timex splitting the $606,000 tab for the hour (that's time, talent and special promotion charges).

Beech Nut has also ordered half of the April 25 Hope stanza, but no alternate has yet signed up. If none comes up, NBC-TV might delay the special.

Erlick to AB-PT Board

Everett H. Erlick, veepee and general counsel of American Broadcasting-Paramount Theatres, has been named a member of the board of directors.

Erlick joined AB-PT last July, moving over from the radio-tv department of Young & Rubicam.

Wall St. Projection of RCA Future: It Comes Up Roses & Bright Tints

Radio Corp. of America has been investing in the future, primarily in color television, and the future looks good. This is the key point of an eight-page size-up of the corporation put out this week by Arthur Wiesenberger & Co., stock brokers.

This prominent Wall St. outfit notes that RCA in the past 10 years showed a gain of 158% in sales but the net return on such gross fell from 5.2% in 1951 to 2.3% in 1961.

Earnings falloff, states Wiesenberger, largely was due to the investment in all facets of color tv, estimated at over $130,000,000. Further, there has been an expenditure of about $100,000,000 since 1947 in development of a full line of electronic computers.

Wiesenberger relates that had it not been for these allocations the profit over the past decade would have averaged about $3.55 per share instead of $2.27. But, then, the future potentials would not be so promising.

Payoff on the research and development is now in view, according to Wiesenberger, to the extent that earnings by 1968 could range from $6.25 to $7.25 per share. The broad sumup: "RCA appears one of the more decidedly interesting electronics stocks in the current market."

Wiesenberger's report notes that the NBC subsidiary in 1961 provided the greatest revenues and profits in its 35-year history. This broadcasting division accounts for 22% of RCA's sales.

The recoupment on the tinted video outlay is appraised this way: "Because of RCA's investment in this field, NBC is the network best prepared to provide colot programming and, therefore, most likely to obtain the major segment of color business. Advertisers are increasingly aware of the advantages of color presentations and viewers are becoming more appreciative of color programming. NBC estimates that it will telecast more than 1,800 hours of color programs in the 1962 season (September-June), substantially more than a year earlier. Furthermore the widening acceptance of color should increase the price of color program time and thereby further enlarge profits. At present NBC charges only the standard black and white rate for its color programs because of the limited number of color tv receivers in use."

The downtown brokerage house says RCA passed the break-even point on the production of color tv receivers and tubes in 1960, actually earning $1,000,000 and did even better in 1961. In January of this year the profits from color tv sets exceeded black and white.

The Potent Portable

More than 40% of all U.S. homes own one or more self-powered portable radio receiver sets, according to a survey commissioned by CBS Radio.

Survey was triggered by the large sales in portable radio receiving sets over the last five years. Some 5,000,000 portables were sold in '58; 7,700,000 in '59; and 8,600,000 in '60.

Research for CBS Radio was conducted by the firm of R.H. Bruskin Associations, which did a national sample of 2,500 persons. Findings underscore the large plus in radio listenership represented by portable sets, unaccounted for in national radio rating figures.

ABC, Hearst News Split; Take on UPI

ABC-TV, which is parting company with Hearst Metrotone News April 7, will be getting its news film footage from United Press International's Fox Movietone News. Latter service will be on a greatly expanded service, according to ABC news chief Jim Hagerty, and will have the additional feature of making available UPI correspondents to ABC on an emergency basis in localities where fast-breaking news develops.

Ending of the long association between ABC and the Metrotone news, jointly owned by MGM and the Hearst Corp., was signalized last December when the network failed to sign a renewal pact. At that time, the web was looking into a deal with the British film service, Visnews, for overseas coverage. When that fell through, ABC concluded deal with UPI. The web is expected to start using the UPI films next week, although Metrotone will also be supplying films until April 7.

Metrotone, is suspending its daily news film service, will continue with various documentary and feature services for tv and theatrical exhibition.

Lewis Gets Plautus V.P., Set to Produce 'Nurses'

Arthur Lewis has been appointed v.p. of Plautus Productions, the N.Y. production firm topped by Herbert Brodkin.

Lewis' first assignment will be as producer of "The Nurses," new one hour series slated next season on CBS-TV. Additionally, Lewis will participate in Platus Productions' other series, "The Defenders," currently on CBS-TV, and "Espionage," being made for NBC-TV.

Lewis joined Plautus Productions after resigning from MGM-TV. Prior to his Metro association, he had been associated with Plautus Productions as producer of the "Brenner" series and "601 Park Avenue."

CBS Firming Up TV Summer Sked

Summer schedule at CBS-TV now is more firmly established, with "Password" granted a summer run, and reruns of "Frontier Circus" upsetting initial plans for a "Summer Sports Spectacular."

"Gertrude Berg Show" gets the axe April 5, with General Foods riding with reruns of "Zane Grey Theatre" out of the Four Star catalog.

Whether Dick Van Dyke secures a summer rerun depends on sponsor Procter & Gamble's decision on plans for next season. If P&G decides to stay with Van Dyke, an outside possibility, another summer series will be substituted. If Van Dyke goes off, it will be rerun in the summer.

In the Red Skelton half-hour, agency Foote, Cone & Belding is understood to be gathering a comedy anthology series for the summer, composed of unsold pilots. It looks like an hour version of "Celebrity Talent Scouts" will get the nod for the vacationing Garry Moore show. Latter decision would put an hour version of David Susskind's "Way Out" out of the summer picture.

Heading for vacationing Jack Benny slot is a CBS-TV project, titled "I," dealing with dramatic stories of men holding dangerous jobs. There are 13 episodes in the series.

Jackie Cooper Says CBS Doublecrossed Him on 'Hennesey'

Hollywood, March 13.

CBS-TV brass were knocked on the knuckles by Jackie Cooper, star of "Hennesey," who charges that after they had given him their personal assurance his series would return next season, they yanked the show. Cooper said that as a result, Lennen & Newell, repping his sponsor, Kent ciggies, is dickering with ABC-TV removing the show to that network, trying for a 10 p.m. Monday slot, same time and night Cooper has now on CBS-TV.

CBS-TV earlier had disclosed it was programming the new Loretta Young show in the spot originally set aside for a continuation of "Hennesey." Cooper explained his sponsor had signed for a renewal of the series, and that an alternating bankroller was being sought when CBS-TV announced the Young show was taking that slot. "It doesn't give my sponsor a chance to find another sponsor for the show," commented Cooper.

The producer-star added that CBS-TV prexy James T. Aubrey "has taken it on himself to do this thing now, in the face of the

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CBS' 'Exhibit A' (Hub Raid) In As Official Evidence

Boston, March 13.

The governor's executive council, which must decide whether or not to fire police commissioner Leo L. Sullivan, saw the controversial CBS-TV documentary, "Biography of a Bookie Joint," at WHDH-TV studios Thursday (8) and left in official silence. The 1 show, televised nationally, was blacked out in Boston because of pending court cases, and caused a hubub in high places which still continues.

The council went immediately to a Boston hotel for an informal session, then had dinner and spent the evening discussing the tv production which showed conditions comprising Exhibit A in governor John A. Volpe's order that the police commissioner be fired.

Fred W. Friendly, executive producer of "CBS Reports," of which "Biography" was one production, told the press he came to Boston "as a guest in the house of these Councillors," and that as such he couldn't divulge what they had talked about in more than 90 minutes the Council grilled him after the film's showing in the studios.

The subject matter, Lt. Gov. Edward F. McLaughlin, chairman of the Council, said was whether the controversial tv film was wholly or partly faked.

Friendly said of the councillors: "Their deductions and conclusions should be their own affair—they should have the right to tell them in their own time.

The documentary, which has generated terrific political heat, is only one of several grounds on which the governor recently ordered the police commissioner fired, subject to the council's confirmation. The charge, involving the tv show, is: Neglect of duty in failing to act after receiving "reliable information" of the bookie activities in Swartz's Key Shop.

Shows With 'Girl Trouble'

According to Bob Rowe, producer of the NBC-TV daytimer "Say When," there just ain't an All-American girl any more. "Either that or she's married to the boy next door and is now out of circulation."

"One thing's for sure," says the Goodson-Todman producer, "she isn't working as a model in New York. Rowe is referring to a problem he's had the past year trying to find girls to break in on "Say When." And he's interviewed 500 models to fill the show's "Model Of the Week" role. "Of all the girls I've talked to," said the producer, "there's only one I've wanted to hire, only one. So what happened? She runs back to California to get married. The other girls shook me up just to look at them."

Rowe complains that most of his interviews were "heavy, ghost-like makeup, too much eye shadow and didn't know how to walk and all of them photographed 10 times better than they looked in person. Invariably, they had no personality, less charm and couldn't talk."

Rowe says "Say When" isn't the only tv'er with model trouble. Another G-T package always looking for femmes is "Price is Right." That and "Camouflage," "Make a Face" and "Yours for a Song," Rowe observes, are all in girl trouble."

New Nielsens: CBS Regains Lead

(Second Feb. Report)

CBS-TV was back in Nielsen harness on the Nielsen Nationals on the second report for February, copping seven of the Top 10 shows and averaging out for the week (covering all prime time programming) with a 20.7. NBC-TV had a 19.5 and ABC-TV 17.1. In addition CBS had five of the seven nights on half-hour wins.

Following are the Top 10:

Wagon Train (NBC)	35.1
Bonanza (NBC)	31.9
Hazel (NBC)	29.6
Andy Griffith (CBS)	29.3
Danny Thomas (CBS)	28.8
Dennis the Menace (CBS)	28.5
Ed Sullivan (CBS)	27.7
Candid Camera (CBS)	27.5
Perry Mason (CBS)	27.2
Gunsmoke (CBS)	27.1

Odds Now 3-to-1 in Favor Of All-Channel Passage in '62 or '63

Washington, March 13.

The bookmakers don't quite see the sport in it, but the sports at Federal Communications Commission have got a morning line out on the all-channel deintermixture mixup. The oddsmakers, FCC staffers who study the form, are more optimistic about what appeared to be a real dog 10 days ago and are pegging chances all-channel set passage this session or next at three to one.

Even though they haven't had any takers and wouldn't take them if they did, the FCC people trying to get the bill unstruck from its present legislative morass are more sanguine as result of compromise held out by Rep. Oren Harris (D-Ark.).

At his House Commerce Committee began hearings on the intermixed issues of all-channel sets and deintermixture, Harris asked FCC Chairman Newton Minow and fellow Commissioners to take under advisement a moratorium of, say, five to seven years on any further deintermixture—including the current eight-market rulemaking.

Idea would be to see whether the all-channel set requirement would do the trick alone in getting UHF off the ground without FCC having to deintermix. Nearly everybody is for launching UHF—or says so—but the overwhelming preponderance of Congressional testimony has stressed that protection for present VHFers accompany any all-channel set requirement. Much of the talk has been in terms of a "freeze" which smacks more of permanency than a moratorium. And FCC is staunchly opposed to any Congessional move which would seriously and permanently bind its freedom of movement in the allocations field. The resistence to bow apparent on both sides made the outlook a gloomy following the senate hearings two weeks ago.

Minow's appearance on the initial day of the Harris hearings was marked by what one FCC staffer called a hoisting of the "cocktail flag," in lieu of the white flag. We'll come over and 'talk, was the signal imparted by Minow without saying so. But there was

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'Lassie's' 9th Season

Hollywood, March 13.

"Lassie" has been renewed by Campbell Soup for the 1962-63 season on CBS-TV, to assure the series a ninth season on tv.

Robert Golden will produce the series again, for the next semester, under aegis of the Wrather Corp. Bonita Granville Wrather and Don Castle will be associate producers, Jon Provost, June Lockhart and Hugh Reilly continue in the cast next season.

When next season's 32 telefilms will have been produced, the Wrather company will have about 325 half-hour "Lassie" films. Campbell's has sponsored the series every year.

Femme B'casters To Meet May 3-6

Washington, March 13.

Convention call has been sounded by American Women in Radio and Television Inc. for May 3-6 in Chicago. Big business will be election of new officers, including successor to present prexy Montex Tjaden, KWTV, Oklahoma City.

AWRT Nominations Committee has tapped these femmecasters to take office, but other nominations may be made under certain conditions.

President — Margaret Mary Kearney, Educational Director for WCAU and WCAU-TV, Philadelphia and only woman to get a honorary degree at Villanova.

Secretary-Treasurer — Peggy Ware, broadcast home economist for the Dudley-Anderson-Yutzy Agency in New York.

Eastern Area v.p.—Julie Chase Fuller, WTAG personality and head of New England chapter of AWRT.

East Central Area v.p.—Marion Corwell Manager of Educational Television at the Henry Ford Museum and Greenfield Village and vet broadcaster in midwest outlets.

Southern Area v.p.—Jean Clark, exec secretary and administrative asst. for radio, tv and pubaffairs for Humble Oil.

Southwestern Area v.p.—Saidie Adwon, account exec for KTUL-TV, Tulsa.

Western Area v.p. — Harriet Blue, traffic manager and continuity director, KYA, S. F.

West Central v.p.—Mary Jane Chinn, KRNT-TV femmecaster.

Sales By the Minute

Carter Products has bought 32 nighttime minutes on the CBS-TV schedule.

In daytime, Campbell Soup has inked for four additional quarter hours weekly. Coming in on the web's morning minute plan are Dr. Pepper, with 66 minutes; Church & Dwight with 20 minutes; Rexall, 28 minutes; and Noxzema has renewed for 28 minutes.

Carter, in nighttime, bought minutes in the following shows: "Twilight Zone," "Password," "Eyewitness," "Checkmate," "Pete and Gladys," "CBS Reports" and "Frontier Circus." The Carter buy starts in April.

Prudential Back For '20th' Ride

Prudential Insurance has renewed CBS-TV's "The Twentieth Century" for the sixth consecutive year. Agency for the 52-week renewal, which begins next September, is Reach, McClinton & Co.

Deal represents the longest continuous sponsorship of a pubaffairs program on tv. Walter Cronkite, since its inception in '57, has served as program narrator.

In addition to sponsoring the program, Prudential since January, 1958 has maintained a 16m print distribution service to furnish prints of the series to organizations, schools, service and civil groups. To date, there have been more than 250,000 bookings of various "Twentieth Century" programs.

Burton Benjamin, exec producer, and Isaac Kleinerman, producer, have both been associated with the series since its inception.

CBS-TV'S $200,000,000 LOCKUP

Stanton to Paley: Mucho Gracias

Following are the comments of CBS corporate prexy Frank Stanton upon receiving the coveted medal of honor from the Radio & Television Executives' Society at last week's annual dinner:

"I am grateful to all of you in the Radio and Television Executives' Society for this award.

"No honor could I prize more highly than this gift of friendliness and approval from you who spend your lives, as do I, in this unique business called broadcasting.

"I share your President's belief that this is the age of responsibility for broadcasters—indeed, it's an age of responsibility for all citizens. But I would remind him that the discharge of responsibility can sometimes be a very lonely thing.

"If I seem to be a little bent over as I stand before you tonight, it's not all due to the weight of your handsome Gold Medal.

"Yesterday a strange thing happened to me in Washington on my way to testify about all-channel receivers and deintermixture before the House Committee. With some time to kill in my room at the Mayflower between breakfast and the trip to the Hill—and with no interest whatsoever in re-reading old testimony—I turned on my television set to NBC, and there was Jack LaLanne giving his setting-up exercises. In a moment of curiosity, I joined in.

"Now I don't want to blame my condition on NBC. But I guess I overdid it, because tonight I can barely get around.

"Seriously, at moments like this, one can never think of exactly what to say, except the obvious. But tonight perhaps the obvious ought to be said. And the obvious is this: I have been a most fortunate guy. My years in broadcasting just happened to coincide with the explosive growth of television and a period of soul-searching by millions of Americans concerning the whole purpose of broadcasting—particularly television.

"You honor me for what I have done. But it is one of our distinguished guests at this table who gave me my opportunity, and when the going got tough—as controversial positions were taken—it was Bill Paley who backed me up in his quiet and wise leadership.

"And my colleagues—many of whom are here tonight—supported and helped me to do my job.

"It is therefore on behalf of all my associates at CBS that I accept this Award, with gratitude and a full heart.

Gitlin Puts Wasserman to the Test & He Proves Out a 9-Year TV Wonder

By ART WOODSTONE

"Al Wasserman looks like an accountant, talks like a homebody and is one of the four best producers in public affairs," a tv executive once remarked.

Wasserman is "No 1 boy" in Irving Gitlin's creative projects unit at NBC News. Besides producing his own shows, he writes and directs them, and, except for possibly CBS' Fred Friendly, and his boss, earned more raves and won more major awards than any man in the tv pubaffairs field.

Somebody recently asked, "Where would Gitlin be without Wasserman?" The question was probably a rhetorical exaggeration, but when put to Gitlin he was the first to admit it had merit. Wasserman has worked for Gitlin for nine years—the whole of his career in tv—and has produced many of the more outstanding stanzas made under the Gitlin banner. As a matter of fact, he was entrusted last year with production of all six "White Paper" programs. When Gitlin switched from CBS to NBC in '59, Wasserman was one of the first two men he hired.

"I'm restless," Wasserman dis-

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Sullivan Cancels Seattle Fair Show

Seattle, March 13.

There will be a number of network television programs telecast from the Seattle World's Fair, opening April 21, but Ed Sullivan's show won't be one of them.

Several months ago the Sullivan show was set to broadcast live from the Fair's Opera House Sunday, April 22, but last week the show was cancelled by Bob Precht, producer of the Sullivan show.

Reasons given, in a telegram to Ewen C. Dingwall, fair general manager, was that the CBS show has had eight remote telecasts this season and would be unable to "do justice" to the World's Fair production.

When the Sullivan show was set the fair management gave it a

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Toni's 'Secret' Coin

CBS-TV buttoned up the alternate week sponsorship hole next season on "I've Got A Secret" by signing Toni as half-sponsor of the game show.

Other sponsor for the weekly outing, slated next season Mondays at 8 p.m., is General Foods.

Intertel's Turkey Trot as 4-Nation Actuality Venture

The four-nation alliance in documentary production, known under the project title of Intertel, is shaping a new international style for actuality shows. Under the reciprocal influence of discussions among the various Intertel associates in the U.S., Canada, England and Australia, the Intertel shows are blending the hard news approach of the Americans with the more stylized film orientation of the British.

According to Dick Pack, Westinghouse Broadcasting Co. program chief just back from a trip through Europe and Turkey, the Intertel experiment has been making notable contributions both at home and abroad through its flexibility and global slants. In the U.S., WBC has been co-producing the Intertel shows with National Educational Television, with Mike Sklar operating as exec producer in behalf of both companies.

Pack and NET's programming v.p. Bob Hudson, give overall supervision to the U.S.-produced Intertel shows. Between them, they've evolved a system of keeping the nut down to the point where the hourlong documentaries can be brought in for around $50,000. Personnel is hired on a per picture basis and both Pack and Hudson chip in at various stages of the production after first familiarizing themselves with the locales of each show.

Pack's visit to Turkey was in conjunction with a documentary now being prepared about that country. Joe Krumgold is writer-producer-director with John Drake, a Briton living in Rome, as chief

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$70-MIL FROM 3 BIG CLIENTS

CBS-TV has already passed the $200,000,000 mark on program-time sales for the '62-'63 season—representing an 80% lockup on advertiser commitments. Considering that the new season doesn't teeoff until mid-September, it's a pace that's unprecedented.

This "four-fifths of a network" SRO status six months in advance accounts in large measure for the new sphere of importance bestowed on the network's sales chieftain, Bill Hylan, who in last week's administrative reshuffle was awarded a senior vice-presidency.

There are several significant aspects to the $200,000,000 wrapup: (1) it represents "clean" deals, without benefit of discounts; (2) most of them are in the area of half-hour buys (either on 30-minute or 60-minute shows), as opposed to minute buys, with CBS thus enjoying a 60%-of-the-hour-time rate.

It's also significant to note, on the basis of CBS calculation, that once the network exceeds the $200,000,000 mark on sales, it preguarantees a $25,000,000 year-end profit statement for the Columbia stockholders (from network alone).

No small factor in clinching the CBS go-go-go was the three-way pledge of sponsor allegiance by General Foods, Colgate and Lever. Second only to Procter & Gamble, they collectively represent the Big Three in Madison Ave. tv coin. All three networks were understandably battling for the business, or a healthy share of it, with both ABC and NBC using the minute buy as major ammunition (although NBC to a much less degree). But the verdict went in favor of CBS.

General Foods, for example, with its $28,000,000 allocation, settled for renewals on the brace of Top 10 entries, Danny Thomas and Andy Griffith, plus "I've Got A Secret" and "Gunsmoke," along with daytime buys.

Colgate decided to go with Jackie Gleason, "Rawhide," "Dobie Gillis" and daytime for a total commitment of $18,000,000. As for Lever Bros., a $24,000,000 budget was spread among Loretta Young (in her nighttime half-hour show); Red Skelton (who goes to an hour next season), "The Defenders," plus minute participations.

NBC-TV's 65% Mark

NBC-TV now boasts a 65% SRO status on prime time sales for next season.

"Empire," the new Screen Gems contemporary western, will be SRO before today (Wed.) is out, if all goes according to plan. Chrysler late last week bought alternate hours of the Tuesday 8:30 film stanza.

A few days earlier, American Tobacco bought alternate half-hours of the series. Last night (Tues.) NBC-TV was working on a closing of the remaining alternate half.

'Top Cat' Reprieve But In Shift to Sat. Ayem

"Top Cat," animated half-hour series out of the Hannah-Barbera Studios, has been renewed by the ABC-TV network for the 1962-63 season, but will be switched to the Saturday, 11:30 a.m. period. The 30 half-hour episodes completed for this season will be repeated in the new morning time.

Currently bankrolled by Kellogg and Bristol-Myers in a Wednesday night prime time period, the show will be sponsored next season by Trans-O-Gram. "Top Cat," a Screen Gems release, will be followed by "Bugs Bunny" at 12 noon next season for a solid hour of animated moppet cartoons.

Leaders in Industry, Finance, Educ'n Join in RTES Tribute to Stanton

If anybody's gotta have a testimonial dinner, the best probably he could hope for is to have one like that given Dr. Frank Stanton of CBS Inc. last Thursday (8): It was just short enough and just sweet enough and so nicely packaged that the guest of honor's attributes shone, instead of being drowned in the big ballroom variety of fulsomeness.

The Radio & Television Executives Society, at the grand ballroom of the Waldorf Astoria (where previously any number of excesses were committed in the honorable name of Testimonial), gave the CBS president a gold medal citation, the third of its kind, for "his immeasurable contribution to the advancement of radio and television."

It so happens a number of people think of Red Skelton as one of Dr. Stanton's contributions, although some of the credit, it is understood, must also go to Bill Paley, CBS chairman. If that be true, then this was a living testimonial, because the RTES had Skelton flown east to perform at the Thursday dinner. Skelton was just great and, like Stanton, he got a standing ovation—quite spontaneous, too.

In his 50 minutes on stage, Skelton switched quickly but gracefully from words and stale jokes into his specialty, Skelton pantomime always gets 'em. He got 'em again. One brilliant bit after another. After about a half-hour he made an effort, admittedly faint, to get offstage, but the crowd of 1,300 industryites who came to see Stanton and Skelton in action, just wouldn't let him.

He did a panto piece on new fathers, then rapidly followed with another pantomime, his version of a Kubuki play. It was about as Kabuki as Shirley MacLaine in knee socks, but it was boffo nevertheless. He did a quickie about an alcoholic prospector bitten by a rattlesnake and then did an item called "The Salad Chef" that was as disgusting, in a funny way, as it was brilliant. Obviously feeling by now the great rapport with his audience, he gave at least 15 other short panto bits, each, in turn, a success.

Nobody could miss the object lesson—this kind of shimmering buffoonery is what's kept Stanton's boy going so long as a videonic smash. It was indeed a tribute to the CBS mastermind.

Wisely, the RTES boys, headed by prexy Joe Culligan (whose eyepatch has as much sex-appeal as Prince Philip's waistcoat) put Dr. Stanton and the rest of the formidably arrayed dais on one side of the big hotel room, the stage on the other. That was all to

(Continued on page 44)

'Alvin' Gets Reprieve

"Alvin & the Chipmunks," removed from its Wednesday at 7:30 p.m. slot on CBS-TV next season, is due to return in '62-'63 nevertheless.

Next season's slot for the cartoon show is reported to be Sundays at 6:30, the half-hour period now occupied by "Mr. Ed." Latter series has been shifter to Thursdays at 7:30 p.m.

$130,000,000 ABC Pace; $4,000,000 Nabisco Pledge

Nabisco is picking up a $4,000,000 tab on ABC-TV for participation in the "Donna Reed Show" and in the repeats of "Wagon Train." Latter is due to start next January on Sundays in the 5 p.m. slot after the close of the American Football League season. With this buy, Nabisco is maintaining its longtime association with "Wagon Train" on NBC-TV even though the biscuit company has brushed next season's "Wagon Train" originals in favor of the competition, NBC-TV's "The Virginian."

At this point, with many renewals not yet in ABC-TV has piled up $130,000,000 in next season's billings thus far. On the basis of the early interest of advertisers and the bright overall economic outlook, sales execs figure that this could turn into the web's alltime peak year.

Among the major sponsors still due to return to the ABC-TV web next season is Alcoa, which is sponsoring the anthology drama series hosted by Fred Astaire this season. It's not certain whether Alcoa will again be back with this show, but the aluminum company is expected to stay with ABC in one form or another. The dramatic series, with Astaire as host, will also stay at ABC-TV with or without Alcoa backing.

Tap Seymour Robbie As Gleason Director; Writing Staff Set

Seymour Robbie has been tapped as director of the Jackie Gleason show slated by CBS-TV next season. Also at work on the shows is the writing team of Syd Zelinka and Will Glickman (along with Walter Stone and Jim Shelton).

Back from Florida, where they have been with Gleason and producer Jack Philbin, Zelinka and Glickman will go to work for Joe Cates and Ervin Drake on the script for the Timex special, "Time Out for Comedy," featuring Johnny Carson, Buddy Hackett and Wally Cox, slated for April 6 airing on ABC-TV.

The team also have optioned the script for a video comedy series to Talent Associates-Paramount which will be produced in pilot form to pitch for the '63?'64 season. And they've been set for an adaptation of "The Man Who Sold the Eiffel Tower" for Broadway musical presentation. Deals were negotiated by Frank Cooper Associates.

NBC-TV Summer Buy

Chicago, March 13.

NBC-TV rang up an approximate $500,000 in summertime biz from Quaker Oats, which bought a scatter plan involving shows on Monday, Tuesday, Friday and Saturday nights.

This is understood to be coin salvaged from Quaker's defection from "Ichabod and Me" on CBS-TV this quarter.

'Kukla & Ollie' As Half-Hr. Show, Too

Chicago, March 13.

Burr Tillstrom and "Kukla and Ollie" may get a half-hour Saturday afternoon stanza next fall, in addition to the current five-minute strip, if NBC-TV can work out a deal with Miles Labs and Transogram toys. Latter wants to sponsor the Saturday show fully, but Miles' contract with the network specifies that it has to be consulted for any pre-6 p.m. version of "K&O." Miles is advertising its juve product, Chocks vitamins, in the 5 p.m. strip.

NBC-TV is hoping that both sponsors will agree to a pattern wherein they'd share all six shows, the five-a-week strip and the proposed Saturday show. The Saturday opus would go in at 12:30 p.m. (EST) and, it's understood, might employ other elements besides the Kuklapolitan cast. Tillstrom would produce it, and it's not known whether Fran Allison, who was the live element in the old "K-F-O" program, would take the part.

Goodson-Todman Shows Practically Everywhere but in Outer-Space

The Goodson-Todman hold on the game market is of global proportions.

"To Tell the Truth," for example, is licensed and played in Canada, England, West Germany and Mexico. Roster on "What's My Line" includes England, Puerto Rico, Luxembourg and French Canadian network.

Domestically, G-T game shows now account for 30 and a half-hours per week on all three networks. It looks pretty definite, too, that G-T's newest show, "Password," will receive a nighttime berth next season on CBS-TV, as well as continuing daytime.

Partner Bill Todman, reporting on new developments in the tv game market, says because of the hour format trend, there's been some interest in exploring an hour format in the game category. It's too early to pinpoint the composition of such an hour show, whether it would be interspersed with other talent turns, or other bits. At this point, though, he and his partner Mark Goodson are pitching new half-hour show, titled "Matter of Opinion," keyed to a matching the opinion of a guest panel against that of the public on given questions of public interest.

Overseas license fees for game shows are not nearly as high as paid for vdifilm series. Nevertheless it's a point of satisfaction to secure global pay and recognition to Goodson-Todman. Other shows licensed abroad include "Beat the Clock," licensed in England and West Germany, "Play Your Hunch," England, "Say When," under option in England and France to publish the game.

"The Rebel," one of G-T's vidfilm series, is being telecast in Japan, Canada, Australia, Mexico, and other Latino countries.

Negotations are currently underway for "Password" in Mexcio, and the British have made inqurilee on licensing the show.

G-T has the following game shows being aired on the networks currently: "Say When," "Play Your Hunch," "What's My Line," "Price Is Right," "Password," "I've Got A Secret," and "To Tell the Truth."

Wolper, WGAW Settle Dispute

Hollywood, March 13.

Documentary producer David Wolper and Writers Guild of America West have reached agreement in their dispute, and contracts between Wolper and WGAW will be signed this week, Wolper disclosed yesterday.

WGAW had placed Wolper on its "unfair" list, charging he refused to sign a guild contract. Wolper countered that he had asked for a network documentary pact, since this is the type of product he turns out, and the guild refused.

Wolper revealed that the guild has agreed now that he can sign a network documentary pact. Scale is the same as for entertainment films, but conditions are different because of the method of operation on documentaries, the producer explained. His "Biography" series was contracted for before the agreement with WGAW, but pacts have been adjusted to conform to the guild deal, Wolper said.

Wolper said he was informed he would be removed from the "unfair" list when the deal is signed this week.

800G LOSS AS FIRE RAZES CKNX BLDG.

Toronto, March 13.

Reporting its own obituary from CKNX-TV, Wingham, near Toronto, fire destroyed the radio and tv stations there with an 800,000 loss. All studio equipment, plus record and film libraries, were destroyed when a 6 a.m. explosion occurred in the engineering section. Loss was covered by insurance.

Meanwhile, the Canadian Broadcasting Corp. will provide immediately all possible assistance to get the indie radio and tv station back on the air.

Pierre Crenesse Feted; Returning to France

The N.Y. chapter of the Academy of TV Arts & Sciences Monday night (12) feted Pierre Crenesse, who after 16 years here as North American rep for French radio and tv is returning home for good to enter private business. Given at a dinner by N.Y. Academy prexy Betty Furness, the plaque was for the Frenchman's "cooperation to American broadcasters both in radio and tv throughout the years."

Guests at the bon voyage affair included NBC veep Al Stern; ABC's Jim Larkin; CBS' Howard Kany; Westinghouse veep Dick Pack; WNYC topper Seymour Siegel; Air France's Norman Reader; BBC's U.S. rep Basil Thornton and also Dennis Scuse; Herb Moss of Gotham Recording; and chairing the dinner was Ted Cott, once chairman of the advisory board of the French Broadcasting System.

French Canadian Deal All Set Up For CBS-TV Ballcasts

French Canadian network, under a deal negotiated by CBS-TV, will telecast 20 Saturday afternoon American major league baseball games.

Deal, negotiated by Robert Jamieson, director of Canadian sales, provides that CBS-TV will sell the time to advertisers. Baseball schedule flows out of CBS-TV's "Game of the Week."

Interest of the French language CBC web was stirred by the move-out of the Montreal baseball franchise of the International League to Jersey City. Under CBS-TV contractual arrangement with the French Canadian network, CBS-TV retained the rights to sell the series of games in the French Canadian market. Arrangement calls for compensation to the French Canadian network by CBS-TV on a gradual scale, according to the sponsorship. If it runs sustaining, French Canadian network would pay CBS-TV a fixed base sum. Under arrangement, CBS-TV could be paid in Canadian currency.

Doing the reconstruction of the game for the French language network in Canada will be sportscaster Rene Le Cavalier and Louis Chasse.

CBC English language web will carry fewer than the 10 games it telecast last season.

Coming under Jamieson's wing are sales in Canada of the following entertainment shows, all in the top 10 in Canada, Ed Sullivan, Garry Moore and Red Skelton. CBC also carries the daytime strip "Verdict Is Yours." Jamieson, in his deals, sells both the program and secures the shonsorship.

$4,000,000 Gross On 'Private Secretary' As Syndication Fare

Hollywood, March 13.

Reruns of "Private Secretary," comedy series starring Ann Sothern, have grossed over $4,000,000 since going into syndication six years ago. It's understood producer Jack Chertok has given Official Films, which handles distribution, an extension to continue distribution, since its original deal is up. Official estimates the reruns will gross between $750,000-$1,000,000 this year.

Miss Sothern owns 25% of the property, and Chertok owns most of the balance of the show. There are 104 negatives involved.

HINE TO ABC INT'L

Donald M. Hine has joined ABC International Television in the new post of program manager.

Hine comes from TransContinent Television where he was chief of programming and public affairs.

SYNDICATION REVIEW

BIOGRAPHY
(Fiorella LaGuardia)
With Mike Wallace, host-narrator, others
Exec Producer: David Wolper
Producer: Jack Haley, Jr.
Director: Mel Stuart
Writers: Allan Lurie, Al Ramsus
Distributor: Official Films
30 Mins., Fri.; 7 p.m.
CHEMICAL BANK N.Y. TRUST CO.
WNBC-TV, N.Y. (film)
(Benton & Bowles)

The colorful life of New York's reform mayor, Fiorella LaGuardia, was captured in the opening segment of "Biography." The half-hour proved to be a lively outing with a lively personality.

Series, produced by David Wolper's production company, and distributed by Official Films, deals with the lives of famous personalities. Judging from the initialer, most of the footage is culled from newsreel stock and other sources. There is some fresh footage for added spice and topicality.

Treatment afforded the LaGuardia biography lent no new insights into the man or his times, nor did it attempt to bridge the past with the present. Similar problems of corruption, gambling, graft and an unaroused citizenry still plague the Big City, as well as other communities.

What it did do, though, it did well. Picture and script combined to capsulize a great man and his times. If there was a message, it was implicit.

Opening shot of LaGuardia had him addressing the citizens of New York via the radio. LaGuardia, acting out his role as if he were playing it for tv, informed the citizens in his broadcast that he will talk "plain." "I would rather split an infinitive than an idea," he said. For the remainder of the half-hour, there was LaGuardia talking and acting "plain" with a showmanship, and an individuality unduplicated by politicos, past and present.

Mike Wallace, in top coat, set against a typical New York scene, introed the episode and did the narration in his usual pro fashion. Widow of Mayor La Guardia still active in local politics, was interviewed in a brief segment, setting the scene for the fade out to the past. Allan Lurie and Al Ramsus turned in a competent script and Mel Stuart in his direction kept the episode moving in an interesting fashion. Star of the show, of course, was LaGaurdia. *Horo.*

Intertel's 'Giant' Draws Drew Fire For Canada Image

London, March 13.

George A. Drew, High Commissioner for Canada in Britain, has delivered a sharp attack here on the Intertel program, "Living With A Giant," which detailed Canada's status in relation to the U.S. Drew opined that the program, compiled by Associated-Rediffusion, was a "very silly farce."

He said: "The general theme seemed to be that Canada was already well on the way toward complete assimilation by the U.S. In the main, young Canadians were shown as sloppy, gumchewing counterparts of their opposite numbers in America who, in either case, are wholly unrepresentative of the people.

"There were few general pictures, such as a brief flash of the St. Lawrenc Seaway, which most of the viewers probably thought we Canadians were only able to share as a result of the generosity of our neighbor." Drew went on to point out that Canadians paid three fourths of the cost.

Among other criticisms of the program, the Commissioner said it gave the impression that his country had passed the point of no return to integration with the United States. Many people who do not know Canada, Drew said, "might have the impression that this was an accurate impression of Canadian life."

According to Associated-Rediffusion, they shot it the way they saw it.

'Canadian Content' Rule Is Now Cued to Prime Time; 45% by Oct.

Ottawa, March 13.

The words "Canadian content" have already driven television station operators up the wall since the Board of Broadcast Governors introduced them in 1958. Now they take on a more omnious tone with BBG's proposed ruling that prime air time, between 6 p.m. and midnight, get a strong dose of Canadian video material—stronger than the initial regulation called for.

Original ruling set a minimum of 45% Canadian content in the programming of each tv station every four-week period. This will be upped to 55% on April 1, this year. The ruling covers the whole broadcast day so stations can jam morning and afternoon times with Canadian material and leave top time for imported U. S. shows.

With the requirement still set to go up to 55% April 1, BBG now wants to set a 45% minimum Canadian content on all stations between 6 p.m. and midnight, beginning Oct. 1, upping to 55% on Oct 1, 1963.

When BBG first set the minimum Canadian content limit, it said it would be watching to see how the broadcasters worked at it. Now the board, according to its chairman, Dr. Andrew Stewart, has found the stations leaving Canadian material out of the 6-to-midnight slot almost entirely. BBG figures the imposition of Canadian shows into prime time would produce bigger bankrolling, thus better shows.

BBG offers concessions. For one, it will count as Canadian content all shows produced in Commonwealth countries up to 28 hours every four weeks, not to exceed one-third air time. (Canadian shows, entering the United Kingdom are rated as 100% British). For another, maximum advertising in a 30-minute show now set at four minutes and 15 seconds, or seven minutes in 60-minuters, would apply only to sponsored U. S. shows.

The proposed switch in regulations will come up at the board's Winnipeg hearing April 3.

Richards Exits WBBM To Set Up His Own Org

Chicago, March 13.

Lud Richards, ad-promotion manager for WBBM here, is resigning his position effective April 1, to form a new organization, RTN Broadcast Features, Inc., in association with Taylor/Nodland, Ltd. Sherril Taylor and Jory Nodland are also directors of the new company.

The new organization will operate in the production and syndication of radio program features and featurettes, and in the area of special promotional services for individual stations.

Immediate plans have been made for a series featuring pianist Roger Williams and another with Sydney J. Harris, nationally syndicated columnist. While both of these will be in the five-minute format, other features in the planning stage will utilize shorter formats.

Taylor/Nodland produces the five-minute "Kukla & Ollie" strip on NBC-TV.

FCC Acts to Curb Station Congestion In Ohio, Ky. Nixes

Washington, March 13.

In the first official action taken since the AM congestion problem recently began to be subject of much talk, a Federal Communication Commission hearing examiner has recommended rejection of rival applications for AM stations which might add to the problem.

The initial decision by examiner David I. Kraushaar suggested that okaying grants in suburban fringes of big metropolitan areas already amply served by AM stations may result in short-dealing expanding suburbs of other big central cities who'll be needing frequencies.

Also, the examiner said, such grants made "without discriminated regard" for interference with existing stations "woulld result in a gradual deterioration in the quality of reception in metropolitan and adjacent areas." The interference would be at the particular expense of semi-rural folks served primarily by suburban stations, he added.

Kraushaar, whose decision is subject to FCC review, turned down applications of Kenton Country Broadcasters for daytimer (500w, directional antenna, on 1320 kc) in Covington, Ky., and Massillon Broadcasting Co. for the same frequency and operation in Norwood, Ohio.

Commissioner Frederick Ford has taken the lead in calling attention to the overpopulation problem in AM and resultant cut-throat economics. FCC Chairman Newton Minow has also voiced concern, and National Assn. of Broadcasters has launched a special study on ways of meeting the problem. There's been talk of a "freeze," a course which would entail hot opposition from the "have-nots."

Kraushaar's decision, if upheld by FCC and the Courts (if appealed there), could point the way to a possibly easier approach—a case-by-case method.

Chaplin Sales

Charlie Chaplin one- and two-reel comedies, distributed by King of Comedy Co., has been sold in 21 markets.

Most recent sales are: WREX-TV, Rockford, Ill.; WVEC-TV, Norfolk, Va.; WCPO, Cincinnati; WPTV, Palm Beach, Fla.; and WTVR, Richmond, Va. Markets previously sold include Detroit, New Orleans, Pittsburgh, Buffalo, Harrisburg, Savannah, Oklahoma City, Tulsa, Denver, Baltimore, Honolulu, Anchorage and Toledo.

WSB's 40th Anni Program Hoopla

Atlanta, March 13.

WSB, eldest radio station in the south, will kick off celebration of its 40th birthday March 15 with an extravagant production titled "Cavalcade 40."

Show will go on air a minute past midnight Wednesday (15) morning and during next 24 hours "Cavalcade 40" will be in high gear, presenting music, voices, sounds of actual events, drama, and humor aired during four decades of broadcasting.

Each year since WSB first hit the airwaves will be featured in quarter-hour sequences during first 11 hours of "Cavalcade" and then will be repeated in the following 11 hours.

During this 1922-1962 coverage Jerry Vandeventer, announcer and night supervisor, will broadcast a rare collection of news events assembled especially for the show. Overall production of "Cavalcade" is Vandeventer's baby.

Stephen Boyd's London TV Production Setup

Actor Stephen Boyd has formed Wonderland Productions in London and is currently planning production of a puppet video show based on the comic strip, "The Moomins." Company has tv and merchandising rights to the strip.

Two pilots have been completed in the series contemplated as a package of 15-minute segments. With commentary supplied in script form, series can be easily dubbed in voice-over for showing in any country.

Boyd, cast in "Ben-Hur" as Messala, is currently featured with Doris Day in MGM's "Jumbo," and this summer goes to Rome for Paramount's, "The Young Churchhill."

MCA: EVEN SYNDIE BIZ GOOD

It's All a Matter of Timing

Timing of a release in the off-network field is a tricky business. Often, it's a matter of getting into the field as soon as the network run is over. That general approach is fine with a solid, commercial property, one that has secured a network reputation of some weight.

Other times, it's a matter of following a trend, a la the reintroduction of "Medic" by NBC Films. In some instances, it may be better to hold off, as in the case of too many westerns in the field last September. With some properties, the delay is keyed to packaging, grouping a number of situation comedies, for example, for daytime stripping. The resurgence of a tv star, either in another series or another medium, also is a factor keying some releases. Just dumping off-network properties for the sake of a quick sale often results in selling series by the footage rather than on a per episode, per run basis.

Vidpix Production Takes in 65% Of Working DGA Membership

Directors Guild of America has about 30% of its membership unemployed at the present time, and of those working 65% are in telefilm production, the rest on theatrical films.

Unemployment is due to two factors: (1) some telepix series have finished production for this season; (2) the number of theatrical films being produced abroad, according to DGA treasurer Lesley Selander.

There are 2,200 members in the guild, 900 of whom are based in N.Y., working mainly in live tv.

Salander said the trend to hour shows in tv has resulted in less work, since the half-hour series obviously gave more directors work.

Ironically, many Hollywood guild members and technicians have suffered from tv's recent trend to the 60-min. series, a trend which shows every indication of continuing, and perhaps increasing next season. While the hourlong show means longer shooting skeds and bigger budgets, and commensurately more work for those directly involved in such a series, it also sharply reduces work opportunities.

Instead of many series in production, as in the past, there is a reduction in the number of series on the air with each hour show. As a result, the employe, be he director, writer, or crew man, has a profitable term of employment if he lands a regular spot on an hour show. But it means a loss in income for many a Hollywoodian who hasn't landed one of the biggies.

Taking note of the preponderance of working members of DGA in tv, Selander expressed the opinion that there will be an increase in tv film production in Hollywood to further accent this prosperous situation for directors. Selander has been on the board or an officer of the guild for 15 of the past 18 years. He is under contract to Revue Studios, and directs its "Laramie" series.

Metromedia's '61 Net Takes a Dip

Net income of Metromedia, parent company of the Metropolitan Broadcasting radio-tv group, dipped in 1961 to $1,164,267, although gross revenues were up over the previous year. The 1961 gross was up to $48,653,186 over the previous year's $42,598,179. However, the '61 net was below the previous year's profit of $1,603,255. Net income per share fell from 49c to 35c.

Metromedia encompasses six tv stations, four AM-FM radio outlets, Worldwide Broadcasting and Foster & Kleiser Outdoor Advertising.

OSCAR BRAND'S TVer

"American Treasure Chest," fronted by folksinger Oscar Brand, preems Saturday (17) on the WNBC-TV morning sked.

Stanza will feature American history yarns. It'll take the NBC owned & operated 9-9:30 a.m. slot.

ITC Foreign Sales Spurt

Independent Television Corp. (ITC) reports an upswing in foreign sales.

"Supercar" was sold for all Brazil, with Banco Nacional de Minas Geraes sponsoring; sold in Venezuela were "Lassie," "Lone Ranger," and "Beachcomber."

Other deals include "Whiplash," Colombia; "Lassie" and "Supercar," Peru, and "The Lone Ranger" in Argentina and Uruguay. Sales in Canada and other markets were reported to have increased markedly over the previous year.

Albert Burke-MBC In a New Tangle Re Syndication %

Bad feeling between Dr. Albert Burke and the Metropolitan Broadcasting Co. over the ending of Burke's program series, "A Way of Thinking," again has come to the surface. Burke, who has been off MBC-tv stations since last December, stated in San Francisco last week that he was not getting any share of the syndication profits and that he had never received enough money to hire a staff.

Bennett Korn, MBC exec v.p. and general manager of WNEW-TV, N.Y., countered that Burke asked for and was given a release from his pact which gave him $750 a week base pay, 10% of the syndication coin, a staff comprising a producer, researcher and personal secretary and an all-expenses arrangement from the moment he left his home in Hartford, Conn., to do his tv shows. When the pact was terminated, MBC no longer paid Burke any part of the syndication money.

Korn pointed out that Burke missed several shows before he exited MBC due to conflicts with his extensive lecturing schedule. In an effort to be accommodating, WBC even waived its exclusivity to permit Burke to appear on Jack Paar's NBC-TV show.

In a Frisco statement, Burke also nixed any possibility of doing any network shows. He said: "The networks won't give you control over scripts. They are terribly concerned about what is said. They feel my ideas are quite controversial and could lead to quite a bit of trouble."

Burke had been a weekly feature on the MBC chain since October, 1960.

KFBB's 850G Sale

Hollywood, March 13.

Harriscope-TV Properties bought KFBB and KFBB-TV, Great Falls, Mont., for $850,000. Sellers were David Bright, prexy of a community antenna operation, Daniel O'Shea, former KRO exec, and Ernest Scanlon.

Harriscope of L.A. distributes tv films and has broadcast interests in Casper, Wyo., Long Beach and Pomona.

'62 LOOMS AS A BANNER YEAR

On top of "M Squad," "Love that Bob," and "Dragnet," MCA TV is putting "Thriller," "Frontier Circus," and "Wells Fargo" into the syndie hopper. MCA TV's move is a pledge of allegiance that vidfilm syndication is far from dead; it's a dramatic recognition that the character of the biz has changed.

In the midst of gloomy syndie tidings, MCA TV, riding on off-network properties last year, experienced its best syndie season to date. Looking into the future, MCA TV, which isn't known for bad guessing in the market place, expects a banner year in '62.

Key to the MCA TV operation, and the successful operation of most of the remaining syndie outfits, is the shrewd selection of off-network properties to ride the market-by-market route. A miscalculation in selecting properties can be hazardous, indeed. Just dumping product, without an eye to the needs of the off-network market, can be disastrous.

MCA TV, which has one of the widest selection of off-network properties to choose from, prunes pretty carefully before going ahead with a property or package. Method has proved quite successful, as indicated by the four off-network hours, "Cimarron City," "Riverboat," "Suspicion," and "Overland Trail." The four hours series, introduced in the current period of a tight local time situation, has been sold in 85 markets, for a gross of about $2,500,000. Estimating residual, distribution, ad-promotion costs at $1,000,000, package at this date is turning a profit of a $1,500,000.

Like other syndie houses, MCA TV is concerned about the first-run situation. For two years, MCA TV has remained outside the first-run race, not filming or distributing a first-runner. It hopes to return to the first-run fold via a major ad deal on an expensive show.

MCA TV, like other syndie outfits, has found that station selling is fine, but prices secured from stations don't match the dollars poured into good first-run ventures. To match station dollars, MCA TV, as the others, has relied on what it considers to be good off-network properties. In this field, it has found a fruitful wedding, with the children thriving and more to come. In addition to 67 hours of "Thriller," 26 episodes of "Frontier Circus," another hour skein, and 167 half-hours of "Wells Fargo," MCA TV in '62 expects to introduce two other off-network half-hour series and another hour off-network skein. ("Thriller" is off the NBC-TV beltline; skein had been made under the Hubbell Robinson banner before Robinson's return to CBS-TV's top programming post).

Addition of "Thriller" and "Frontier Circus," gives MCA TV 201 hour episodes in the hopper, encompassing six 60-minute series, a record hour format thrust for any house in the field.

In the feature field, MCA TV has the Paramount pre-'48 library and has been variously reported to be dickering for the post-'48's either from Paramount Pictures or Universal. Only area at this point, MCA TV isn't interested in entering is the cartoon field. There are just too many cartoons making the syndie rounds, in the viewpoint of MCA TV.

Prior to general release, MCA TV has tacked off deals on "Thriller," slated for telecasting in October. Stations buying the series include WPIX, N.Y.; WGN, Chicago; KTTV, Los Angeles; WWJ, Detroit; WBEN, Buffalo; KSHO, Las Vegas, and stations in Tuscon, Phoenix and Ft. Wayne.

Supporting its off-network push, MCA TV film syndication division has allocated a record budget of $250,000 for advertising and promotion.

Comr. Lee Facing a Chi Sideshow Attraction as Hearing Competition

Hottest Show In Town

Chicago, March 13.

Commissioner Robert E. Lee, who'll open the public hearings on Chicago television programming next Monday (19), is already a top boxoffice attraction here. Extra-curricularly, here's his agenda for his first days in town:

March 17: Guest on Irv Kupcinet's WBBM-TV talkfest, "At Random."

March 18: Guest on WNBQ's "City Desk," where he'll submit to a grilling by station newsmen.

March 20: Luncheon address to a workshop on "Broadcasting in the Public Interest" at the La Salle Hotel.

March 21: Luncheon address to Broadcast Advertising Club of Chicago.

Chicago, March 13.

A total of 27 Illinois organizations, most of them not directly related to the broadcast field, are jointly sponsoring an all-day session on "Broadcasting in the Public Interest" next Tuesday (20) at the La Salle Hotel here. It figures to be somewhat of a distraction from the FCC's public hearings on local live television, which open the preceding day, inasmuch as a number of local industryites and even Commissioner Robert E. Lee himself will be taking part.

According to a spokesman for the hosting organization, the Illinois Commission on Children, the purpose of the all day "workshop" will not be to disparage television but, on the contrary, to make citizens groups aware of the realities of broadcasting. Specifically the organizations hope to learn, from industry persons taking part, how they might play a part in influencing television programming.

The morning session will have a quartet of addresses from the industry: Louis Hausman, of the Television Information Office, on "Understanding TV"; Robert D. Swezey, of the NAB broadcast code, on "Self Regulation"; William S. Ahrbeck, veepee of A.C. Nielsen Co., on "The Effects of Ratings"; and Janet Kern, erstwhile tv critic for the Chicago American, on "the Role of the Viewer."

Commissioner Lee, at the luncheon, will speak on the role of the FCC and how much the public may expect from it. The afternoon will be given over to discussion groups on aspects of the viewer-station relationship, with such local industry leaders as Clark George of WBBM-TV and Lloyd Yoder of the NBC stations taking part.

The aforementioned spokesman, a Mrs. Naomi Hyett, said the daylong program came about from an awareness of the dangers of censorship. She said the organizations got together to cooperate on the workshop after several censorship bills were introduced in the state legislature.

"Citizens ought to be more realistic about what they have a right to expect from broadcasting," she told VARIETY. "In general there is too much demand for someone else to correct the faults that are found, and that attitude only invites censorship."

Numbered among the organizations participating are the American Academy of Pediatrics, the American Assn. of University Women, the American Education Assn. Theatre, American Jewish Committee, American Legion Auxiliary, Illinois Area Council of YMCAs, Illinois Assn. for Health and Physical Education, Illinois Congress of PTA, United Church Women and National Council of Catholic Women. The only two sponsoring organizations that are related to broadcasting are the Chicago chapters of AFTRA and American Women in Radio and TV.

Britain's Sci-Fi 'Supercar' Series $1,000,000 Sales

By ROGER WATKINS

London, March 13.

"Supercar," the British sci-fi kiddie show which has broken down many barriers to score record ratings on New York's independent WPIX station, will rack up more than $1,000,000 in sales coin following the closing of one more deal with a regional outlet in the U. S. Figure is just from American sales and does not include dollars gleaned from showings in Canada, Australia, Italy, Portugal and Japan.

Without doubt, the show is fast becoming the most successful international video property to come from the Associated TeleVision stable even though it's strictly kid-vid material. Sudden climb of sales gross—it has earned about $750,000 in the last eight weeks—follows some nine months of door-to-door selling by Incorporated Television Co., ATV's wholly owned selling subsidiary. And coincident with the high fiscal return are the boff rating scores which have impressed the networks.

ITC is currently dickering with NBC over a new puppet series from the same producers, A. P. Films, involving a more daring jump into the future and space. Skein may be made in color, pending NBC's attitude, and will be brought in for around $15,000 an episode.

Recently returned from a trek to the U. S. in which he huddled with ITC execs and other video parties, Gerry Anderson, partner in A. P. Films with his wife, Sylvia, and two others, states that "Supercar's" success in America is a breakthrough in several directions. Initial conception British vidfilm makers have is that a show aiming to crash the Yank scene must be fast, slick and with a maximum of impact. Anderson's medium, puppets, is the slowest you can get.

At the same time, says the producer, it shows British film makers can beat the "quickie" stigma on

(Continued on page 44)

N.Y. STATE B'CASTERS ELECT SAM SLATE

Elected officers of the N.Y. State Assn. of Broadcasters, at the annual one-day meeting in Albany last week, were: president, Sam Slate v.p. & general manager of WCBS, New York; Merle Galusha, manager of operations for WGY and WRGB-TV, Schenectady, and R. Peter Straus, of WMCA, New York, veepees; treasurer, John Lynch, of WWSC, Glens Falls.

NAB prexy LeRoy Collins urged greater use of editorials by broadcasters.

KGO-TV's 100G For Recent Foreign Pix

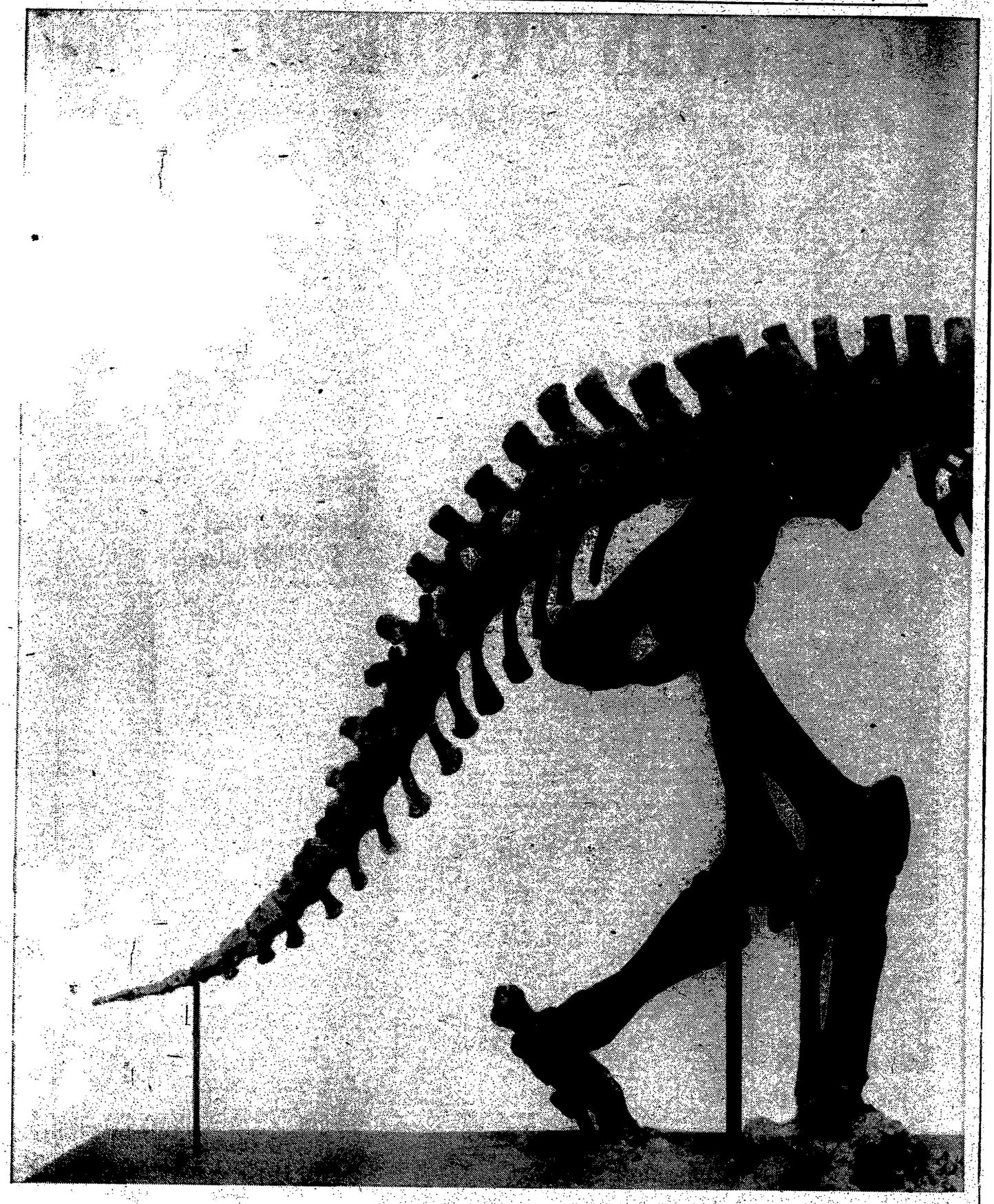
San Francisco, March 13.

ABC's KGO-TV agreed last week to pay $100,000 for Sig Shore's package of 60 recent foreign films.

It was package's first sale in the country.

Included in package are: "The Angry Silence," "Hiroshima Mon Amour," "The 400 Blows," "Big Deal on Madonna Street," "White Nights," "The Magician," "Nights of Cabiria," "We Are All Murderers," "The Crucible," "The Sword and the Dragon" and "Nude in a White Car," latter retitled "Blonde in a White Car" for tv. Two Brigitte Bardot features, "Crazy for Love" (1955) and "Light Across

(Continued on page 52)



Yes sir. Natural born comedian, that Fred Flintstone. Real rib-tickler.

Though some folks might take him seriously.

Like sponsors. Past, present and future. Such people should ponder the following:

Since March, 1961, for 39 out of 47 weeks, The Flintstones *has been first in its time period. Including an unbroken string of firsts the last 5 weeks.**

On the current report,† *The Flintstones* is first among *all* programs in homes where the house-

COMING BACK FOR ITS 3RD SUCCESSFUL

"Fred Flintstone? I remember him. Very funny guy."

hold head is under 40. (Younger families. Big spenders.)

Funny business? *Good* business.

Source: National Nielsen TV Index, Average Audience: *Mar. 1, 1961 thru Feb. 11, 1962 Reports. †4 weeks ending Feb. 4, 1962, all evening programs, Monday through Sunday, 7:30—11 PM.

SEASON: THE FLINTSTONES—ON ABC-TV.

'Sponsor Revolt' Hastens Demise Of Rock 'n' Roll as Radio's Big Beat —On Other Madison Ave. Fronts

By BILL GREELEY

More than anything else, advertisers and their agencies have dictated the diminishing of the all-out, rock 'n' roll, top 40 format in radio.

With their big kid audiences, the top 40 outlets were a natural for beer and cig advertisers, who like to train them to the brand when they're young, and soft drinks, cosmetics and chewing gum. But even these categories have pulled away to some extent.

And in the last year or so, the big beaters have suffered an almost complete boycott from automotive, airline and food advertisers, three categories that are of first importance to the medium's national ad revenues.

It was the Guild, Bascom & Bonfigli agency that three or four years ago sounded a seemingly far out warning from the far west. Veepee and media director Rod MacDonald memoed stations throughout the country, requesting sample program logs and tapes, if available, and spelling out in certain terms the agency's aversion to rock 'n' roll as regarded radio buys for any and all clients (GB&B handled a Coast beer at the time, and the hard edict on radio may have been one of the policy differences that saw the shop and client split).

E. J. Hodges, now a senior veep, aired the agency position in a trade mag article and was blasted for "censorship," tampering with "freedom of the air," etc., in a stormy back and forth that also included some praise from hold out AMer's making less noise and getting less audience.

Since then, while no agency has been as outspoken, the GB&B policy has spread throughout the ad business, and many stations have followed along, striking attitudes ranging from reluctance to fanfare in an unnerving switch from r&r and solid ratings to standard tunes, star vocalists and the unknown audience return.

In New York, only one of four top 40 outlets is sticking to the format.

Ted Steele, general manager of WINS, says his switch from r&r to "adult appeal" standards and vocalists was motivated by a "sponsor revolt." Since the station pulled the turnabout recently with a Frank Sinatra marathon disk play, Steele says that over-the-transom billings have come from a major automotive and major food sponsor and (strictly for adults) the Long Island Railroad.

And since the promotional success of the WINS Sinatra spin, at least 20 stations elsewhere in the country are trying the same approach.

Who's Underfoot?

This could be a spooky indication of how brainwashed by Madison Ave. jargon the industry has become.

Guild, Bascom & Bonfigli last week issued a two-page, spoof release, announcing the agency's new "advertising department" to be supervised by board chairman David Bascom with Coy Underfoot as department head.

Agency prexy Walter Guild ("calmly puffing his imported meerschaum pipe") was quoted as saying, "Advertising agencies have been expanding and diversifying their services with terrific momentum for the past several years. There are three underlying causes for this: natural omniverousness on the part of advertising men, increasing client pressures and man's primitive instinct to emulate Kaiser Industries. As a result, any well-rounded national advertising agency today is expected to have large, impressively staffed departments devoted to marketing, merchandising, research, depth motivations, public relations, product analysis, international affairs, the European Common Market, packaging, premiums, promotions, sales training, convention management and future space travel. In small agencies, of course, future space travel is incorporated into the transit advertising department."

Agencies, he was quoted, are now expected to handle all client functions except manufacturing the product, and "even here, you might be surprised to learn that some agencies are secretly experimenting with bakery operations, canneries and fruit-packing lines in their back rooms. I happen to know within the next six months one well-known agency plans to bring out its own brand of canned zucchini."

Guild added that the new advertising department would be devoted 100% to advertising—"To us, it seems a logical step in our diversification-expansion mix. However, we will not permit this new baby to logjam our mainstreams."

The morning after the release reached the trade press, a prominent trade mag called and asked for a picture of Coy Underfoot to gith with the story.

Adsville: Braxton Pollard, the manager of international advertising for Monsanto, has been named "International Advertising Man of the Year," an annual award of the International Advertising Assn.

Veepee stripes for Mitchell Lipmen and Ted Bates agency . . . Reddi-Wip account to McCann-Erickson's Los Angeles office.

With the Station Reps

Rock 'n' roll has become unpopular enough with agency time buyers that stations and reps are using it as a dirty word in presentations.

Two Albany, N.Y., stations are currently in New York pitching agencies with a slide presentation. WROW and WSNY have teamed to offer advertisers coverage of Albany, Schenectady and Troy at a combo rate that is approximately the same as WGY, Albany, the big beat and big audience outlet. And the presentation on more than one occasion slips in a pitch for WROW and WSNY's good sound compared to the oppostion's shake, rattle and roll.

A recent pitch of WGBI, Scranton, went a good deal further. In a pitch to New York agency buyers, station manager Bill Dix (who has since ankled) actually played tapes of his station against a monitored segment of WARM's programming, the market's top 40 outlet.

Earlier this year, it was rep firm chief Adam Young (who made his sales reputation repping radio) who came out with a widely quoted blast at the suggestive lyrics of the pop stuff.

Old Stand Again

Richard O'Connell has reopened the rep firm bearing his name and will handle several specialized stations, including the Sombrero Texas Group consisting of Spanish programmers KCOR, San Antonio; KELO, El Paso; KUNO, Corpus Christi; KGBT, Harlingen; and XEX, Laredo; and KGAK, Gallup, N.M., which services the nearby Navajo Indian Reservation. Latter has won many awards for its public service and educational shows aired in the Navajo language.

Briefs: KVIL, Dallas, has published a promotion piece that should garner good will, and business also, without using a single statistic. It's a "Coloring Book for Radio Time Buyers" fashioned after the sellout "Executive's Coloring Book" . . . Armstrong Cork (BBDO) has slated a 52-week spot campaign on WABC-TV for its linoleum flooring . . . Ruth Supiro, formerly with Blair Assoco's, has joined Kenyon & Eckhardt as assistant media research supervisor.

DFS: 'Love My Billings, Love My Bullwinkle' In Play for Time Slot

The buying power of one of the largest time buyers in daytime tele may be invoked to get an advantageous time slot for "The Bullwinkle Show" which is exiting its present Sunday 7 p.m. slot on NBC and is shopping around for another. A spokesman at Dancer, Fitzgerald, Sample, which currently is doing the buying for 19 shows, (and may buy 36 before the buying season is up), has declared that he will use the power of his agency to get the cartoon show into a good slot even if he has to go to the other two networks. Agency pulled the cartoon from its present position he said, because it didn't want to follow a "Minow type show" with resulting miniscule rating. They had to build from scratch, he felt, and with a better lead-in, ratings he said would be vastly increased.

DFS feels that it is in an excellent bargaining position with "Bullwinkle" not only because of the agency's power at the negotiating table, but because of the interest evinced in the show by the other nets, as well as the grab for the other DFS business which it represents.

DFS said that NBC has already offered one alternate time slot, but is studying the other networks pitches before settling on a new time.

At stake with this show is not only the huge DFS business, but also the sizeable merchandising rights, held by Licensing Corp. of America, which presently comes to more than $1,000,000 annually for this show alone.

Marx Toy's NBC-TV Sat. Ayem Showcase

Marx toys will go network for the first time in September with full sponsorship of a live half-hour Saturday morning kid show on NBC-TV.

"Marx Magic Midway," originating in New York with a circus-variety-magic format, will be produced by Miller-Shaw Productions, producer of "Captain Kangaroo" segs and other kid shows. Ted Bates is Marx agency.

MORT NUSBAUM'S TVER

Rochester, N.Y., March 13.

A radio career which began in 1936 comes to an end Friday (16) when WROC's Mort Nusbaum shifts to WROC-TV. His financial program, "How's Business?," seen weekdays at 6:25 p.m., prompted the decision to leave a medium which has seen him work shifts from early morning until signoff for virtually every Rochester radio station.

A successor to Nusbaum on the morning radio program is expected to be named at an early date by station manager Jim Schoonover.

Most TV Com'ls 'Tripe & Junk'

Philadelphia, March 13.

The average family sees about 500 commercials a week and the tv viewer is getting blase about them, in the opinion of Harry Wayne McMahan, international authority on the subject, author of a standard textbook on tv commercials and consultant for two of New York's leading agencies.

"The industry spends about $1,500,000,000 a year on commercials and most of the 40,000 turned out last year were pure tripe and junk," McMahon told some 50 Weightman Agency executives, clients and newspapermen at the Urban Club.

"The average commercial lacks creativity, uses cliches, ignores advanced copy and production techniques. The viewer is buried under a weekly avalanche of commercials and he only needs about two hours of them to be nauseated," the speaker said.

He blamed it on some of the larger Madison Ave. agencies "staffed with flippant, disinterested young men who don't believe in advertising. The best thing to be done would be to fire half the people in some of those places. They're so big they don't even know what's happening in their own houses."

The abuses stem from the early days of television when any kind of a commercial sold, McMahan continued. "But the novelty has long since worn off. The public has become hip. We have a whole new generation raised on the tv tube, and these viewers have been wise to the bad commercials for several years."

TV-Radio Production Centres

IN NEW YORK CITY . .

Former NBC program exec **Milt Myers** lately joined CBS as a production supervisor . . . **James Mason** and **Joan Hackett** to co-star April 8 in the "Theatre 62" remake (on NBC-TV) of "Rebecca" . . . **Robert Goulet** making his seventh Ed Sullivan stand Sunday (18) and follows it up with another appearance on April 17, same show . . . **Barbara Searles** was upped from associate director to director of NBC-TV's "Nation's Future," vice **Charles Hill**, who recently shifted to the U.S. Information Agency.

Anita Gordon and **Dick Noel** signed as regular vocalists on the **Tennessee Ernie Ford** show on ABC-TV daytime starting April 2 . . . **Harold L. Neal Jr.**, WABC Radio v.p. and general manager, elected to the board of directors of the N.Y. State Broadcasters Assn. . . . Tennis star **Don Budge** and author **Phyllis Rosenzour** inked to do spots on ABC Radio's "Flair" . . . Public relations directors of all the Westinghouse radio-tv stations opening a four-day conference in New York March 27.

Mike Dann, CBS-TV program v.p.—N.Y., off to the Bahamas for week's vacation. He's recovering from a back injury . . . **Blair Davies** of CBS-TV's "Brighter Day," in town from the Coast . . . **Allen Ludden** of CBS-TV's "Password" and "G-E College Bowl," vacationing in Italy . . . "CBS Reports" producer **Arthur Morse** back from Chicago where he participated in panel discussion on educational tv program at National Conference for Higher Education . . . CBS' Sunday Sports Spectacular to air East-West All-Star Polo Game from Squadron A Armory New York March 25 . . . **Martin Gabel** signed for starring stint in CBS-TV's Breck "Golden Showcase" production of "Tonight in Samarkand" March 24 . . . **Dorothy Provine** guests on "Red Skelton Show" Tuesday (20) . . . **Neil Strawser**, CBS News Washington correspondent, heads the web's reporting team covering Mrs. John F. Kennedy's trip to India and Pakistan . . . An original ballet inspired by the Biblical book of Esther will be presented Sunday (18) on CBS-TV's "Lamp Unto My Feet." Choreographer is **Mary Anthony** . . . **Adlai Stevenson** guests on "Calendar" on CBS-TV tomorrow (Thurs.) morning . . . **Bill Randle** will substitute for vacationing **Ken Banghart** on the latter's WCBS Radio "At Your Service" stanza for two weeks beginning today (Wed.). Banghart is off to the Caribbean . . . **Gloria Okun** expanding her tv sales activities for Arnold's via their new product, Colombian Coffee. She'll spell for nine markets this month and expand further west in the spring . . . Broadway paid tribute to **Lee Jordan** and his "Music of Broadway" WCBS Radio program last week when **Molly Picon**, **Robert Morse**, **Anna Marie Alberghetti**, **Julie Andrews** and **Robert Goulet** turned out for pix taking ceremonies in Shubert Alley to commemorate the program's third year on the air . . . Taynod Production head **Sheril Taylor** in town . . . **William C. Fitts** appointed administrative manager for CBS-TV sports. He succeeds **Randy Brent**, who had entered private business. Fitts, son of **William C. Fitts**, v.p. in charge of labor relations for CBS, had been with WCAU-TV, Philadelphia, as a production manager . . . **Bill Porter** has joined the staff of CBS News' "Eyewitness" as associate producer and writer . . . **Douglas Edwards** returns to his native state tomorrow (Thurs.) to be the principal speaker at the annual Oklahoma City Brotherhood Citation Dinner . . . The music score of "A Tour of the White House with Mrs. John F. Kennedy" has been presented to the First Lady by **Alfredo Antonini**, conductor of the CBS Orchestra, as a momento of the program conceived and produced by CBS News . . . **Barbara Dann**, daughter of Young & Rubicam tv-department exec **Richard Dann**, had featured role in "Bus Stop" episode "Verdict of Twelve" Sunday (11) . . . Who else. WPIX-TV's coverage of the St. Patrick's Day parade will be handled by staffer **Jack McCarthy** . . . "Science Forum," show produced by the Documentary Radio Unit, Communication Arts Group at New York Univ., will air on WNBC's "Extra Curricula" program Monday night (19) . . . "Omnibus" producer **Robert Saudek's** Stanford U. speech, "Television Inside Out," will be aired on WBAI-FM March 20 at 10 p.m. . . . **Dinahann Carroll** of the new Richard Rodgers musical, "No Strings," is slated for guest shots on the May 6 **Ed Sullivan** show and the June 12 **Garry Moore** outing.

IN HOLLYWOOD . .

Henry Morgan didn't bring in enough business on KCOP to warrant his $3,000 weekly salary for nightly ad libbing sessions so the station decided to replace him at month-end. He followed **Tom Duggan**, who moved over to KTTV . . . **Bob Breckner**, whose late father was a top radio personality for many years on the Coast for CBS, moved into the top spot at KTTV when **Dick Moore** decided to cast his lot with toll-tv . . . **Bob Palmer** took over as KMPC publicity director when **John Dickson** moved down the street to KLAC, where can be found many KMPC'ers, who made the change when **Bob Forward** left KMPC for top executive post at KLAC . . . **"Hank" Richards**, one of the early Chicago radio greats, won a citation from National Conference of Christians and Jews for his "North Pole Revue," no longer KRCA . . . Another early Chicagoan, **Frank Ferrin**, is back in circulation with a wild animal series based on Rudyard Kipling's "Jungle Book." **Herbert Marshall** is host-narrator. Ferrin will show the pilot to NBC-TV prexy **Bob Kintner** next week.

IN CHICAGO . .

"Off the Cuff," **Norm Ross'** midnight talkfest, moves to the Sunday witching hour on March 25, giving way to a feature film in its present Friday period. WBKB is contemplating some other program changes but, to be discreet, not till after the FCC hearings here. **Marty Faye**, for one, is ticketed for a more pretentious outing than his current five-a-week chore . . . WNBQ dealt with Goodman Theatre to present the final act of Ibsen's "Hedda Gablen" with **Signe Hasso** starring, last Monday (12) . . . **Lynn Holland** is being groomed at WBBM-TV to replace ace femme commentator **Lee Phillip** when she leaves to have a baby . . . WBKB will show the second in its "Home Again" series, with **Archibald MacLeish** as subject, next Tuesday (20) . . . **Robert Welch**, founder of the John Birch Society, will be grilled by **Jack Mabley** and **John Justin Smith** this Sunday (18) on WGN-TV's "Your Right to Say It" . . . Chi Police Dept. requested copies of WNBQ's pill addiction documentary, "The First Step," for use as a training film . . . Pabst will sponsor an April WBBM-TV special, "Portrait of a White Sox Rookie," which **Bruce Roberts** is prepping . . . NBC veep **Lloyd Yoder**, onetime All-American tackle for Carnegie Tech, bylined a piece for Chicago American's sports section last week in its "Greatest Day in Sports" series . . . **Jane Pinkerton**, former trade reporter here, has hung out a p.r. shingle in N.Y. . . . WIND soliciting contributions of 12c per listener for Radio Free Europe.

IN LONDON

Kim Hennes, hitherto general secretary of the TV and Screen Writers Guild, quit to join the Federation of British Film Makers . . . **Janice Willett** moves from ABC-TV to Border-TV where she will helm locally-produced shows . . . Managing director of Desilu Sales in the U.K. is now **Peter Marriott** . . . Irish thrush **Donna Douglas** graduated from Ulster-TV's local show "Roundabout" to the networked "Thank Your Lucky Stars" . . . Planned at Associated TeleVision are two series featuring poet **John Betjeman** on Victorian architecture and **Sir Kenneth Clark** on Rembrandt . . . "Lunch Box," ATV's Midday Midland magazine show chalks up its 1,300th performance this week and claims the contractor, is the longest running regular show on the

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German TV's K Stamp for Kids

Frankfurt, March 13.

A new system of marking West German television productions as to whether they are suitable for children, for teenagers, or for adults only, is going into operation on March 1.

From that date on, all television programs that are suitable for children will be opened with a symbol "K" which stands for "kinder" or children. The symbol "J" means that the performance is not right for children, but okay for teenagers.

And if the production comes on with a "NJ" stamp, that means it is for adults only.

Productions that are broadcast sans any symbol at all are suitable for every age group.

The controversy has long been raging that in the West German cinemas, children under the age of six are not permitted at all for any films. And every pic playing in the theatres is censored as suitable for an age group over six, over 12, over 16 or over 18 only.

So the film exhibitors and producers have long been urging that some form of similar censorship be provided for West German television. Under the current system, just anyone of any age can watch the performances.

At the theatres, of course, the youngsters are stopped at the ticket office and have to show an identity card revealing their ages when they buy a ticket for a film banned for a certain age group. But only the parents will be the controlling force at home, to keep the youngsters from watching a "for adults only" telecast.

Speculation Rife Over French TV Shakeup on Eve of Second Network

By GENE MOSKOWITZ

Paris, March 13.

Recent shakeups in government-at radio and television arms, Radiodiffusion-Television Francaise and SOFIRAD (a mixed federal and private holding company having shares in peripheral stations), seem to mean that the government may try to get greater control over outside stations beaming into France as well as stabilize the unsettled video setup here in the wake of the imminent second web.

Robert Bordaz replaces Raymond Janot as director of the RTF while Jacques Flaud, who headed SOFIRAD, goes to New York to rep the RTF at the United Nations and is succeeded by Francois Coulet. Speculation is on as to whether this means greater autonomy from ministerial control for the RTF and more national overseeing of the private setups like Radio Europe No. 1 and others.

There has been a big turnover in top personnel in the RTF and its attempts at evolving have been curtailed by coming under heavy jurisdiction from the Ministry of Information, under whose aegis it is, and the Ministry of Finance, which keeps close tabs on expenditures and seems to be disinclined to allow spending to rev up the existing one channel video setup and prepare more forcefully for the second.

A '59 directive putting RTF workers on a nationalized industry basis rather than in a civil service status, to allow for different pay rates, has still seen the RTF stymied in being able to hike wages enough to get top people to help buoy up the generally ordinary video quality. Scattered personnel strikes over the years have not helped either.

Add to this the recent blowup between France and Monaco over the rights to the Images Et Son Co. while controls offshore Radio Europe No. 1, beamed in from the Sarre, and Tele Monte Carlo, to intimate a definite stand on inside

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Lent Dent

London, March 13.

"Coronation Street," Granada-TV's click soap opera which has headed British video ratings for the last 14 weeks and has an average audience of 20,000,000, reached a new level of importance here.

One priest has asked his congregation to give up six episodes for Lent.

BBC Radio Hardly A Starved Orphan; Nor Is 22,000,000

London, March 13.

Just because Britain's two video networks are well-fed on beefy nighttime audiences, it is not true to say that BBC Radio is a starved orphan badly in need of some eartime. View, in effect, is held by Dennis Morris, head of the Light Program, a network designed for the mass audience and, consequently, most popular of BBC's four national radio webs. In fact, Morris asserts, biggest audience honors for both media go to radio for a 90-minute diskshow, "Two way Family Favorites."

Program, which has a Sunday noon slot, links British soldiers (serving overseas) with their families via record requests. It is claimed the show regularly tops the 20,000,000 listener mark and has, on occasions, climbed a couple of million higher. Admittedly, no television is transmitted in the same Sunday berth, but execs at Broadcasting House, BBC Radio's London h.q., doubt whether any appreciable slice would be lopped off if video was available, if only because tv demands both eyes and ears.

Other major peak radio time, also a non-tv segment of the day, is Saturday morning when another disk show, "Saturday Club," pulls in up to 9,000,000 folks. Still out of tv time, a further important radio slot is between 7 a.m. and 9 a.m. on weekdays, during which time radio news gets its biggest audience, about 6,000,000.

Up against the crushing competition of the tv channels, Morris claims radio holds upwards of 2,000,000; a mixture of people who can't afford a tv receiver and those who are either bored or "above" it. "TV or no," says Morris, "live sound broadcasts on boxing will usually guarantee 5,000,000 listeners or more."

Virtually without a competitor—Radio Luxembourg transmits to the U.K. from early evening but reaches comparatively few homes and, technically, reception is far from consistent—BBC's domestic sound services split into four limbs. These are: Light Program, Home Service, Third Program and Network Three.

In an effort to cater to as many tastes as possible, each network sets out to provide its own "balance" for a specific group of the

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'Enchanted Evening With Robert Stolz' Set for German TV

Frankfurt, March 13.

West German television is planning an entire television production about "the only living king of the operettas, Professor Robert Stolz."

"An Enchanted Evening With Robert Stolz" is the title of the hour-long show that is now being filmed. Financed by Cologne's television outlet, this film will be played on the first program of the German tv net in June.

Thirty operetta numbers and popular evergreens composed by Stolz will be featured in the show. Anneliese Rothenberger, Hertha Staal, Heinz Hoppe, Harry Friedauer and Horst Guenther, the Coseul Trio and the Sumues are taking part.

The young actress Monika Feldenau will intro Robert Stolz, who will conduct one of his numbers. Fred Kraus is producing this special.

England's Border-TV Names Program Head

Carlisle, Eng., March 13.

Janice Willet, who has directed network programs for ABC-TV, London, is named here as a program director with Borden-TV. She is directing local programs "Focus" and "Focus About The Home."

She began with the BBC in 1950. In 1955 she worked on high-definition television films, followed by a spell at Elstree studios on normal film-making. She was assistant to the producer of "The Count of Monte Cristo" series, made for U. S. showings.

BBC's Comics to Get A 50-Min. Spread On NBC-TV 'Int'l. Showtime'

London, March 13.

Rounding off two years of hot activity, BBC-TV Enterprises has wrapped up a deal with NBC whereby a composite show featuring three top British comics, Benny Hill, Tony Hancock and Eric Sykes, will make a 50-minute segment of the "International Showtime" series later this month. "As each comedian has had three or more series on the Corporation network, material for further composite shows is in abundance if NBC wishes to pick them up," says Enterprises exec Guy Carr.

BBC has been keen to showcase its comedians on the U. S. network for many months and the NBC deal is seen as a breakthrough from which the BBC yockraisers may win some healthy acclaim. Show has been compiled from standout segments from each of the comics' BBC series.

With several other deals still in the wind, BBC-TV Enterprises division, headed by Ronald Waldman, will have sold between 3,700 and 3,800 programs by the end of two years (April 1), Carr estimates. Another recent sale to the U. S. is John Freeman's interview series "Face to Face." Also such non-fiction entries as "Zoo Quest," "Elsa the Lioness" and a profile of Dr. Jung.

'PIRATE' RADIO SHIP STUCK IN THE MUD

London, March 6.

Prospective "pirate" radio ship GBOK (formerly "Voice of Slough" and Radio GBLN) did not start commercial radio broadcasts to South U.K. last week as scheduled. Reason—vessel was stuck fast in Thames mud, at Pitsea. Even tugs failed to free her. According to Arnold Swanson, owner of GBOK, another attempt is to be made within the next day or two, depending on the tides.

While the ship waits to be refloated, a team of eight announcers—with such zany piratical titles as Long John Silver, Captain Kidd, Blackbeard and Captain Morgan—are clicking their heels waiting for the off. Swanson estimates he has more than $250,000 booked in current advertising.

Canada's Sponsors For TV Oscarcast

Toronto, March 13.

With each sponsoring a half-purchase for Canada in the 1962 Academy Awards tv broadcast, this live program has been jointly inked by Procter & Gamble Co. of Canada Ltd. and by Timex of Canada Ltd.

Two-hour program will be seen simultaneously with its originating U.S. (ABC) network and will be presented April 9 from 10:30 p.m.-12:30 a.m. (EST) over the national network of the Canadian Broadcasting Corp.

Procter & Gamble order was placed through the Grey Advertising Agency, New York; Timex through Ronalds-Reynolds, Toronto.

Max Wall's Sullivan Seg

London, March 13.

Max Wall, tv, vaude and musicomedy comedian, planes to Manhattan on Monday (19) for his first appearance on American television.

He is signed to appear in the Ed Sullivan Show on March 25.

Push 'Latinization' of TV-Radio Shows as 'Good Neighbor' Weapons; Effect on U.S. Product Weighed

Mexico City, March 13.

The dream of Latin American radio and television programmers has finally been put into words.

Panamanian radio and television executive Fernando Eleta, conferring with Televicentro officials for an exchange of programs, called for a "Latinization" of both television and radio.

This calls for the programming of material aimed at audiences "with the same beliefs and languages." Eleta said the time has come for Latin American diffusion mediums to cast off the purely "local" look and to program news, documentaries, music, folklore, plays, episodics, even soap operas produced and acted by south of the border elements.

Obvious aim of this incipient drive is expressed by Eleta in stating that while "foreign" (reference to American made programs) material is technically good, and accepted for "economic" reasons, the time has come to build up purely Latin American programming among "good neighbors." And the unexpressed but inferred goal is to cut back on influx of American shows. This is privately admitted in radio and television circles, however, as a state of affairs that cannot be easily accomplished in the near future.

Eleta said the general impression abroad is that Latin America is a bloc of nations. Actual truth is that republics have little knowledge of each other, have not effectively cooperated in commerical, economic or cultural ties. The present move for a Latin American Common Market may also spur more activity along cultural lines, and in the field of radio and television.

Eleta's call for Latin American collaboration has won approval here. The America Studios already have geared to more production for Central and South American markets and Rodolfo Landa of the National Association of Actors is not only going to attempt the hard sell of program exchange but also "epped up sustained talent exchange.

Televicentro is also broadening its themes, with a view to exporting its programs to Latin American republics. The Emilio Azcarraga enterprise is quietly preparing under cover for a big production boom (as well as taking on dubbing of American shows for cash profits). It is learned that Televicentro is preparing to use Latin American talent in production of its programs.

Independent producers are also getting on the bandwagon. It all adds up to fact that from now on it will not be as easy for American distributors to find customers. The competition will be getting keener and while American shows and episodics are high on technique and quality, improved programming is slowly emerging in Mexico.

If Eleta's call to arms meets with greater response, there can be a pooling of talents for production of above average radio and tv fare. This is the concensus of opinion of leaders in Mexican industry, including representatives of Madison Ave. advertising agencies here.

BBC: 10 In Top 20

London, March 13.

For the first time since commercial tv came on the air, six years ago, the BBC web has scored more than half the top 20 shows. For the week ended March 4, BBC took 11 places spearheaded by the Eric Sykes show which earned slot No. 7.

The Corporation also made headway in the regions and although it had no show in the 10 toprated programs of two areas, and only one in Scotland, BBC-TV scored at least three places in the remaining six commercial tv regions.

Brit. Bit Players In Equity 'Revolt' Over TV Strike

London, March 13.

There is a growing revolt among tv actors against Equity's dispute with the commercial channel. Between 70 and 80 bit part and minor role actors are planning to present the union with a petition urging it to settle for scale of fees accepted by the Variety Artists Federation. News follows outspoken objection to the strike by such leading thesps as Sir Donald Wolfit.

Equity, which has now launched a second appeal for donations to aid severely hit artists ($50,000 strike fund has now run dry), states that for a 10,000 member union, 70-80 members do not constitute a substantial revolt. But observers hold that of Equity's 10,000 members only 1,000 work in tv regularly and the latter figure should be used to get an accurate picture of the size of the dissenters.

Meantime, the Equity meets with the Independent Television Companies Association to "clarify" their respective positions continue. Last confab ended on a happy note, says an Equity spokesman, and although further dickers to get the story straight are needed, there seems hope for renewal of negotiations.

Out-of-Studio Shows Now Tote Up to 17% Of BBC-TV Overall Sked

London, March 13.

Outside broadcasts—"built" or instant—are still the "real stuff" of television. Or so says Peter Dimmock, general manager of BBC-TV OB division. In his view industryites who claim that "built" OB's are on the way out had better think again as the trend, at BBC anyway, was for bigger, better and more controversial non-fiction programs.

Corporation's web has new slotted a weekly hour of prime time on Tuesday nights for OB's and, altogether, the out-of-studio shows represent around 17% of the web's total output over the year, he notes. The half-hour format is generally giving way to the hour span as larger subjects are tackled. For instance, two upcoming programs comparing power of computers and the human brain (producer Philip Daly is currently in U.S. researching the subject); direct relays from Russian rocket launches (currently being negotiated); relay via satellite of Olympic Games in Tokyo and other international projects.

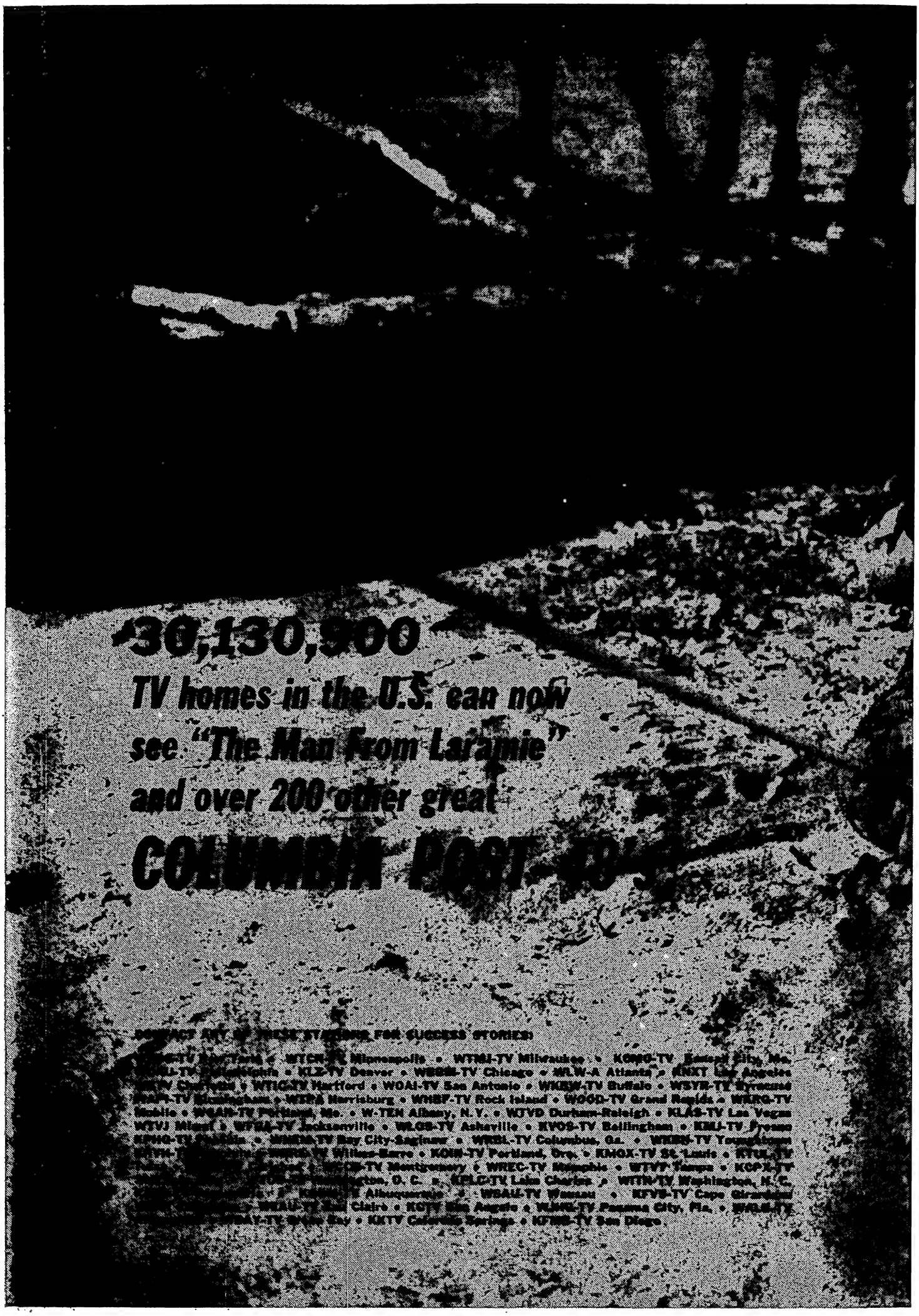
The theory that tv kills sport through live coverage is doubted by Dimmock, who has successfully negotiated several contracts for major sporting events over the next three years. "We want to go hand in hand with the promoters," he says. "It is all a question of cooperation. Obviously, overexposure is no good to sport but our policy of pruning away quantity will, in fact, serve to whet the public's appetite."

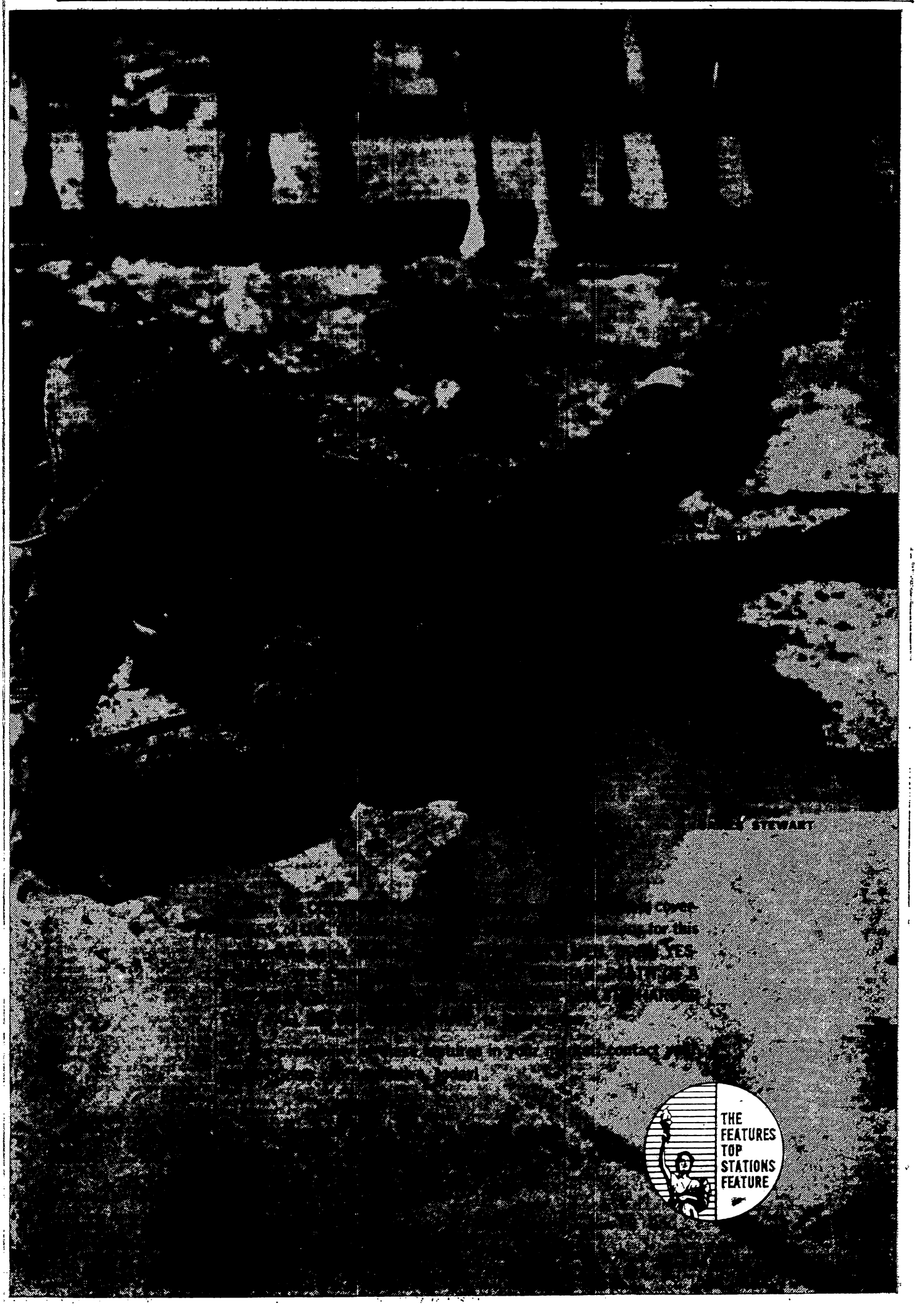
Hughie Green, a Click On British Com'l TV, Locked Out of BBC Entry

London, March 13.

Top British quizmaster Hughie Green, whose commercial tv show "Double Your Money" is one of the independent network's strongest entries, has been blocked by Associated-Rediffusion from appearing in a BBC-TV outing "Opportunity Knocks."

Green was given the go-ahead from A-R program controller John McMillan but subsequent orders from the executive suite snagged the deal. He is under long term contract to the station. "Opportunity Knocks" is to be a 13-week Saturday night series based on the radio show Green used to helm.


30,130,900
TV homes in the U.S. can now
see "The Man From Laramie"
and over 200 other great
COLUMBIA PICTURES
WTMJ-TV Milwaukee • KOMO-TV Seattle-Tacoma • WLW-A Atlanta • KNXT Los Angeles
WTIC-TV Hartford • WOAI-TV San Antonio • WKBW-TV Buffalo • WSYR-TV Syracuse
WHP-TV Harrisburg • WHBF-TV Rock Island • WOOD-TV Grand Rapids • WKRG-TV
Mobile • WGAN-TV Portland, Me. • W-TEN Albany, N.Y. • WJVD Durham-Raleigh • KLAS-TV Las Vegas
WTVJ Miami • WTVA-TV Jacksonville • WLOS-TV Asheville • KVOS-TV Bellingham • KMJ-TV Fresno
WKBN-TV Youngstown • WNEP-TV Wilkes-Barre • KOIN-TV Portland, Ore. • KMOX-TV St. Louis • KTUL-TV
WCOV-TV Montgomery • WREC-TV Memphis • WTVT Tampa • KCPX-TV
KPLC-TV Lake Charles • WTTG-TV Washington, D.C.
WSAU-TV Wausau • KFVS-TV Cape Girardeau
WTAJ-TV Altoona • KOTV Tulsa • WJHG-TV Panama City, Fla. • WMBD-TV
KXTV Colorado Springs • KFMB-TV San Diego


STEWART
THE
FEATURES
TOP
STATIONS
FEATURE

THE MILTON BERLE SHOW
With Jack Benny, Laurence Harvey, Lena Horne, Janis Paige, others
Producer: William O. Harbach
Director: Barry Shear
Writers: Herb Sargent, Harry Crane, Stan Dreben, Milt Josefsberg
60 Mins., Fri., 9:30 p.m.
CHRSYLER CORP.
NBC-TV, from H'wood (color, tape)

(Leo Burnett)

Milton Berle has been an infrequent visitor on the vaude circuits of late, but when he does essay a stand, it's prepared carefully and with help of a set of performers who know their business. Of course, this is not always a guarantee that the results are as blueprinted but, fortunately, Berle's special, for Chrysler, had enough moments of solidity to make it a worthy recollection of the era when Berle was the undisputed monarch of the televised variety circuits.

The session had such stalwarts as Jack Benny, Lena Horne and Janis Paige, and an assist by Laurence Harvey, the British thesp. It's a difficult matter to mesh the diverse styles of Benny and Berle. A partial success was achieved in the initial dial twisting bit, but this is an extremely difficult trick to accomplish, because it needs almost impossibly sharp timing. But they did get together fairly well in a rib of historic figures in films, when Berle went into his "drag" bit of Cleopatra, an ancient device for Berle, with characters of "Spartacus" and "Ben-Hur" as the satirized subjects. The original portrayers, Charlton Heston and Kirk Douglas, made a brief blackout appearance in this bit.

A highspot was the single appearance of Lena Horne doing "What's New at the Zoo." She smoulders even in an innocent tune such as this, and as such constituted a sizzler in a session designed for the family trade. Janet Paige also registered well in a single tune with chorus backing her. She's a good and colorful performer. The British actor, Laurence Harvey, is naturally unfamiliar with the mores of vaudeo. He seemed ingratiating, but it was obvious that he's more at home thesping than with comeding.

Jose.

BOZO'S ADVENTURES IN ASIA
With Frank Avruch, narrator
Producer-Writer: Virginia K. Bartlett
Music: Kenneth Wilson
30 Mins., Sat., 6 p.m.
WHDH-TV, Boston (film tape, color)

The tremendous results that can be accomplished by a single independent tv station in furthering international understanding, was vividly portrayed in this, the first of a nine part series by WHDH-TV, Channel 5, Boston.

Using its own production personnel, the station bankrolled the entire production, picking up the tab for a six week tour of Asian countries. Working with the full cooperation of the American Committee for UNICEF, WHDH-TV has produced a series of tv documentary half hours that set a new high in quality and depth of understanding, as evidenced by this first episode. Camera work by Marvin Carcus was of the highest quality; film editing, musical score, and narration all added up to a slick pro presentation of net quality, and with highest quality color provides for great visual impact.

"Bozo's Adventure in Asia" took WHDH-TV's "Bozo, the Clown" (Frank Avruch) on a dazzling trip from Karachi throughout southeast Asia to Hong Kong and the Philippines, and proved again, just as the Danny Kaye UNICEF film, with which this single station venture can be compared most favorably, that moppets are the same everywhere. Their eager faces, shining eyes, curiosity, their smiles and shyness, are the same from Burma and Thailand to Hong Kong. The feeling for children was continually evidence in the script, the narration, and the film footage; result, a half hour color tv production that should make giant strides in the understanding of Asian children by American youngsters. (It will be shown on many of the 185 tv stations carrying the "Bozo" series).

Three of the shows will carry the UNICEF children's story to youngsters via the Bozo character, and six will be aimed at the adult

(Continued on page 46)

OH, THOSE BELS
With the Wiere Bros. (3), Henry Norell, Carol Bryon, Richard Deacon, Robert Brubaker, Robert Griffin, Jack Davis, Benny Rubin
Producer: Ben Brady
Director: Danny Dare
Writers: Albert Lewin, Burt Styler
30 Mins., Thurs., 7:30 p.m.
CBS-TV (film)

The Wiere Bros. have been a standard act in the nitery realm for many years. They purvey a delightful brand of nonsense in the cafes, one that combines the hard disciplines with the old school of slapstick. However, it doesn't seem sufficient to build a series on their particular style of humor. "Oh, Those Bells" has a far out quality but populated by those completely in this world. It's a difficult projection to sustain consistantly.

The Wiere Bros. are depicted as employees of a prop shop in Hollywood with Henry Norell as their exciteable employer. Some of the situations on their initial episode seemed headed in the direction of satire, but as is always the case, it wound up in slapstick. The scenes ribbing the red tape in a Government installation seemed like the show was going on the right track, but ultimately, the writers took the easy way out and reverted to the obvious.

The Wieres are excellent at the pie-in-the-face school of comedy. They have the element of being cute, they are inventive and in-person audiences have always found them funny. Whether their humor can be filtered through a complete production staff and still come out with its essential strength, remains to be seen. *Jose.*

AN EYE ON TRENTON
With Tom Costigan
Exec Producer: Ned Cramer
Producer: Gordon Hyatt
30 Mins., Thurs., March 8, 10:30 p. m.
WCBS-TV, New York

This report on the New Jeresy state legislature in action—the first time tv was allowed in an actual session—was the third in a current series by the CBS o&o, following two video studies of the New York state politicos in action.

While the Trenton visit didn't have the hot local issues currently high in the news (at least to New Yorker's) which provided the exposition on law making with much interesting gnashing of solon and lobbyist teeth, it was still a noteworthy primer on the workings of local government.

Cameras traced the passage of a cooperative bill between New Jersey and New York through the Jersey Senate and Assembly, and newsman Tom Costigan interviewed legislators and lobbyists on the pros and cons of a bill for state aid to education.

Jerseyites, currently without a tv channel of their own, were able to catch the show on the New York outlet and also the CBS o&o in Philadelphia, WCAU-TV, via a direct feed from WCBS-TV, Bill.

ONE MAN JUSTICE
With Herb Clark, narrator
Producers: Donald Lennox, Jim Krayer
Director: Krayer
Writer: Don Barnhouse
60 Mins.; Fri., 8:30 p.m.
PARTICIPATING
WCAU-TV, Philadelphia

Credits for "One Man Justice" belong to all concerned in WCAU-TV's one-hour special documentary, which was a year in the making. Raymond Burr opened the proceedings with a quiet intro to "a courtroom that was not fiction." He taped the segment while in Valley Forge, for the Freedoms Foundation Awards. And the realism made for a documentary with heart, pathos and humor as well as purpose. The city's magistrates' courtrooms were the showcases and the hearings brought on the parade of the homeless, poor, mismated, aimless and criminal which begins daily at 9 o'clock.

Program was directed against city's present system of selecting magistrates, principally because there are no definite requirements. Cry raised against the present system was that the "judges" have no legal training. To which a magistrate retorted that "If I wanted to make everything legal these people wouldn't know what I was talking about."

This was borne out by a driver held for killing a man with his truck. The question, "Did you render assistance?" drew a blank stare, and had to be explained. "Youse" punctuated the pronouncements of the not too highly schooled bench; and also made some sort of point for the opposing faction.

Some of the obvious lies by the defendants were arrogant, some pathetic—but always the sitting magistrate seemed to be well aware of them. No evidence was found on an accused numbers writer and he was discharged; but the magistrate added, "You're not fooling us. You'll be back."

Top grade lensing brought out the expressions of these troubled people. A wife, complaining of non-support for 20 years, tried to control herself when she said, "This is an awful way to live." The judge gave some advice and the husband made another promise to find work with an emphatic "honest to God!"

Chief Magistrate Joseph Hersch noted that 90% of our laws are made by non-lawyers; that the people in the lower courts need a human and non-technical approach. The shots of the depressed neighborhoods near the police stations, Skid Row, the House of Correction with its "revolving doors," the recent courtroom headliners, cafe owner Lillian Reis and fighter Sonny Liston, the switch blade brigade and steady stream of derelicts made this session really merit that overshadowed "in depth" status.

This was an hour of enlightenment, worthy of prime time.

Gagh.

Tele Follow-Up Comment

Leonard Bernstein

Leonard Bernstein is always an event on television. A longhair with a spectacular gift of gab, he consistently infuses fresh theatrical excitement into musical works that have assumed the grandeur and the boredom of being classics.

Last Sunday afternoon on CBS-TV, in his third and final special for Ford, Bernstein took a 90-minute look at Bizet's "Carmen" with an assist from the New York Philharmonic, an operatic cast and a couple of straight thespers. It's safe to assume that the opera will never be quite the same again after Bernstein's brilliant analysis of its dramatic structure.

Bernstein's central point was that the contemporary productions of "Carmen," in which recitations are sung between the familiar arias, involve a serious loss of characterization compared to dialog form intended originaly by Bizet. Bernstein illustrated his thesis by juxtaposing the operatic and dramatic versions of several key scenes in which the focus was on the personality delineation of the opera's two chief characters, Carmen and her lover, Don Jose.

In the singing roles, Jane Rhodes, a French mezzo-soprano of the Met-opera, and William Olvis, a Met tenor, delivered compelling performances. Particularly outstanding was the final and fatal sequence which was portrayed with tremendous intensity. Effective use of closeups and a mobile camera gave this scene an impact which no conventional operatic production could hope to match. In the legit thesping parts of Carmen and Don Jose, Zohra Lampert and James Congdon also greatly helped to clarify the roles.

As usual, Bernstein dominated the whole 90 minutes with the force of his own personality, impressing his conception of the opera indelibly on the minds of viewers. The supreme confidence with which Bernstein approached "Carmen" was exemplified in his omission of the widely known "Toreodor Song," a deletion which did not impair in the slightest the dramatic sweep of this unusual presentation.

Herm.

Theatre '62

"The Paradine Case" was in trouble before Theatre '62 decided to give it a new trial on NBC-TV last Sunday (10). Even Alfred Hitchcock wasn't able to do much with it when it was released as a feature pic back in 1947. And he

(Continued on page 51)

Foreign TV Reviews

A QUIET GAME OF CARDS
With Bernard Braden, Patrick Barr, John Barrie, Alan Gifford, Nigel Green, Rowena Terrance Marion Mathie, Madeleine Burgess, Oliver Johnston, Sonia Fox, Horace Sequeira, Terry Raven, Colin Maitland, Clive Hamilton
Producer: Alvin Rakoff
Writer: Reginald Rose
75 Mins., Fri., 9:25 p.m.
BBC-TV, from London

Despite a telling and worthwhile theme, Reginald Rose couldn't bring it off in terms of credible drama and so this import from American tv disappointed. Question posed was whether it was morally valid to kill a man for the ultimate public good. There could only be a negative response to this proposition, and interest could only be sustained by the ingenuity in arriving at the expected point. Rose was, in fact, mechanically proficient but the idea foundered on the rocks of implausibility.

Five rich businessmen, weary of weekly gambling parties for trivial stakes, decided to murder for the thrill of it. But, instead of choosing an evil man for corpse, they picked a saintly medico. Argument was that his death could be laid at the door of a teenage gang, and a fund could be started in the doctor's memory to launch a reforming drive amongst the kids.

Thus the logic of development was there, but each stage in the progression was so unconvincing that it couldn't carry viewers with it. For instance, it was hard to swallow that five respectable tycoons would risk their lives by conspiring to murder. It was impossible that they'd select an innocent "do gooder" as victim. What the piece needed was more subtlety in characterization—the sort of depth that the same scribe brought to the movie, "Twelve Angry Men"—to give each man individual motives instead of a corporate one.

Alvin Rakoff produced with somewhat over-emphasis on the tale's moral, but he could do little by way of added excitement to disguise the plot inadequacies. Thespa, headed by Bernard Braden as the plan's ring-leader, were adequate, with Patrick Barr as the man with a conscience, John Barrie as the cowardly one, and Nigel Green as the zestful one providing strong, but type-ridden, support. *Otta.*

NEHRU
Producers: Malcolm Brown, Philip Donnellan
Writer: Patrick O'Donovan
45 Mins., Tues., 9:25 p.m.
BBC-TV, from London

As India went to the voting booths for the thrid time since independence in 1947, BBC-TV mounted this film portrait of Prime Minister Nehru. The assessments was given to journalist Patrick O'Donovan, who recently scored a notable success on the same web with his study of the British monarchy. Although his commentary was balanced and succinct, he didn't get as close to the man as he'd got to an institution.

After a dramatic opening, the program settled for a sequential account of Nehru's development from wealthy upbringing at Allahabad, Harrow, and Cambridge, to his renunciation of worldy comfort in the cause of Indian independence. This was intriguing, and pulled no punches about the ruthless treatment meted out to Congress supporters by the British-officered police. But, even here, O'Donovan didn't come to terms with the mental and spiritual processes that guided Nehru's actions.

More remarkable was the complete lack of effort to follow Nehru's career after independence. This was scampered through, and the issues of his loss of world respect over Kashmir and Goa were only briefly mentioned.

In general, the program stimulated more as a historical survey than as a profile. Much unfamiliar film had been unearthed, and excellently used. Contributions from Nehru's sister, Mrs. Pandit, and his daughter, and from India's last Viceroy, Lord Mountbatten, varied in quality, but helped to draw a picture of a withdrawn man, not easy of social access.

Maybe this cageyness made the portraiture difficult. In that case, it might have been better to rethink it in broader terms. Hints of the sacrifices and example of Nehru's father, Moti Lal, were also tantalizing, and called for fuller treatment.

Nevertheless, it was the kind of thing that BBC-TV does well. That they didn't pull it off completely didn't prevent a high critical rating. *Otta.*

LIVING WITH A GIANT
With Lord Boothby
Director: Rollo Gamble
Writer: Elkan Allan
60 Mins., Wed., 9:45 p.m.
Associated-Rediffusion, from London

This was the third Intertel document issuing from Associated-Rediffusion, and its theme was the perilous nature of Canada's independence, threatened by the economic and cultural weight of the neighboring U.S. However, scribe Elkan Allan, who produced a masterly commentary for the earlier Laos report, was defeated by this one. He could do little but reiterate the facts of America's superior influence, and this message, which registered in the first few minutes, seemed to hamper a broader or more subtle inquiry into Canada's qualities. A tail-end 10 minutes about the French Canadians, mentioning their devotion to old hatreds and their relatively lower standards of living, seemed to be thrown in as an afterthought.

What emerged was the imposition of American ways, and money, on Canada. Supermarkets, tv, magazines, automobiles, even cowboys—the overriding impression was of another state, but outside the Union. Although a Canadian professor averred that it was merely a symptom of American influence throughout the West, it was certainly presented as more than that. Canadians represented mainly thought that the country should keep its independence, but for no especially sound reasons. The barren cultural life of Canada was touched upon—although a ballet class was adduced as evidence that things artistic were on the up and up.

The program, mainly filmed in Guelph, Ontario, and St. Hyacinthe, Quebec, was a stolid job visually, director Rollo Gamble not being given to the odd flight of fancy. Allan's words were not much improved by being given to Lord Boothby, Britain's utility voice for high-flown affairs.

Otta.

ANIMAL STORY
With Desmond Morris
Producer: Milton Shulman
Director: Douglas Fisher
Writer: Philip Oakes
30 Mins., Mon., 10:35 p.m.
Granada TV, from Manchester

This filmed skein, chiefly concerning the off-duty antics of inmates of the London Zoo, must easily have captured the animal-doting public. It also has a neat and gulpable lacing of scientific explanation to give it depth.

The one caught, called "Playtime," assembled film of the sport games of animals ranging from elephant to chimp. Much of this was amusing, although the editing wasn't sharp enough. Theme of Philip Oakes' crisp script was that animals experiment in their games, and also, like the domestic dog, hark back to their more ferocious forbears.

The program was amiably linked by Desmond Morris, but whoever thought up the terribly jaunty background music, quite out of key with the tone of the program, should be put in a cage to play. Douglas Fisher directed Milton Shulman's production with patience. *Otta.*

NUR FUER INTERESSENTEN
(Only For Interested Parties)
With Ed Sullivan, Connie Francis, Louis Armstrong, Roberta Peters, Sid Caesar, Van Cliburn, others
Director: Tim Kiley
65 Mins.; Fri.; 8:50 p.m.
West-German TV, from Berlin (film)

This show, which was telecast from Berlin via Cologne, was a CBS production which was produced in conjunction with SFB (Berlin) last year at the West-Berlin Sportpalast. It was part of a series that was done before Berlin-stationed GI's, the vidtape

(Continued on page 50)

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CHARLOTTE

STATIONS: WBTV, WSOC. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Rawhide (Fri. 7:30-8:30)	WBTV	47
2. Gunsmoke (Sat. 10:00-11:00)	WBTV	45
3. Perry Mason (Sat. 7:30-8:30)	WBTV	44
4. Chevy Show; Route 66 (Fri. 8:30-9:30)	WBTV	42
5. Bonanza (Sun. 9:00-10:00)	WSOC	41
5. Surfside 6 (Mon. 9:00-10:00)	WSOC	41
6. Defenders (Sat. 8:30-9:30)	WBTV	40
6. Real McCoys (Thurs. 8:30-9:00)	WSOC	40
7. Have Gun, Will Travel (Sat. 9:30-10)	WBTV	39
8. Cheyenne (Mon. 7:30-8:30)	WSOC	36

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Death Valley Days (Fri. 7:00)	WBTV	U.S. Borax	38	79
2. Bugs Bunny (Sun. 7:00)	WSOC	UAA	22	40
2. Third Man (Mon. 7:00)	WSOC	NTA	22	50
3. Beachcomber (Thurs. 7:30)	WBTV	ITC	21	50
4. Sea Hunt (Wed. 7:00)	WSOC	Ziv-UA	20	47
4. M Squad (Thurs. 7:30)	WSOC	MCA	20	48
5. Ripcord (Thurs. 7:00)	WSOC	Ziv-UA	18	42
6. Whirlybirds (Mon.-Fri. 6:00)	WBTV	CBS Films	17	53
6. Yogi Bear; Home (Thurs. 6:00)	WSOC	Screen Gems	17	53
7. Huckleberry Hound (Tues. 6:00)	WSOC	Screen Gems	16	48
7. King of Diamonds (Tues. 8:00)	WBTV	Ziv-UA	16	44

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Steve Allen	WSOC	10
Lassie	WBTV	33
Alvin Show	WBTV	22
M Squad	WSOC	20
Feature Film	WBTV	23
Beachcomber	WBTV	21
Arthur Smith Show	WBTV	24
National Velvet	WSOC	14
Huckleberry Hound	WSOC	16
Quick Draw McGraw	WSOC	13
Yogi; Home	WSOC	17
Deputy Dawg	WSOC	10
Whirlybirds	WBTV	16
Whirlybirds	WBTV	17
Laramie	WSOC	19

CHARLESTON, S. C.

STATIONS: WUSN, WCSC. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Wagon Train (Wed. 7:30-8:30)	WCSC	49
2. Gunsmoke (Sat. 10:00-11:00)	WCSC	47
2. Perry Mason (Sat. 7:30-8:30)	WCSC	47
3. Defenders (Sat. 8:30-9:30)	WCSC	46
3. Lassie (Sun. 7:00-7:30)	WCSC	46
4. Ed Sullivan (Sun. 8:00-9:00)	WCSC	42
4. Rawhide (Fri. 7:30-8:30)	WCSC	42
5. Bob Hope; Disney (Mon. 7:00-8:00)	WCSC	41
5. Checkmate (Wed. 8:30-9:30)	WCSC	41
5. Jack Benny; Manhunt (Sat. 7:00-7:30)	WCSC	41

1. Manhunt; Benny (Sat. 7:00)	WCSC	Screen Gems	41	80
2. Miami Undercover (Thurs. 7:30)	WCSC	Ziv-UA	38	64
3. Sea Hunt (Thurs. 8:00)	WCSC	Ziv-UA	33	52
4. Ripcord (Wed. 7:00)	WCSC	Ziv-UA	32	64
5. Rescue 8 (Tues. 7:30)	WUSN	Screen Gems	30	56
6. Beachcomber (Sun. 9:30)	WCSC	ITC	29	45
7. Tightrope (Thurs. 7:00)	WUSN	Screen Gems	25	46
8. Third Man (Thurs. 7:30)	WUSN	NTA	21	36
9. Blue Angels (Fri. 7:00)	WUSN	NBC Films	19	40
9. Quick Draw McGraw (Tues. 5:30)	WCSC	Screen Gems	19	73

News In Review	WUSN	11
Third Man	WUSN	21
Donna Reed	WUSN	31
Everglades	WUSN	18
Window Main St.	WCSC	24
Bus Stop	WUSN	35
Twilight Zone	WCSC	29
Miami Undercover	WCSC	38
Father of Bride	WCSC	29
Highway Patrol	WUSN	7

ABILENE-SWEETWATER

STATIONS: KRBC, KPAR. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Bonanza (Sun. 8:00-9:00)	KRBC	60
1. Wagon Train (Wed. 6:30-7:30)	KRBC	60
2. Hazel (Thurs. 8:30-9:00)	KRBC	58
3. Laramie (Tues. 6:30-7:30)	KRBC	55
4. Car 54 (Sun. 7:30-8:00)	KRBC	52
5. 87th Precinct (Mon. 8:00-9:00)	KRBC	50
6. Tall Man (Sat. 7:30-8:00)	KRBC	49
7. Dick Powell (Tues. 8:00-9:00)	KRBC	48
7. Dr. Kildare (Thurs. 7:30-8:30)	KRBC	48
8. Outlaws (Thurs. 6:30-7:30)	KRBC	46

1. Tombstone Territory (Mon. 9:30)	KRBC	Ziv-UA	32	67
2. Johnny Midnight (Wed. 9:30)	KRBC	MCA	28	58
3. Quick Draw McGraw (Mon. 5:30)	KRBC	Screen Gems	27	77
3. Ripcord (Wed. 9:00)	KRBC	Ziv-UA	27	57
4. Yogi Bear (Tues. 5:30)	KRBC	Screen Gems	25	86
5. Huckleberry Hound (Thurs. 5:30)	KRBC	Screen Gems	19	83
6. Popeye (Sat. 10:30)	KPAR	UAA, King	6	43
7. M Squad; Byline-Detec; Pioneers (Mon., Tues., Wed., Fri. 11:30)	KPAR	MCA, Roebeck	1	14

77 Sunset Strip	KPAR	16
Steel; Circle	KPAR	20
CBS News; News; Wea.	KPAR	9
Steel; Circle	KPAR	20
CBS News; News; Wea.	KPAR	5
CBS News; News; Wea.	KPAR	4
Room for Daddy; Party	KRBC	8
Jack Paar	KRBC	5

CHATTANOOGA

STATIONS: WRGP, WTVC, WDEF. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Wagon Train (Wed. 7:30-8:30)	WRGP	40
2. Real McCoys (Thurs. 8:30-9:00)	WTVC	36
3. Bonanza (Sat. 9:00-10:00)	WRGP	33
4. Laramie (Tues. 7:30-8:30)	WRGP	32
5. Rifleman (Mon. 8:30-9:00)	WTVC	31
5. Int'l. Showtime (Fri. 7:30-8:30)	WRGP	31
6. My Three Sons (Thurs. 9:00-9:30)	WTVC	30
7. Perry Mason (Sat. 7:30-8:30)	WDEF	29
8. Alfred Hitchcock (Tues. 8:30-9:00)	WRGP	28
8. Gunsmoke (Sat. 10:00-11:00)	WDEF	28

1. M Squad (Tues. 7:00)	WRGP	MCA	24	44
2. Sea Hunt; Movie (Thurs. 7:00)	WTVC	Ziv-UA	23	47
3. Deputy Dawg (Wed. 7:00)	WDEF	CBS Films	22	43
4. Trackdown; Pioneers (Mon. 7:00)	WRGP	CBS, Roebeck	21	44
5. Brothers Brannigan (Wed. 7:00)	WRGP	CBS Films	20	39
6. Undercover; Movie (Thurs. 7:30)	WTVC	Ziv-UA	19	35
7. Huckleberry Hound (Fri. 7:00)	WDEF	Screen Gems	18	41
8. Manhunt (Thurs. 7:00)	WRGP	Screen Gems	17	35
8. Two Faces West (Fri. 7:00)	WRGP	Screen Gems	17	39
9. Tombstone Territory; Movie (Thurs. 6:30)	WTVC	Ziv-UA	14	30

Ozzie & Harriet	WTVC	16
Manhunt	WRGP	17
Brothers Brannigan	WRGP	20
Flatt & Scruggs	WTVC	18
Deputy Dawg	WDEF	22
Frontier Circus	WDEF	19
Two Faces West	WRGP	17
Sea Hunt; Movie	WTVC	23
Huckleberry Hound	WDEF	18
News; Weather		
Huntley-Brinkley	WRGP	19

CEDAR RAPIDS-WATERLOO

STATIONS: WMT, KWWL, KCRG. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Garry Moore (Tues. 9:00-10:00)	WMT	50
2. Red Skelton (Tues. 8:00-8:30)	WMT	41
3. Danny Thomas; Kaye (Mon. 8:00-8:30)	WMT	38
4. Andy Griffith; Kaye (Mon. 8:30-9:00)	WMT	37
5. Candid Camera; Power (Sun. 9-9:30)	WMT	35
5. Gunsmoke (Sat. 9:00-10:00)	WMT	35
5. Naked City (Wed. 9:00-10:00)	KCRG	35
6. Ben Casey (Mon. 9:00-10:00)	KCRG	34
7. I've Got A Secret (Mon. 9:30-10:00)	WMT	33
7. Rawhide (Fri. 6:30-7:30)	WMT	33

1. Death Valley Days (Wed. 7:30)	KWWL	U.S. Borax	26	39
1. Yogi Bear (Wed. 5:00)	WMT	Screen Gems	26	79
2. Manhunt (Sun. 10:00)	WMT	Screen Gems	21	41
2. Quick Draw McGraw (Tues. 5:00)	WMT	Screen Gems	21	66
3. Huckleberry Hound (Thurs. 5:00)	WMT	Screen Gems	20	80
4. Third Man (Mon. 7:00)	WMT	NTA	17	30
5. Sea Hunt (Tues. 6:00)	KCRG	Ziv-UA	13	28
6. Highway Patrol (Fri. 6:00)	KCRG	Ziv-UA	11	23
7. Champ Bowling (Sat. 5:00)	KWWL	Schwimmer	9	47
7. Miami Undercover (Thurs. 6:30)	WMT	Ziv-UA	9	18
7. Trackdown; Education (Wed. 6:00)	KCRG	CBS Films	9	20

Top Cat	KCRG	23
Pres; Whirlybirds	KCRG	4
Deadline	KWWL	17
Whirlybirds	KCRG	7
Club 7teen; Holiday	KWWL	4
Cheyenne	KCRG	26
Early Edition	WMT	24
Early Edition	WMT	26
Game of Week	WMT	7
Cartoons-Leo Grew	WMT	9
Ozzie & Harriet	KCRG	25
Early Edition	WMT	26

CHICO-REDDING

STATIONS: KVIP, KHSL. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Perry Mason (Sat. 7:30-8:30)	KHSL	44
2. Frontier Circus (Thurs. 7:30-8:30)	KHSL	42
2. Rawhide (Fri. 7:30-8:30)	KHSL	42
3. Mr. Ed (Sun. 6:30-7:00)	KHSL	41
4. Defenders (Sat. 8:30-9:30)	KHSL	38
4. Lassie (Sun. 7:00-7:30)	KHSL	38
5. To Tell The Truth (Mon. 7:30-8:00)	KHSL	37
5. Wagon Train (Wed. 7:30-8:30)	KHSL	37
6. Rifleman (Mon. 8:30-9:00)	KVIP	35
7. Ed Sullivan (Sun. 8:00-9:00)	KHSL	34

1. M Squad (Thurs. 7:00)	KHSL	MCA	31	51
2. Best of Post (Mon. 7:00)	KHSL	ITC	30	47
2. Everglades (Wed. 7:00)	KHSL	Ziv-UA	30	54
3. Blue Angels (Tues. 7:00)	KHSL	NBC Films	28	55
3. Huckleberry Hound (Mon. 7:00)	KVIP	Screen Gems	28	44
4. Beachcomber (Wed. 6:00)	KHSL	ITC	23	52
4. Ripcord (Thurs. 6:00)	KHSL	Ziv-UA	23	56
5. Rescue 8 (Fri. 6:00)	KHSL	Screen Gems	22	54
5. Third Man (Fri. 7:00)	KHSL	NTA	22	51
6. Millionaire (Wed. 7:00)	KVIP	NTA	19	34
6. Mounted Police (Tues. 6:00)	KHSL	NBC Films	19	48
6. This Man Dawson (Mon. 6:00)	KHSL	Ziv-UA	19	43

Hathaways	KVIP	23
Huckleberry Hound	KVIP	28
Millionaire	KVIP	19
Leave; Kovaks	KVIP	18
Best of Post	KHSL	30
Sports; News; News; Wea.	KVIP	14
Sports; News; News; Wea.	KVIP	11
Sports; News; News; Wea.	KVIP	10
Follow The Sun	KVIP	19
Everglades	KHSL	30
Sports; News; News; Wea.	KVIP	14
Sports; News; News; Wea.	KVIP	16

(Continued on page 42)

Sentimental Journey

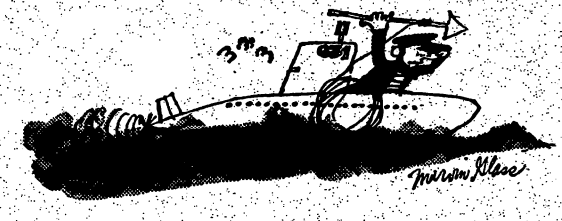
By the time 1972 rolls around, U.S. Highway #1 (a 2,500-mile-long history lesson along our Eastern seaboard) will have been completely superseded by a modern expressway.

The newer motorway between Maine and Florida will undoubtedly be swift, spacious, safe and—alas—sterile. Its multi-laned, unsentimental efficiency will reflect little of the feeling that's made its predecessor so famous a link between America's past and present.

Just how strong a link this is will be quite apparent, we think, with the showing of the NBC News production, "U.S. #1: American Profile" Thursday evening, March 29.

Sponsored by the Savings and Loan Foundation, the color film will explore our country's oldest highway and its environs all the way from the road's quiet origination in wintry Ft. Kent, Me., to its equally unceremonious conclusion in Florida's balmy Key West.

Narrating the trip, as well as appearing in several sequences along the route, is actor Van Heflin, one native Oklahoman big enough to admit that our Eastern heritage really hasn't been given equal time.



Producer-writer Lou Hazam (an admittedly partisan fellow from Connecticut) has furnished Heflin with a script as inspiring as the filmed footage it accompanies. By segueing, for example, from Mystic Seaport's old-time whal-

ing vessel ("one of the ships built by men to whom the world was a conch shell ringing in their ears") to the launching of a nuclear submarine at nearby Groton, he has made two eras seem no more than a harpoon's throw apart.

The three months of shooting uncovered a wide assortment of facts Hazam didn't know before. That, for example, Washington County, Me., is still 85 per cent woodland; that a Raleigh, N. Car. widow flies a Confederate flag daily from a flower box on her front porch; that a road sign in Georgia reads, "Welcome to Waycross, home of 24,490 happy people and two old grouches"; and that U.S. #1 has but one tunnel (near Ft. Lauderdale) in its entire run.

It's a peaceful journey, all in all, with its sequences of winter lobster fishing in Maine, Sunday churchgoing in New Hampshire, and shuffleboarding in St. Augustine, "where the older people find Florida's climate nature's own electric blanket."

But there are evidences along the way of less tranquil times in our nation's history—reminders such as the Revolutionary shrines in Boston; the Confederate White House in Richmond; and Ft. McHenry's flag, which viewers will see much as Francis Scott Key did in a dawn's early light many years before.

The flag (a copy of the original, which reposes in the Smithsonian) is a huge one, and the NBC crew which went out on the bay outside Baltimore—to duplicate poet Key's angle of vision—had to wait hours for the arrival of a wind strong enough to make the banner wave. (They just don't make breezes today like they did in 1814). And just as uncooperative as Baltimore's weather were the alligators in the Okefinokee swamps of Georgia. The reptiles (the kind who sleep right through their afternoon nap) finally deigned to move a muscle or two for the TV camera, but it was apparent that their hearts weren't in it.

Yet, producer Hazam and aides had their lucky moments, too. Their shooting schedule, for example, called for them to cross the Delaware in a Durham boat just as Washington did—and within days of the anniversary of the General's actual crossing.

Nature cooperated beautifully, filling the river with just the right proportion of ice floes at just the right time to recreate the conditions of the original event (which wasn't televised). So happy were the NBCers about this stroke of fortune that when they finally came ashore, near Trenton, they forgot all about looking for Hessians.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

(Continued from page 39)

CADILLAC-TRAVERSE CITY

STATIONS: WWTV, WPBN. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.
1. Dr. Kildare (Thurs. 8:30-9:30)	WPBN	44
2. Sing Along (Thurs. 10:00-11:00)	WPBN	41
2. Wagon Train (Wed. 7:30-8:30)	WPBN	41
3. Bonanza (Sun. 9:00-10:00)	WPBN	40
3. Ed Sullivan (Sun. 8:00-9:00)	WWTV	40
4. Hazel (Thurs. 9:30-10:00)	WPBN	39
4. Lassie; F.B. (Sun. 7:00-7:30)	WWTV	39
5. Lawrence Welk (Sat. 6:30-7:30)	WWTV	38
6. Real McCoys (Mon. 7:00-7:30)	WPBN	37
6. Red Skelton (Tues. 9:00-9:30)	WWTV	37
6. To Tell The Truth (Mon. 7:30-8:00)	WWTV	37

TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1. Cannonball; Best of Post (Wed. 7:00)	WPGN	ITC	27	46
2. Yogi Bear (Wed. 6:00)	WWTV	Screen Gems	26	68
3. Brothers Brannigan (Tues. 9:30)	WWTV	CBS Films	25	47
3. Lock-Up; Mrs. G (Wed. 9:30)	WWTV	Ziv-UA	25	45
3. Tombstone; Hot Wire (Fri. 7:00)	WWTV	Ziv-UA	25	56
4. Bugs Bunny (Mon. 7:00)	WWTV	UAA	24	39
4. Huckleberry Hound (Thurs. 6:00)	WWTV	Screen Gems	24	69
4. Quick Draw McGraw (Tues. 6:00)	WWTV	Screen Gems	24	65
5. Three Stooges (Mon.-Fri. 5:00)	WPBN	Screen Gems	19	58
6. Annie Oakley (Tues. 5:30)	WWTV	CBS Films	18	55

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Bachelor Father	WWTV	32
News; Sports; Weather	WPBN	12
Dick Powell	WPBN	28
Perry Como	WPBN	31
Limelight	WPBN	20
Real McCoys	WPBN	37
News; Sports; Weather	WPBN	11
News; Sports; Weather	WPBN	14
Life of Riley	WWTV	15
People's Choice	WWTV	12
Bozo	WPBN	15

BAKERSFIELD, CAL.

STATIONS: KERO, KLYD, KBAK. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Bonanza (Sun. 9:00-10:00)	KERO	33
1. Wagon Train (Wed. 7:30-8:30)	KERO	33
2. Laramie (Tues. 7:30-8:30)	KERO	30
3. Dr. Kildare (Thurs. 8:30-9:30)	KERO	29
4. Hazel (Thurs. 9:30-10:00)	KERO	24
5. Checkmate (Wed. 8:30-9:30)	KBAK	23
6. Perry Mason (Sat. 7:30-8:30)	KBAK	22
7. Cheyenne (Mon. 7:30-8:30)	KLYD	21
7. Dick Powell (Tues. 9:00-10:00)	KERO	21

1. Death Valley Days (Wed. 7:00)	KBAK	U.S. Borax	19	36
1. Sea Hunt (Tues. 8:30)	KERO	Ziv-UA	19	29
2. Best of Post (Tues. 7:00)	KERO	ITC	18	33
2. Californians (Wed. 7:00)	KERO	NBC Films	18	34
2. Yogi Bear (Mon. 7:00)	KLYD	Screen Gems	18	30
3. Tightrope (Sun. 8:00)	KLYD	Screen Gems	17	24
4. You Asked For It (Sun. 5:30)	KLYD	Crosley Brown	16	37
5. Blue Angels (Sun. 8:30)	KERO	NBC Films	15	21
5. Jeff's Collie (Thurs. 7:00)	KERO	ITC	15	28
5. Quick Draw McGraw (Tues. 7:00)	KLYD	Screen Gems	19	29
6. Ripcord (Mon. 7:00)	KERO	Ziv-UA	14	23
6. Trackdown (Thurs. 7:00)	KBAK	CBS Films	14	26

Californians	KERO	18
Dobie Gillis	KBAK	17
Quick Draw McGraw	KLYD	15
Death Valley Days	KBAK	19
Ripcord	KERO	14
Hope; Disney	KERO	19
GE College Bowl	KBAK	9
Ed Sullivan	KBAK	20
Trackdown	KBAK	14
Dobie Gillis	KBAK	17
Yogi Bear	KLYD	18
Jeff's Collie	KERO	15

ANCHORAGE

STATIONS: KENI, KTVA. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Perry Mason (Sat. 7:00-8:00)	KTVA	58
2. Follow The Sun (Tues. 7:00-8:00)	KENI	49
3. Defenders (Sat. 8:00-9:00)	KTVA	47
3. Gunsmoke (Sat. 9:30-10:30)	KTVA	47
3. 77 Sunset Strip (Mon. 8:30-9:30)	KENI	47
3. Wagon Train (Wed. 7:00-8:00)	KENI	47
4. Int'l. Showtime (Sun. 6:00-7:00)	KENI	46
4. Untouchables (Tues. 9:00-10:00)	KENI	46
5. Have Gun, Will Travel (Sat. 9:00-9:30)	KTVA	45
6. Ben Casey (Wed. 9:30-10:30)	KENI	43
6. Real McCoys (Wed. 8:00-8:30)	KENI	43

1. Champ Bowling (Sun. 5:00)	KTVA	Schwimmer	36	82
2. Huck Hound; Quick Draw (Fri. 7:00)	KENI	Screen Gems	32	49
3. Third Man (Tues. 10:00)	KENI	NTA	29	59
4. Jim Backus; Check (Wed. 8:00)	KTVA		29	39
5. Bugs Bunny (Mon. 5:30)	KENI	UAA	26	90
6. Tightrope (Fri. 10:00)	KTVA	Screen Gems	25	50
7. Texas Ranger; Wells (Thurs. 9:30)	KTVA		20	36
8. 26 Men: Griffith; Kaye (Mon. 9:00 & 10:45)	KTVA	ABC Films	10	25
9. Death Valley Days; Camera (Wed. 10)	KTVA	U.S. Borax	7	14
9. Jim Bowie; Kiwanis (Fri. 10:45)	KTVA	ABC Films	7	24
9. Meet McGraw (Tues. 10:45)	KTVA	ABC Films	7	30
9. Shannon; Pioneer Pete (Tues. 7:00)	KTVA	Screen Gems	7	13

Central Lutheran	KENI	7
Big Picture	KENI	8
Rawhide	KTVA	33
Garry Moore	KTVA	20
Real McCoys	KENI	43
Buckaroos-Town Topic	KTVA	3
Dr. Kildare	KENI	25
Target	KENI	35
77 Sunset Strip	KENI	47
Channel 2 Playhouse	KENI	13
Ben Casey	KENI	43
Kildare; Playhouse	KENI	22
Joey Bishop; Playhouse	KENI	20
Follow The Sun	KENI	49

AMARILLO

STATIONS: KGNC, KVII, KFDA. *SURVEY DATES: OCTOBER 29 - NOVEMBER 25.

1. Bonanza (Sun. 8:00-9:00)	KGNC	41
2. Wagon Train (Wed. 6:30-7:30)	KGNC	38
3. Sing Along (Thurs. 9:00-10:00)	KGNC	35
4. Gunsmoke (Sat. 9:00-10:00)	KFDA	34
5. Garry Moore (Tues. 9:00-10:00)	KFDA	33
6. Perry Como (Wed. 8:00-9:00)	KGNC	32
6. Perry Mason (Sat. 6:30-7:30)	KFDA	32
7. Hazel (Thurs. 8:30-9:00)	KGNC	31
8. Bob Hope; Disney (Sun. 6:30-7:30)	KGNC	30
9. Dick Powell; Rebel (Tues. 8:00-9:00)	KGNC	29

1. Manhunt; Diamonds (Wed. 7:30)	KGNC	Screen Gems; Ziv-UA	22	36
2. M Squad (Fri. 8:30)	KFDA	MCA	21	37
3. Ripcord (Sun. 7:30)	KGNC	Ziv-UA	20	30
4. Faces West; Peter Gunn (Thurs. 9:00)	KVII	Screen Gems	16	26
4. Trackdown (Fri. 10:30)	KFDA	CBS Films	16	59
5. San Francisco Beat (Sat. 10:30)	KFDA	CBS Films	15	45
6. Yogi Bear (Mon. 5:00)	KFDA	Screen Gems	14	40
7. Sheriff of Cochise (Tues. 10:30)	KFDA	NTA	12	50
7. Deputy Dawg (Sat. 5:30)	KGNC	CBS Films	12	38
8. Tightrope (Wed. 10:00)	KVII	Screen Gems	11	22

Top Cat	KVII	22
77 Sunset Strip	KVII	20
Ed Sullivan	KFDA	27
Sing Along	KGNC	36
Play of Week; Paar	KGNC	6
Straightaway	KGNC	13
Capt. Kidds Cart.	KGNC	15
Jack Paar	KGNC	11
Mr. Ed	KFDA	17
News; Weather; Sports	KGNC	21

Cronkite—Way Out in Space

Continued from page 27

"has long ceased to be upset by my travels."

His whole family is caught up in space.

"My son Chip sings 'Ten Little Indians' this way." Cronkite, in good voice and high spirits, sang the song, going through the traditional verse numbers from ten to one, winding up with the shout, "Blast Off." Chip is four years old.

His daughter, Kathy, 11, in a spelling bee at school missed "missile." Cronkite had no space story to tell of his other daughter, Nancy, 13, but they're sure to come with the years.

It's not sheer accident that Cronkite grew with the space story. There was serious application, "homework," as its called in the parlance of correspondents. There were meetings over the years with experts in the field, reading books on the subject, doing shows on space, and immersing himself in the ever expanding story.

Cronkite acknowledged that in the public's eye he may be the CBS-TV personality identified with space coverage. He was quick to point out, though, that he's one man of the CBS news team, with Charles Von Fremd, doing space shows on CBS Radio regularly from Washington, and with Dick Bate living at Cocoa Beach, Fla. Again he credited the production and news team for the Glenn orbital flight coverage, for which he acted as anchorman. "It's not a one man job," he stressed.

"I now would like to go back and study primary principles in the space field. All newsmen must become more space conscious. I know enough to communicate what's going on. The public yet hasn't any concept of the problems of putting a capsule in orbit."

Puffing his pipe, he then explained in layman's language why we must jump from a three orbital flight to one of 17 orbits or more. He held his hand like a ball, explaining that astronauts and cosmonauts circle the earth, forming circles like threads that go into a ball of thread, and in order to avoid landing on the North Pole or some other difficult area, it either has to be three flights at this stage or 17 or more orbital spins.

He also explained why the shot has to be directed east and how the earth is used as slingshot for the takeoff.

Cronkite said he, along with other newsmen, have vague hopes of getting a tv camera into the two-man capsule, due to go the end of this year, or early '63. The tv camera would be used to capture the reaction shots of the astronauts. The Russians, who are able thus far to throw up a heavier payload, had reaction shots of Titov.

"I wouldn't want to specialize in space, or in politics," Cronkite said towards the end of the interview. "I'm a general assignment reporter. Change is part of the exciting life of a newsman."

Cronkite is anchorman, host-commentator on two weekly web shows, "Eyewitness" and "20th Century." He also has his own Sunday evening show, now titled "Walter Cronkite and the News." He's on call for specials, varying from politics to space.

When General Douglas Macarthur visited the White House, he was asked by newsmen to comment on his talks with President Kennedy. Gen. Macarthur, at the time, noted that the President during World War II had served in his Pacific cammand, when Kennedy lived much differently. "He's gone up in the world," Gen. Macarthur smiled.

Cronkite's prof in college Physics One could make the same comment. "He's gone up in the world."

BBC Radio No Orphan

Continued from page 35

population. For instance, the Light Program is out to hook the mass audience (out of tv time, particularly) and has a staple diet of music salted with sports broadcasts, comedy shows and news. Third program caters to the "heavies" via serious music, dramas and discussions. Home Service, which varies from region to region, overlaps both Light and Third programs but has a regional flavor added. Network Three is for those out on their own, like people who want to learn languages through radio, or learn to play chess, etc. Latter web only transmits for two-hours-a-day, Monday to Friday.

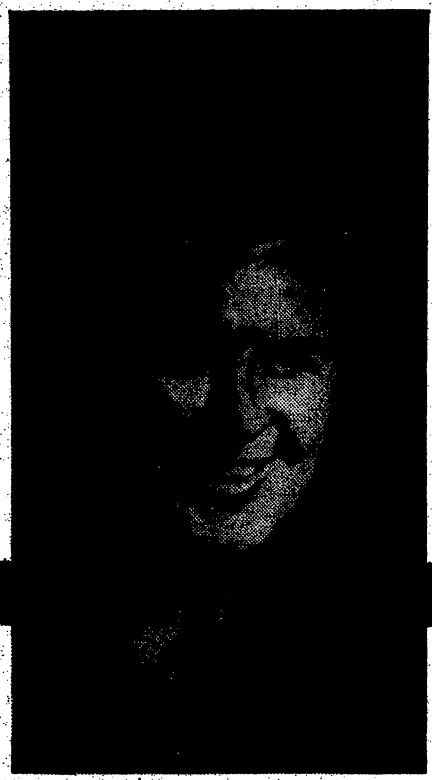
According to BBC Radio's controller of program planning, Canadian Rooney Pelletier, at some point during the broadcasting day, 24,000,000 Britons listen to a sound broadcast. He believes, however, that radio here needs one further limb—home town stations. Besides the extension of existing services, BBC has asked the government to okay the setting up of about 100 local stations throughout the country each of which would come under the control of a station manager.

Pelletier states that the plan is to allow these locals to take most of their programming off the Light but at the some time injecting news, magazines, features and other material of high local interest, thereby linking a public service with the "real interests" of large and small U.K. communities.

Biggest drawback of the optimistic scheme—which, incidentally, has had several dry runs in large towns up and down the country—is the finance factor. Currently costing more than $35,000,000 a year to finance, the Corp's radio bill would leap if local broadcasting was given the go-ahead. Official estimate of the increase in the annual licence fee (if both tv and sound departments of the BBC went ahead with projected developments) would be from the current $12 to $20, a hike the government will not allow without much careful discussion.

Toronto—Starting April 23, the Canadian Broadcasting Corp. will carry a regular four-hours-a-week service in the French language, this devoted to news and light programming, over CJBC, Toronto, one of two radio stations in Toronto operated by the CBC.

WHY DID WBKB BUY SEVEN ARTS VOL. 3?



S. C. (Red) Quinlan

Says Red Quinlan:

Executive Vice President and General Manager
WBKB, Chicago, Illinois

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*For contest details (Entry Deadline March 24th) call your ABC National Station Sales Inc. salesman or WBKB's Director of Sales, Bob Adams.

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

You are cordially invited to join Seven Arts at the NAB Convention. April 1st through 4th. Suite 800 at the Conrad Hilton Hotel

Stanton

Continued from page 29

the good, naturally; regardless of the beauties of the Skelton art, one could hardly have helped but be distracted by that dais had it been behind the comic instead of in front of him. And why not? Half the wealth of America was doubtless represented through their corporate structures at that long table. And the ones who didn't have the loot represented a fair share of the nation's brainpower. It may well have been the finest headtable television folk have seen in the past decade.

The Cast

F'instance: George Gribbin, the Young & Rubicam boss; Harold Helm, chairman of Chemical Bank New York; Birny Mason, prexy of Union Carbide; Harold Boeschenstein, president of Owens-Corning Fiberglass; Paley of CBS; James Farley of Coca-Cola Export; E. J. McNeely, president of AT&T; Henry Luce of Time-Life, Sidney Weinberg, senior partner of Goldman, Sachs; J. George Harrar, president of the Rockefeller Foundation; Robert Sarnoff, NBC chairman; Milton C. Mumford, president of Lever Bros.; Marion Harper Jr., chairman of Interpublic (McCann-Erickson parent); Howard Packard, president of S. C. Johnson; Morgan Cramer, president of P. Lorillard, and Clifford Fitzgerald, president of Dancer, Fitzgerald, Sample. At least half of those industrial-financial giants don't even deal in tv, at least not overtly, which is certainly a testimonial, though of a special kind, to Dr. Stanton's obvious breadth of purpose and power. As for the "eggheads" (an insufficient term at best), Stanton has many of those among his friends, and on the dais were Paul Lazarsfeld, sociology prof at Columbia U.; Brother Augustine Philip, president of Manhattan College; Senator Warren Magnuson, once the political idol of the egghead; the aforementioned Harrar, who reportedly qualifies for intellectual honors as well as financial; and Dr. Grayson Kirk, president of Columbia U. There were some out-and-out tv leaders there as well: Bob Lewine, national topper of the TV Academy; Clair McCollough, NAB board chairman, and Tom Murphy who chaired this banquet and is also exec veep of Capital Cities Broadcasting. From the press, there was Frank Starzel (general manager of AP). About the only notable expected on the dais, who did not show, was Leonard H. Goldenson of American Broadcasting; he sent ABC-TV program veep Tom Moore in his stead.

After the traditional slice of roast beef, conductor David Rose waved out lush medley, supported by an orchestra which sounded absolutely stereophonic, and which, one might imagine, was perfectly in keeping with the "Waldorf wide-screen."

There was a degree of skepticism when Rhonda Fleming was announced as the evening's singer. In a white gown that provided dazzling highlights to top off dazzling highlights, she surprised 'em all. Miss Fleming ran through a series of balads in a full, unquestionably well trained, soprano. It was a case of not being able to ask for more; she had most all of it.

In a small note of appreciation for a nameless technician, the lighting for the evening was exceptionally well done.

Jackie Cooper

Continued from page 28

ratings record of 'Hennesey,' which is better this year than ever before, despite strong competition this season (from 'Ben Casey') and less of a lead-in from 'The Andy Griffith Show.'"

"Our series has been on for three years, and I suppose they would rather run with something new. This might have been it," said Cooper. There had been talk of an earlier time slot for his series, but Kent is not interested in an earlier slot, Cooper said. "My sponsor is satisfied, and I want to go with him. I'm not going to let the network dictate how we should run the show just to get one of those earlier time slots."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Boston ● STATIONS: WBZ, WHDH, WNAC ● SURVEY DATES: OCT. 29 - NOV. 25, 1961

WBZ Average Rating: 13 Average Share: 24

MONDAYS 7:00-8:30
Program: MOVIE 4

Oct. 30 **"KNUTE ROCKNE, ALL AMERICAN"**
Ronald Regan, Pat O'Brien
1940, Warner Bros., UAA, Repeat

Nov. 6 **"BEAU GESTE"**
Gary Cooper, Ray Milland, Susan Hayward
1939, Paramount, MCA, Repeat

Nov. 13 **"CASABLANCA"**
Ingrid Bergman, Humphrey Bogart, Paul Henried
1943, Warner Bros., UAA, Repeat

Nov. 20 **"JOHNNY BELINDA"**
Jane Wyman, Charles Bickford, Lew Ayres
1948, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
News, Sports Wea. 7:00-7:30	WHDH 10
To Tell The Truth 7:30-8:00	WHDH 21
Pete & Gladys 8:00-8:30	WHDH 22
Texas Rangers 7:00-7:30	WNAC 17
Cheyenne 7:30-8:00	WNAC 24

WBZ Average Rating: 6 Average Share: 24

TUESDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Oct. 31 **"BEAST WITH FIVE FINGERS"**
Robert Alda, Andrea King
1947, Warner Bros., UAA, Repeat

Nov. 7 **"TREASURE OF SIERRA MADRE (1)"**
Humphrey Bogart, Walter Houston
1948, Warner Bros., UAA, Repeat

Nov. 14 **"INVISIBLE STRIPES"**
Humphrey Bogart, William Holden, George Raft
1949, Warner Bros., UAA, Repeat

Nov. 21 **"CASTLE ON THE HUDSON"**
John Garfield, Ann Sheridan, Pat O'Brien
1940, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Bozo, Rocky & Friends 5:00-6:00	WHDH 14
ABC News, News Wea. 6:00-6:30	WNAC 6
Early Show 5:00-5:30	WNAC 4
3 Stooges 5:30-6:00	WNAC 11
Dateline Boston 6:00-6:30	WHDH 6

WBZ Average Rating: 10 Average Share: 28

WEDNESDAYS 5:00-6:30
Program: BOSTON MOVIETIME"

Nov. 1 **"TYPHOON"**
Dorothy Lamour, Robert Preston
1940, Paramount, MCA, Repeat

Nov. 8 **"TREASURE OF SIERRA MADRE (2)"**
Humphrey Bogart, Walter Huston
1948, Warner Bros., UAA, Repeat

Nov. 15 **"SHEPHERD OF THE HILLS"**
John Wayne, Betty Field
1941, Paramount, MCA, Repeat

Nov. 22 **"SAN ANTONIO"**
Errol Flynn, Alexis Smith
1945, Warner Bros., UAA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Bozo, Rocky & Friends 5:00-6:00	WHDH 13
Dateline Boston 6:00-6:30	WHDH 6
Early Show 5:00-5:30	WNAC 5
3 Stooges 5:30-6:00	WNAC 10
ABC News, News, Weather 6:00-6:30	WNAC 6

WBZ Average Rating: 6 Average Rating: 26

THURSDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 2 **"THREE STRANGERS"**
Geraldine Fitzgerald, Peter Lorre, Sidney Greenstreet
1946, Warner Bros., UAA, Repeat

Nov. 9 **"LOUISIANA PURCHASE"**
Bob Hope, Vera Zorina, Victor Moore

Nov. 16 **"THE SEA HAWK (1)"**
Errol Flynn, Brenda Marshall
1940, Warner Bros., UAA, Repeat

Nov. 23 **"NO BOSTON MOVIETIME SCHEDULED ON THIS DATE DUE TO SPECIAL THANKSGIVING PROGRAMMING"**

COMPETITION

PROGRAM	STATION & AVG. RATING
Bozo, Rocky & Friends 5:00-6:00	WHDH 9
Dateline Boston 6:00-6:30	WHDH 2
Early Show 5:00-5:30	WNAC 7
3 Stooges 5:30-6:00	WNAC 11
ABC News, News, Weather 6:00-6:30	WNAC 4

WBZ Average Rating: 11 Average Share: 42

FRIDAYS 5:00-6:30
Program: BOSTON MOVIETIME

Nov. 3 **"MY FAVORITE BLONDE"**
Bob Hope, Gale Sondergaard
1942, Paramount, MCA, Repeat

Nov. 10 **"SAIGON"**
Alan Ladd, Veronica Lake
1948, Paramount, MCA, Repeat

Nov. 17 **"THE SEA HAWK (2)"**
Errol Flynn, Brenda Marshall
1940, Warner Bros., UAA, Repeat

Nov. 24 **"THUNDERHEAD, SON OF FLICKA"**
Roddy McDowell, Preston Foster, Rita Johnson
1945, 20th Fox, NTA, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Bozo, Rocky & Friends 5:00-6:00	WHDH 12
Dateline Boston 6:00-6:30	WHDH 4
Early Show 5:00-5:30	WNAC 5
3 Stooges 5:30-6:00	WNAC 10
ABC News, News, Weather 6:00-6:30	WNAC 3

WBZ Average Rating: 26 Average Share: 40

SATURDAYS 9:00-11:00
Program: SATURDAY AT THE MOVIES

Nov. 4 **"SOLDIER OF FORTUNE"**
Clark Gable, Susan Hayward
1955, 20th Fox, NTA, 1st Run

Nov. 11 **"HALLS OF MONTEZUMA"**
Richard Widmark
1950, 20th Fox, NTA, 1st Run

Nov. 18 **"DEMETRIUS AND THE GLADIATOR"**
Victor Mature, Susan Hayward
1954, 20th Fox, NTA, 1st Run

Nov. 25 **"DREAMBOAT"**
Clifton Webb
1952, 20th Fox, NTA, 1st Run

COMPETITION

PROGRAM	STATION & AVG. RATING
Defenders 9:00-9:30	WHDH 24
Gun-Travel 9:30-10:00	WHDH 11
Gunsmoke 10:00-11:00	WHDH 20
Lawrence Welk 9:00-10:00	WNAC 26
Fight of The Week 10:00-11:00	WNAC 13

(Continued on page 46)

French TV

Continued from page 35

and outside-perimeter tv and radio setups.

This is a complex setup which can be summed up thusly. A shrewd financier, Charles Michelson ceded rights to a Tangiers radio setup to the government before the war. Afterwards he was given rights in return to a future tele setup in Monte Carlo after the war. He floated the Images Et Son Co. that also then controlled radio and video rights in the Sarre.

But then rights were taken over by different companies and France and Monaco. Meanwhile, Radio Europe No. 1 began to pay off as a private commercial setup and Tele Monte Carlo was launched. Michelson started his actions again in evisaging a commercial tv affair ringing France that the country has refused to recognize.

But the French-Monaco problems have been smoothed out a bit if the future of Tele Monte Carlo is not clear as yet. There are private and governmental clicks who foresee commercial tv and those who oppose it.

Though Prince Rainier of Monaco has given in via allowing French rights to go in Images Et Son via SOFIRAD, there has been talk of possible U. S. financial infiltration from either networks or powerful publishing setups. So far the French government is against this.

So there is a possibility that France might exert control over these peripheral stations, but there are those who think they should remain private and important inside France, who handle the ad aspects, are also for this. Future steps should decide the standing of these outside-border companies. The next government and its attitudes will also be important in deciding these factors.

It is also felt, aside from commericial considerations, that the present government would like a control of the news aspects of the out-of-bounds stations. There have been many newscasters quitting in the local radio and tv stations due to government censoring of news.

Britain's Sci-Fi

Continued from page 31

U.K. product, if they are prepared to spend money and concentrate solely on the U. S. market instead of trying to get the best of both worlds by making "British" skeins with American leads.

Anderson, whose company owns 50% of "Supercar," maintains that although the project was aimed at the U. S. right from the start, it is still a click with the kids here. Matched against such strong BBC-TV competition as "Bronco" in London (which has precluded the snazzy ratings gained in New York) the show is cleaning up in other ways.

Toy manufacturer which puts out plastic models of the Supercar has doubled his production line to meet demand and now turns out 10,000 models a week. According to Anderson the backlog of orders is so large and the rate of sale so swift that it is virtually impossible to find a retailer that does not sell out an entire consignment within a few hours. In all, there are 50 different toys and games produced which relate to the skein.

Further tieins include video commercials—now being prepared—for a food company and one for an oil concern. Leading London department stores are running exhibitions in the kiddie floors and it was voted top strip story in a favorite tot comic paper. There is a Supercar Club which boasts more than 40,000 members which are being boosted, on average, by 900 a day.

Anderson states that his visit to o.o. American tv has revealed much that was going to be useful for the new show, due to roll in April. As with "Supercar," production will be steered by Leslie Harris, ITC production topper.

in Los Angeles, the big news is the big news!

It's official: "The Big News"—with a 71% rating increase since its inception just four ARB periods ago—is now delivering the biggest audiences in all Los Angeles local television news!

Television 2, Los Angeles • CBS Owned **KNXT**

Television Reviews

Continued from page 38

audience and skedded in the regular public service half hour series carried daily between 6:05 and 6:30 p.m. by the station under their "Dateline Boston" tag. Frank Avruch, as "Bozo," clowned it up with the kids in all the travelbook countries; he took his shoes off to enter a Buddist shrine; fell off an elephant in Thailand; rode in a rickshaw in Hong Kong; showed groups of children some of his clown tricks, jack in the box, sat down to break a balloon, and the expressions on the Asiatic moppet faces was wonderous to behold. While he served admirably as front man, clown and narrator, the camera work picked up with minute detail the need for milk and more milk, the fight against disease, the strides being made against diseases peculiar to these countries. The work of UNICEF was shown in fresh and significant fashion and the communication with the moppets and "Bozo" through pantomine and clowning made for televisual impact. Kudos go to station and all involved for the scope of the idea, execution, and result: Greater understanding among all peoples, particularly children. *Guy.*

THE FIRST STEP
With Floyd Kalber, others
Executive Producer: Frank Jordan
Producer-Writer: James Harden
Director: Tony Verdi
30 Mins., Mon., 6:30 p.m.
WNBQ, Chicago (film, color)

WNBQ has come up with several fine documentaries ever since it committed itself to public affairs in th 6:30 p.m. slot on Mondays. Last week's "The First Step" is in a general class with such recent telementaries produced by Frank Jordan's news staff as the ones on the crime syndicate and the Black Muslim movement. Supplementary to news, past and future, it pointed up an under-publicized problem that is undoubtedly a factor in juvenile delinquency.

The title refers to teenage indulgence in barbiturates and "goof balls," which reportedly have supplanted marijuana as the come-on for the hard stuff, heroin and morphine. Clearly, the program wouldn't have been possible without the cooperation of a pill addict who told why he was driven to taking pills, how he is able to purchase them without a prescription, what his daily dosage is, and how it feels to be "high."

Most of the half hour was occupied with the youth, although not always in the form of a direct interview. There were scenes of the kid, or a believable facsimile, consuming pills in a lunchroom, loping down the street in a high state with his buddy, purchasing the stuff in a drug store, and loafing in his peculiar, lonely and idle world. He was a good subject, but had a lazy midwestern accent and a way of mumbling that made it so hard to hear everything he said, especially since his face was never shown. Presumably anything missed was covered by Floyd Kalber, who narrated, conducted the interviews and summed up.

A pair of doctors noted the physical and psychological dangers of pill addiction and threw a good share of the blame on parents who are too permissive with their children, or oblivious to their needs. A police lieutenant opined that dope pushers probably were starting the kids off on pills so that they might graduate to heavier stuff. It was revealed that the police now have undercover agents trying to track down sources of supply, and newsfilm footage showed the arrest of a druggist who was caught selling barbiturates without a prescription.

Kalber, who in a year has developed into a smooth, believable news personality, handled it all with the proper sense of urgency, without blowing the problem out of proportion. *Les.*

THE THREE-WAY STREET
With Jack Borden, narrator
Executive Producer: George Moynihan
Producer: Jeff Kalil
Writer: Ira Lurvey
30 Mins.: Wed., 8:30 p.m.
PARTICIPATING
WBZ-TV, Boston (film)

WBZ-TV, the Westinghouse Hub outlet, sent a news team to Detroit for its "Three-Way Street" telecast. Scripter Ira Lurvey and cameraman Bob Cirace came back with a startling comparison between auto insurance rates and traffic control and enforcement in the Meter City, and the high insurance rate and heavy injury claims in Boston.

In the latter city, with a population of 700,000, the auto accident personal injury claim rate is 16 injuries per 100 registered cars, narrator Jack Borden reported. In Detroit, with a population of 1,700,000, the rate is only 2.2 per 100 cars. The average necessary amount of insurance coverage costs a Boston driver $170 yearly. For the exact same insurance, a Detroit driver pays only $50.

Detroit legislative and traffic officials told of the city's progress which included a $400,000 traffic control center with a bank of 14 television monitors scanning three miles of street and expressway.

Three Boston traffic specialists appearing on the program called for strict and consistent traffic policing, along with pedestrian cooperation and an enforceable jaywalking law, as the first steps in alleviating its problems.

Highlight of the well-documented show was serio-comic sequence showing the feet of jaywalking Boston pedestrians dodging downtown traffic, contrasted with a jaywalker being nabbed by a Detroit cop.

On occasion it was difficult to follow the swiftly-paced program in its shifting scenes between Detroit and Boston, but, as in previous shows in this "Complex Community" series, the station demonstrated its initiative in going outside the Bay State to turn out a first-rate production. *Guy.*

PORTFOLIO
With The Rev. Gilbert V. Hartke, narrator; Michael Graham, Linda Gleason, Sally Pagliuca, John Miller.
Producer: Lawrence Beckerman
Director: Bill Linden
Writer: Leo Brady
30 mins. Thursday 10:30 p.m.
WTOP-TV, Washington (tape)

A happy combination of the Catholic U. drama department, William Shakespeare and WTOP-TV produced a miniature jewel in the latest of the Portfolio series, the station's public service cultural contribution.

The topic was "Shakespeare on Love" and the effect was burnished brevity, bright, simple, admirably done.

Flowing from the quiet prologue delivered by Father Hartke, who has nurtured some of show business' biggest names as head of the CU drama dept., were four excerpts from The Bard's pen, chosen to show how he treated some of the many aspects of amour.

Three young CU students and one professor alternated in the different roles and their collective performance was poised, polished and controlled.

In the first, a scene from "As You Like It," Linda Gleason, daughter of the rotund comedian, and John Miller played at love as Rosalind and Orlando in a teasing, blithe mood. Miss Gleason stood up under clever closeups well and Miller was properly panting.

The second vignette was the charming scene from "Henry V" in which Henry and Catherine of France pluck at love across their language barrier and still manage to maintain a delightful sense of dignity.

Miss Gleason displayed her versatility in the scene and added an impressive dimension to her art. Professor Michael Graham, who also staged the whole presentation, made a crystalline Henry.

Possibly the best of the scenes was the post-marriage, pre-death parting from "Romeo & Juliet," offered as Shakespeare's representation of impetuous, newlywed love. Sally Pagliuca was almost perfect not only as a nubile, passionate Italian, but also as a live-drunk bride. Miller matched her heights to give the whole thing the bittersweet touch it demands.

In the final excerpt, Miss Pagliuca was the properly solicitous Portia to Graham's Brutus as Shakespeare dissected mature, married love in "Julius Caesar." The theme here is more practical, steadier and was carried off quite well.

The sets by Robert Preston of the WTOP staff were just sparse and suggestive enough. Joseph Lewis, another CU prof, clothed the players in fine costumes.

The camera work, especially in some effective closeups of lovers' hands, almost managed to overcome the somewhat muddying effect of the tape.

One might quarrel only with the selection of scenes. Especially if one's taste runs a little more to the love violence in "Macbeth" and "Othello" for example.

Of course, the great failing of Shakespeare is that certainly few if any lovers have ever spoken such gossamer poetry to each other. But then groans and baby-talk have seldom been dramatic. *Nid.*

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SELL IT FOR A DOLLAR. . . . . .
AND IT'S HABIT FORMING. . . . . .

. . . then you don't need us. (Although we'd sure like to meet you.)

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VARIETY ARB FEATURE FILM CHART

(Continued from page 44)

WNAC Average Rating: 8 Average Share: 42

SUNDAYS 12:00-2:00
Program: CINEMA 7

Oct. 29 **"BACK FROM ETERNITY"**
Anita Ekberg, Rod Steiger
1956, RKO, Repeat

Nov. 5 **"HERE COMES MR. JORDAN"**
Robert Montgomery, Claude Rains
1941, Columbia, Screen Gems, Repeat

Nov. 12 **"REBECCA OF SUNNYBROOK FARM"**
Shirley Temple, Jack Haley
1938, 20th Fox, NTA, 1st Run

Nov. 19 **"THE PHILADELPHIA STORY"**
Katherine Hepburn, Cary Grant
1940, MGM, MGM-TV, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Command Premier 12:00-2:00	WBZ 7
Builders Showcase 12:00-12:30	WHDH 1
Convention, Page Sause 12:30-1:00	WHDH 1
	WHDH
Game of Week 1:00-2:00	7

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Robinson

Continued from page 27

and the other departmental functionaries.

Robinson's return was in negotiation for the past three months as one of industry's best kept secrets until last week's VARIETY announcement. Contrary to general belief, he will not, for sundry technical-CBS policy reasons, enjoy all of the benefits (pension, etc.) that would have accrued to him had he not left the network three years ago to set up his own vidpix production company as an MCA-Revue subsidiary.

Nonetheless, CBS is working out some arrangements which will restore to Robinson some of these benefits. For the Bill Paley-Frank Stanton-Jim Aubrey high command is vocal in its conviction that "this is where Robinson belongs." As one of the toppers put it: "Let's face it, the guy's got style and a flair which can only be good for the network and the industry generally." While it's recalled that Robinson quit CBS with the ascendancy of Aubrey to the presidency, feeling he was being bypassed, the fact remains that his return won the active and enthusiastic support of Aubrey.

The Hubbell Robinson Productions contract has been bought up by MCA. As far as the Coast and vidpix productions were concerned, Robinson had "had it."

Some of the shows in which Ayer clients have full or shared sponsorship

EVENING

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Frontier Circus
Show of the Week
Donna Reed Show
Bus Stop
New Breed
Target: The Corrupters
Saturday Night at the Movies
Hollywood Special

DAYTIME

Jane Wyman Show
Make a Face
Day in Court
Seven Keys
Yours for a Song
Camouflage
Who Do You Trust?
Tennessee Ernie Ford Show

SPORTS

Yankees Baseball
Pirates Baseball
Red Sox Baseball
Phillies Baseball

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Gitlin Puts Wasserman to Test

Continued from page 29

closed last week. "That's why this season I dropped a couple of 'White Paper' programs and tried a DuPont show instead. Next season, from the looks of things, creative projects at NBC are going to be involved in a further variety of things and I, as an individual, want to dip into the spectrum."

At this stage of the game, Wasserman said he could offer no specifics in the way of his '62'63 programs for NBC News "beyond the general feeling that they will be different, for me."

"The most successful shows Irv (Gitlin) and I have tried have been tremendous risks and, funny, the greater the risk the more successful the show."

Gitlin hired Wasserman as a freelance writer in 1953 to produce three half-hours for the 26-week CBS-TV series, "The Search." It was a pioneering series, and that's what Wasserman meant in talking of "risks." At that time, there were few if any, guidelines in tv for doing brand new film footage for a tv documentary. Of course, there were the early "See It Now" shows by Friendly and Murrow, but they were based on relatively hot news stories rather than "timeless features." Wasserman, who had gained his experience as a documentary and industrial film writer (he won the Academy Award in '47 for writing "First Steps" for the United Nations), did a study of a paraplegic at Bellevue Medical Center for "Search," under Gitlin. "We followed the story with cameras from the beginning almost to the departure," Wasserman noted.

He did two other "Search" shows, also medically oriented. Afterwards he freelanced some of the writing for the first "Wide Wide World" over NBC-TV. That was '55. Soon after, he returned to CBS and Gitlin, this time joining the staff, and then directed, wrote and produced the 90-minute program known as 'Out of Darkness," a now famous stanza on mental health, which VARIETY labeled "tv's first introspectacular."

"This was the greatest risk of all," Wasserman believes. He described it as an early effort in tv to do a "dramatic story without actors." To get the yarn, he spent eight months with his crew following a mental patient through the progressive benefits of psychatric therapy. The show got a fistful of major awards not long after it was aired.

Last season, after a long string of "sick shows," Wasserman tried his hand for the first time at something that was essentially different in content—"White Paper," which he describes "as more a journalistic series than the likes of 'Out Of Darkness.' A mental health program is less related to the news."

This led Wasserman to discuss the best way to cast the production people for a public affairs show. "What we've found is that it often works out better for us to take a talented film worker instead of a reporter, because it is frequently easier to train him in television documentary techniques. Of course, you always hope to end up with a man who can both report and make film."

Dick Kellerman, factotum in NBC creative projects and himself a former reporter, put it another way: "People like Wasserman have long since absorbed the reporter's techniques but that came second. Knowledge of film techniques came first for him."

Wasserman's next job for Gitlin is on national defense and is called tentatively, "Arms & the State." It's slated for March 25 on NBC and is one of the "White Paper" series. Relative to this, Wasserman said, "Of course, when a show requires some special reporting, like this defense show, we team up two men like Herman Engel, an experienced filmmaker, and Wally Westpheldt, who is a seasoned reporter. What we also do on occasion is work with a consultant, an expert on the program's subject matter. We did it on the 'U-2' and later we did it for our 'Railroad—End of the Line' by hiring Bob Beddingfield of the N.Y. Times for advice."

What Wasserman did not discuss about himself is his reputation as the best film documentary editor, alongside Friendly, in the tv field. His cutting techniques have been widely heralded, specifically in critiques and sometimes in citations accompanying awards for his shows.

Though he is felt by the pros to rank with Friendly, Bud Benjamin (of "Twentieth Century") and Gitlin himself, he is definitely the least known of the four. "This," a friend said, "is because he's a hard man to draw out, except when he's making a film."

Foreign TV Followup

Face to Face (London)

BBC-TV's vaunted interview skein, still conducted from the shadows by John Freeman, showed no signs of flagging in this quizzing of Albert Finney, the young actor locally considered to have the mostest. Its main assets, well prepared questions from Freeman and an allround camera inspection of the subject's head, were still evident, and Finney registered as a personality rather less wild and unorthodox than his public image.

The 30 minutes stuck mainly to Finney's view of himself as a thesp. He was unassuming about his success, and explained his own acting defect as over indulgence in emotion, which sometimes got between him and the text. He repeated his published dislike of the long legit run, claiming that it made it hard for an actor to extend his powers or refresh his technique.

Freeman gently drew out of him an indication of his background, which seemed safe and sober enough. Finney called his childhood happy, but scholastically indifferent. He drifted into acting by chance, and only after a couple of terms at drama school did he find that he liked it. But Finney, for all the "angry" publicity, seemed to be settling for a home and a car, both small.

It was somewhat intrusive, in the intelligent context of the program, for Freeman to pry into Finney's failed marriage, although the thesp didn't dodge the question, merely stating that it was too close for the reason to be established. In view of Finney's firm belief that the actor owed nothing of his private life, to feed public appetite, it was embarrassing of Freeman not to leave well enough alone.

However, on the whole, "Face to Face" achieved a valuable presentation of a personality, in terms of his work and background. In Finney's case, it also displayed a man who was considerably more sympathetic than his distorted reputation, and was thus a welcome correctire. Hugh Burnett, as usual, produced with a probing eye.

Otta.

Inside Stuff—Radio-TV

Frank Stanton, CBS corporate prexy, is tossing a "N.Y. industry" luncheon on Friday, March 23, for Dr. Samuel Gould, president of Educational Television for the Metropolitan Area, which is assuming the helmship of Channel 13. Luncheon is designed to bring N.Y.'s top commercial broadcasters together with Dr. Gould and thus create an esprit for future working relationship. Along with Dr. Stanton, NBC board chairman Robert Sarnoff and AB-PT prexy Leonard Goldenson will be in attendance, together with the top management of the local tv stations.

Roger Englander, tv producer-director, is switching to the stage for a one-shot staging chore of Gian Carlo Menotti's "The Consul" to be presented March 28 by the N.Y.C. Opera Co.

Meanwhile, back in tv, Englander's next for "The N.Y. Philharmonic Young People's Concert With Leonard Bernstein" will be an all-Stravinsky program March 26 in celebration of the composer's 80th birthday. On April 13, the Bernstein telecast will present a program featuring Saint-Saens' "The Carnival of Animals." In April, Englander will direct a special Passover program featuring Jan Peerce and the CBS Symphony conducted by Alfredo Antonini.

The TV Academy has set April 14 as the final date for nominating this year's crop of Emmy Award contestants. Afterwards, the final ballot results (based on the nominations from the Academy's eight chapters) will be announced in Seattle on April 27, 28 and 29, after the Board of Trustees meeting there.

Fred Coe will produce the NBC-TV Emmy show on May 22, when the winners will be announced.

Henrik Booraem, formerly radio-tv director of Ogilvy, Benson & Mather, has set up Selective Communications Corp., a radio producing and packaging firm. Initial show is "Business World," a weekly quarter hour stanza devoted exclusively to business, plus six 90-second features per week. Joseph Purtell formerly of Time mag's business news staff, is editing the series.

A memorial is being planned for Carlo de Angelo, producer-director for many years of "The Ave Maria Hour." The memorial will be in the form of medical equipment for the infirmary at the Franciscan Friars of the Atonement. Donations may be contributed to the Carlo De Angelo Memorial Fund, care of Father Terence Commings at Graymoor, Garrison, N.Y.

The Roy Rogers-Dale Evans hour-long series of musical shows, which is now scheduled for ABC-TV next season in a Saturday night slot, is being produced by W. Arthur Rush and Ralph Wonders, prexy and exec v.p. respectively of Art Rush Inc. Story in the Feb. 14 issue of VARIETY erroneously reported that the show was a Revue Production. Series, to originate mainly from Hollywood, will include 35 originals and 15 repeats.

Intertel

Continued from page 29

cameraman. They're being assisted by Turkish production personnel and cooperative government officials.

The Turkish story is being told from the aspect of the experiences in a small peasant village. Pack said there was great danger of trying to say too much in a documentary by crowding facts journalistically via interviews, narration, statistics, etc. The Intertel shows, he said, are avoiding these devices and striving to make an objective statement within a meaningful human framework.

Pack reported that television in Turkey is some five or six years away, but that other aspects of show business are swinging. The Turks are turning out some 200 feature films per year and are hankering for U.S. co-production deals for more ambitious efforts. In legit, there are about three dozen new plays produced each year. One work, by playwright Refik Erduran, has attracted the attention of Elia Kazan.

Radio is a potent influence in Turkey, with one high-powered regional station and one local outlet in Istanbul. Both are Governmental operations with music-and-news formats. Aimed at young people, the music is loaded with American standards, rock 'n' roll and Latin American numbers among some traditional Turkish melodies.

Moose Jaw, Sask — John McManus, news director of CHAB, radio and tv, to similar post with CJLX, Fort William, Ont.

Polk's Channel 13 Slot

Lee Polk, producer-director for the Regents Educational Television Project of the N.Y. State Educational Department, has been named director of production for Channel 13, the metropolitan area's new tv station.

Polk will report to Richard D. Heffner, general manager of Channel 13.

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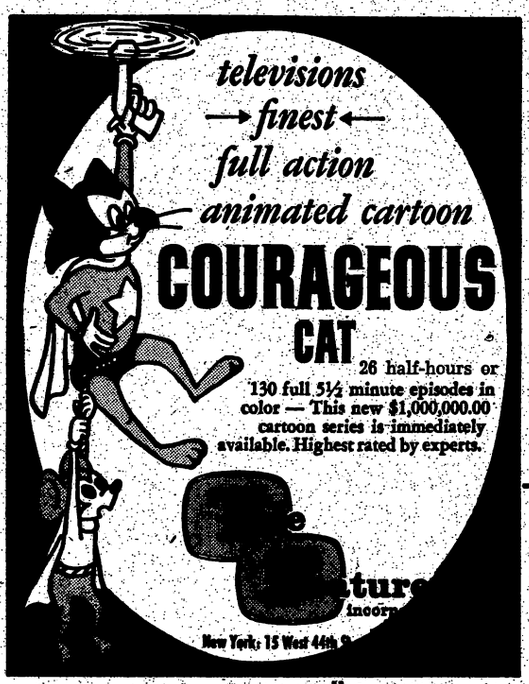

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Foreign TV Reviews

Continued from page 38

of which was later presented on the "Ed Sullivan Show" on CBS-TV.

Telecast via West-Germany's second channel, the 65-minute program, "Nur fuer Intenessenten" (Only For Interested Parties), was shown without commercials, of course, and there was a German commentator who, incidentally, did a good job.

It was a treat for eye and ear, especially for those young Germans who have taken a fancy to Americanism and American showbiz. Also, it gave German televiewers the opportunity to see one of America's most successful tv personalities, Ed Sullivan, in action.

The galaxy of stars was imposing. Connie Francis, who's the most popular U.S. songstress in Germany at present, did a medley of her biggest hits. The appearance of Van Cliburn, also a big name with this country's music lovers was memorable, and not to forget, Louis Armstrong, who's an institution around here too.

Hans.

CHALLENGE TO THE EDITOR
With Woodrow Wyatt
Director: Bill Morton
15 Mins., Tues., 10:20 p.m.
Associated-Rediffusion, from London

Editors of Britain's leading newssheets and magazines are invited along to explain their policies and purposes to Labor M. P. Woodrow Wyatt in this show. Opener put Lee Howard, who edits Britain's top-selling daily tabloid, the Daily Mirror, in the hot seat—but the result was decidedly cool. This was largely because Wyatt proved a jumpy interviewer, hopping from topic to topic like a scary bird, and frequently jumping down Howard's throat before he'd explained himself.

Said Howard was distinctly cagey, although he bristled somewhat when it was suggested that the Mirror had trimmed its anti-Suez line when it found it was losing readers. Howard denied this, and the argument petered out because no evidence was forthcoming on either side.

Howard said little that was unexpected. He gracefully acknowledged Wyatt's assertion that the Tory Government had decided to go for the Common Market when the Mirror came out strongly in support—but otherwise Howard discounted that any daily had much political influence. He averred that the Mirror, which has recently upgraded its political coverage at the expense of the froth, felt that its younger readers were ready for matter of higher intellectual caliber than their fathers.

In a mild way, it was interesting to view such a shadowy but influential figure. For the skein at large, however, the probe needs to be harsher and the questioning needs more continuity. Bill Morton's direction was able. *Otta.*

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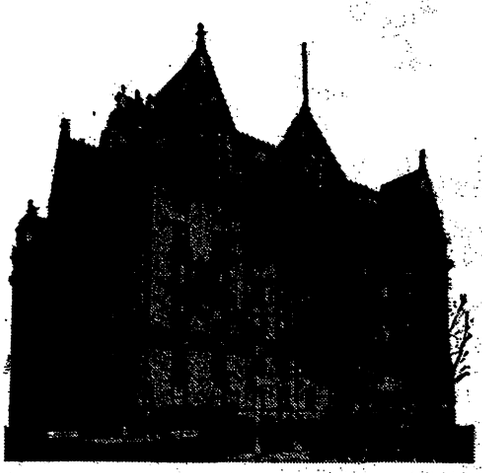

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All-Channel TV

Continued from page 28

no impression Commission was ready to surrender.

A tip-off to the terms of the compromise came in an FCC notice the day following Minow's appearance. Commission announced that the deadline for filing reply comments in its eight-market deintermixture and other UHF rulemaking proposals was postponed from March 23 to June 22—an unusual length of time for postponing reply comments.

The present deintermixture proposal for eight markets with a high conversion of UHF sets would almost certainly go by the boards if an accord is worked out. Only question would seem to be whether the moratorium would be in form of a statutory amendment, a resolution by Congress, simple expression of sentiment by the Commerce Committees on either side of the Capitol, or mere vocal assurances from FCC that it won't deintermix until Congress gives it the greenlight.

FCC would be loathe to accept a statutory ban on deintermixture while Congressional opponents assurances from FCC. The ultimate deal might involve something would not be receptive to informal in the resolution area.

While Harris, in offering the compromise, held out hopes of getting around what CBS prexy Frank Stanton called a "sticky wicket," the Arkansas lawmaker also left an impression that perhaps it was too sticky to clear up in the time remaining for this, the last session of the 87th Congress. Harris cited the technical and political complexities of the issue as well as the other legislation confronting his group.

On top of this, FCC has to be careful in how it approaches the compromise. Prudence would dictate avoidance of the appearance of bowing to Congressional pressures for a barter of a rulemaking proceeding in return for a piece of legislation it wants.

Stanton indicated a willingness on CBS' part to accept some kind of moratorium as suggested by Harris but on the basis that "compromise is preferable to no legislation at all." And he went further to say that he would gie the all-channel requirement first importance with protection for VHF assignments "not too far behind."

A new quarter heard from in the House hearings which were in the main mostly repititious of the previous Senate testimony was Metroplitan Broadcasting Corp. Mark Evans, v.p. of Metromedia, the parent outfit ,took sides with FCC in averring that Congress should not place inhibitions on FCC's power to deintermix on a selective basis.

RCA reiterated the position outlined in its previous letter to the Senate Communications Subcommittee. W. Walter Watts, RCA v.p., voiced support of "full utilization of all broadcast channels" and said the NBC parent company would go along with all-channel legislation. It preferred, however, that the end be accomplished by removal of the federal excise tax on all-channel receivers as a means of making the all-channel sets more competitive with the presently less expensive 12-channel VHF receivers.

ABC took its traditional position away from its two rival webs by supporting selective deintermixture, including the eight-mart proceedings now going on.

NBC, CBS-TV Sked

Continued from page 27

8:30-9:30, maybe "Dr. Z," 9:30-10:30, "The Untouchables."

WEDNESDAY

NBC: 7:30 to 9, "The Virginian"; 9-10, Perry Como; at 10, either "Kentucky's Kid" or the return of Bob Newhart; at 10:30, David Brinkley.

CBS: 7:30, "Password"; 8, "Twilight Zone"; 8:30, "Dobie Gillis"; 9, "Beverly Hillbillies," a new situationer; 9:30 to 10, Procter & Gamble has it under option but so far no decision; 10-11 the alternating "U. S. Steel Hour" and "Armstrong Circle Theatre."

ABC: 7:30, "Wagon Train"; 8:30, "Going My Way," an hour based on the feature of the same name; 9:30-10 is "Our Man Higgins" with Stanley Holloway; and from 10 to 11 it's "Naked City" once more.

Thursday

NBC: 7:30-8:30, most likely "Outlaws," but still not as firm as NBC can make it; 8:30-9:30, "Dr. Kildare"; 9:30-10, "Hazel"; 10-11, the new Andy Williams variety hour.

CBS: 7:30-8, "Mr. Ed"; 8-9, "Perry Mason"; 9-10, "The Nurses" out of the Herb Brodkin stable; 10-11, "CBS Reports."

ABC: 7:30, "Ozzie & Harriet"; 8, Donna Reed; latest possibility is "Hooray For Love," a half-hour out of ABC's own Selmur Productions; 9, "My Three Sons"; 9:30-10, latest plan is for "McHale's Men," a Revue actioner; 10-11, possibly a renewal in this new time slot of the Alcoa format, but this time with Fred Astaire's name in the title.

Friday

NBC: 7:30-8:30, "International Showtime"; 8:30-9:30, "Sing Along With Mitch"; 9:30-10, "Vive Judson McKay"; 10-11, the new prime time Jack Paar variety show.

CBS: 7:30-8:30, "Rawhide; 8:30, "Route 66"; 9:30, a new Alfred Hitchock show in 60-minute form; 10:30-11, "Eyewitness."

ABC: 7:30-8, either "Margie" or the animated "Philbert" as top choices at the moment; 8, "The Flintstones"; 8:30 to 9, the new Leonard Stern-helmed series, "The Workers"; 9-10, "Sunset Strip"; and either "Target: The Corrupters" or "Hawaiian Eye" from 10 to 11.

Saturday

NBC: 7:30-8:30, good but not sure bet is "330 Independence, North West" from Four Star; 8:30-9, Joey Bishop in a revised situation comedy format; 9-11, "Saturday Night At the Movies."

CBS: 7:30-8:30, the new Jackie Gleason live stanza; 8:30-9:30, "The Defenders"; 9:30-10, "Have Gun, Will Travel"; 10-11, "Gunsmoke."

ABC: 7:30-8:30, Roy Rogers fronting a variety show; 8:30-9, probably "Leave It To Beaver"; 9-10, Lawrence Welk, followed at 10 by the fights.

Sunday

NBC: 7-7:30, "Ensign O'Toole," 7:30-8:30, Walt Disney; 8:30-9, "Car 54, Where Are You?"; 9-10, "Bonanza"; 10-11, 32 DuPont dramas, etc, (interlaced with 14 Dinah Shore hours).

CBS: 7-7:30, "Lassie," 7:30-8, "Dennis the Menace"; 8-9, Ed Sullivan; 9-9:30 "The Real McCoys" in a transfer from ABC; 9:30-10, "General Electric Theatre"; 10-10:30, "Candid Camera"; 10:30-11, "What's My Line?"

ABC: repeats of "Wagon Train" until 7:30 from 7:30 to 8:30, there is now a glimmer reflecting on "Stoney Burke," a Leslie Stevens-helmed actioner; 8:30-9:30, definitly "Battle Zone"; 9-30-10, a situationer called "Come A Runnin'"; certainties are "Mr. Smith Goes To Washington" from 10 to 10:30 and Howard K. Smith's news stanza from 10:30 to 11.

GROUNDRULES FOR CANNES TV FEST

Under the rules for the tv film competition to be held at Cannes, France, during the Cannes Film Festival, May 7-21, each country shall have the right to submit one fiction and one documentary film.

Where a country does not submit a film in each of these categories it shall be entitled to submit two films in the same category. The duration of each film shall not be less than 10 minutes or more than 60 minutes. Entries will be submitted after selection at the national level. Deadline date for submission of entries is April 15.

Title of the tv film event, to be held May 9 to 15, is the "Eurovision Grand Prix of Television Films, 1962," conducted under the auspices of the European Broadcasting Union (EBU) and the patronage of the International Film and Television Council (IFTC).

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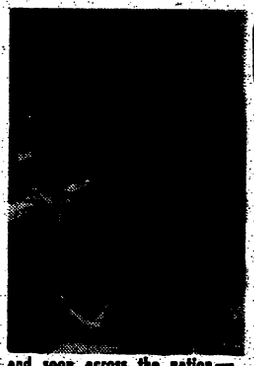

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TV Followup Comment

Continued from page 38

didn't have the all-to-frequent, not-so-brief word from the sponsor to cope with.

Robert Goldman did an okay pruning job of David O. Selznick's original script but he couldn't beat the main problem—that "The Paradine Case" is basically an unsatisfactory courtroom meller. The story of a lovely woman accused of murdering her husband and a defense counsel who gets romantically involved with her is soaper stuff that drags its way without building any interest or excitement. It was more of a who-cares than a whodunit.

A stellar cast played the whole thing by rote. Viveca Lindfors, as the lovely who did her husband in for the love of his valet, had a lot of European mistique about her which made her action seem somewhat plausible. Richard Basehart, as the defense attorney who gets kicked in the heart, punched his lines across with a melodramatic fury and Boris Karloff was properly philosophical as the veteran legalite who's wise in the ways of the law and the heart. Alex March's direction stuck mainly to the classic format of courtroom drama by following the q. & a. sessions with his camera popping from one speaker to the other.

Perhaps, now "The Paradine Case" will be closed forever.

Gros.

Walt Disney Show

Walt Disney's three-part color film for his NBC-TV Sunday hour, a version of Mark Twain's "The Prince and the Pauper," is having its preem on video, but it will no doubt be in theatrical release through the years to come. In scripting, casting, scoring and production, this adaptation of the 16th century royal adventure is precisely in the tradition of Disney kid classics. Produced in England, it has a fine international cast and solid production credits all around.

Initial hour, aired Sunday (11), covered the mistaken identity between the young Prince of Wales and the pauper through the death of Henry VIII. Part II, set for March 18, is titled, "The Merciful Law of the King," and the finale, slated for March 25, is called, "Long Live the Rightful King."

A 14-year-old Australian actor, Sean Scully, protrays the vital role of prince and pauper with noteworthy restraint and conviction, extracting a fine emotional impact out of the critical scenes. Expert scripting of Jack Whittingham allows Scully to emerge as two distinct personalities.

The casting of Guy Williams, hero of Disney's popular "Zorro" series, who appears briefly in late scenes of the opener, was, of course, a box office natural, and he shapes as a good swashblucker for the young prince's adult alter-ego, Miles endon.

Cast otherwise was first rate throughout, including Laurence Naismith and Donald Houston as Hartford and John Canty, and Niall MacGinnis, Dorothy Alison, Peter Butterworth, Sheila Allen, Charles Heslop, Katya Douglas, Martin Boddey and others in supporting roles. Same goes for Don Chaffey's direction through the authentic-appearing locations and plush settings.

Bill.

CBS Reports

As a supplement to its recent survey of the resurgent right wing in American politics, "CBS Reports" gave Sen. Barry Goldwater an opportunity to expound his philosophy last Thursday night (8) in an interview with Eric Sevareid. One of the key figures in the conservative movement, Goldwater presented his views in unambiguous terms under Sevareid's far-ranging questions about Government welfare programs, income tax, the United Nations, segregation, etc.

Perhaps this show was chiefly important for its previewing of Goldwater as a "tv personalty," a factor which is due to play a crucial role in the next struggle for the Presidency. In this sphere, Goldwater revealed himself as a formidable protaganist of conservatism. He has an appealing directness, an easy flow of speech and a ruggedly handsome face. But how much the American public will be persuaded by looks rather than political philosophy, once the issues are clearly drawn in the political fray, still remains to be seen.

Herm.

Rocky to Push For Radio-TV Legislative Access in N.Y. State

Albany, March 13.

Legislation containing Governor Nelson A. Rockefeller's proposals to open legislative proceedings to radio and television coverage, but with some restrictions, will be introduced soon. So the Chief Executive said, at the annual dinner of the New York State Association of Broadcasters here last week.

"Radio and television coverage should be allowed where the proceeding is before the Legislature, a legislative committee or a temporary commission of which legislators are members," he declared. Rockefeller specified that broadcasting coverage of persons appearing before committees or commissions should be limited to individuals who appear voluntarily.

'Keyhole' Sales

Ziv-UA's "Keyhole" added a number of advertisers to its sponsor roster.

Deals include First Federal Savings and Loan Assn., St. Petersburg, WSUN-TV; Hartz Davies, WINK-TV, Ft. Meyers, Fla., and Kroger Co., WLWT, Cincinnati.

Station deals include WJAC, Johnstown - Altoona; WSAZ-TV, Huntington, W.Va.; and WGAL-TV, Lancaster, Pa.

Jules Feiffer's 'Crawling Arnold' Raises Censor Issue in Canada TV

Ottawa, March 13.

The Canadian government refuses to lay "the foundation for a Fascist or a Communist state by interfering in CBC programing," the revenue minister, whose portfolio covers broadcasting, told Parliament here last week.

He was answering a complaint by Edward W. Brunsden, M.P. for Medicine Hat, Alta., that Jules Feiffer's "Crawling Arnold" (in its North American tv preem, Feb. 4, produced by Mario Prizek) had been described to him as "depraved and disgusting." Also Brunsden's request for controls over "the apparently degenerate minds which often appear to have completely taken over CBC."

The minister, George Nowland, refused to complain to CBC about "Crawling Arnold" and, when admittedly "catcalled" by many members of his own (the ruling Progressive Conservative) party, made the "Fascist-Communist" remark, which was applauded by all opposition and some government members. The man from Medicine Hat said other letters had called the CBC production "garbage" and "a rank violation of the sanity of the Canadian home and family." Nowlan admitted being "disturbed" by the number of such recent complaints about CBC shows, but said they should go direct to CBC.

Presumably basis of objections to the show (carried at 10:30 p.m.) was a scene near end where Arnold Enterprise, 35, who crawls at home avowedly to compete for attention with his two-year-old sibling, is gabbing with a pretty blonde psychiatric social worker, called in to help him. She finally crawls over to him, both rise and they kiss. Then she says, "I was going to offer to go to bed with you, to make you feel more like a man." To which he innocently replies, "Well, last month's psychiatric social worker went to bed with me to make me feel like a man, but I still kept on crawling." And it turns out there's been a fresh psyche doll every month.

Webb on NAB Agenda

Washington, March 13.

James E. Webb, Government space director, has been enlisted for the speakers' roster of the 40th Annual Convention of National Assn. of Broadcasters next month.

Webb, Administrator of the National Aeronautics & Space Administration, will talk to the delegates at the closing day luncheon April 4.

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From The Production Centres

Continued from page 34

commercial web . . . BBC-TV's "Sketch Club" fete, recently featured on WNEW's Wonderama program, is likely to tour the U.S. for a year, says ABC . . . Audiences claimed for the Sunday p.m. serial "Oliver Twist" is between 10,500,000 and 11,000,000 which notches a place in the Top 10 serials shown on BBC.

IN WASHINGTON . . .

Robert Diefenbach, eight-year WRC-TV staffer and lately p.r. chief for the NBC o&o, has resigned to become v.p. of McGregor Carbon Forms Co., D.C. industrial printing outfit. Diefenbach authored a primer for tv guests—"A Guide to Your TV Appearance"—clueing in the neophytes to the art of videogenics . . . USIA Director **Edward Murrow** to be guest of honor of Washington Chapter of American Women in Radio and Television. The femme outfit announced in a press release Murrow will get a "surprise" birthday cake for his first anni in office . . . Disk jockey turned missionary **Jack Rowzie** is applying his old talents to his new field by doing a program weekly on WPIK for the International Students Inc. . . . **Earl Robbin** is back with his legit monicker in d.j. chores for WWDC after being "Van Sterling" over WEAM . . . **Esther Van Wagoner Tufty**, the grand duchess of the Washington press corps and NBC personality, discharged from Doctors' Hospital here and now recuperating.

IN SAN FRANCISCO . . .

New KEWB sales manager is **Richard B. Ullman**, and new salesmen are **Ed Dunbar**, ex-KNTV, San Jose; **Dan Norton**, ex-KNTV; **Lou Hurley**, ex-KFX and KSAY, Frisco. **George Goldman**, ex-KEWB promotion man, moved into sales, too . . . **Jere Witter**, KPIX public affairs director, resigned . . . Ex-KCBS salesman-broadcaster **Dick Godfrey**, Arthur's son, and ex-KCBS salesman **Cliff Trotter** are joint owners of KGHT, Hollister, just okayed by FCC. Station's now under construction . . . KCBS controller **Malcolm Morehouse** moved into sales and **Max Trent**, ex-KKHI, became controller . . . **George Nader** in town to puff "Shannon" via KTVU . . . KCOP-TV, L.A., picked up KPLX's "Career" pubservice series . . . KGO-TV completed installation of new transmitter equipment . . . Far West Surveys doing study of Latin American markets in L.A. and Frisco for Spanish-language stations KALI, L.A., and KOFY, Frisco . . **Lee Marvin** and writer **Henry Greenberg** went to San Quentin last Sunday (11)—to help State prison's drama group select all-inmate cast for staging of People Need People." Alcoa teleplay scheduled for Quentin presentation April 19-20-21 . . . KCRA's **Stan Atkinson** back in Sacramento with hourong Vietnam pubservice show, "Village That Refuses to Die."

IN TORONTO . .

Patrice Munsel sniffling and sucking throat losenges during rehearsals of the CBC series of "Parade," skedded for March 18 . . . **Irene Worth**, here for a CBC-TV drama tagged "The Off-Shore Island", by **Margharita Laski**, to be taped later in March, taking a sentimental journey to the Stratford (Ontario) Shakespearean Festival Theatre where she starred in 1953 . . . **Raymond Burr** arriving here on April 15 to aid the Easter Seal campaign . . . **Stanley Clish** named as producer of "The Second World War," a series of 13 half-hour programs by the National Film Board, to be seen on the CBC-TV web at 10 p.m. (EST), commencing April 3 . . . **Betty Kennedy**, women's editor of CFRB (radio) has signed up as regular panelist on "Front Page Challenge," CBC-TV trans-Canada weekly series, and replaces **Tobi Robins**.

IN BOSTON .

Jim Breagy, WBZ-TV newsman, married Paula Gaddis of Belmont . . . **Betty Adams**, WBZ-TV newswoman, in Conn. addressing New Britain women's club . . . WBZ-TV's **Rex Trailer** presented Middlesex County 4-H club award . . . **Bob Dini** introing "dial a song" bit on WSMN, Nashua, N.H., for 15 mins. every Monday . . . **Jack Reynolds** from Atlanta, new voice on WCOP's morning show 6-10 a.m., Mondays through Fridays . . . Five WEEI promo pieces chosen by art directors club of Boston for display at eighth annual exhibition . . . **George Clarke**, former nitery columnist of the now combined Record, who subbed on tv, leaving Hub for Fla. . . . WHDH-TV getting accolades for its "Bozo the Clown" UNICEF series of documentaries now being shown . . . **James E. Allen**, WBZ-TV general manager, made a corporate member of Morgan Memorial . . . Press screening of latest Intertel documentary held by WBZ-TV at Somerset Monday (12) with **Joe Ryan**, press chief, hosting . . . **Lief Jensen** from WINF, Manchester, Conn. to WNAC, WNAC-TV announcing post after being heard by WNAC-TV prexy **Bill McCormick** while motoring through Conn. . . . Cambridge School of Business and Broadcasting awarding citation of merit to **Victor Best** and **Bob Ferrante**, co-producers of WNAC-TV's "Expedition Boston" Wednesday (21) in Vendome Hotel . . . WEEI won two out of the tree top radio awards presented at annual awards dinner UPI Broadcasters Assn. of Massachusetts. The two "Tom Phillips Awards" in the editorial and documentary categories were presented to general manager **Thomas Y. Gorman** by **Alan B. Wade**, northeastern division broadcast news manager UPI.

IN PHILADELPHIA . . .

Bill Wright, former WIBG deejay, named national sales manager for the Storer chain, with headquarters in New York . . . **Shelly Fabares**, of the "Donna Reed Show," skedded for WFIL-TV's "American Bandstand" (22), cancelled out because of an attack of mononucleosis . . . The MacMullens," social experts, returned to WRCV (13) for a 15-minute weekly session, bankrolled for the 11th consecutive season by Great Western Producers . . . **Gunnar Back**, WFIL-TV newscaster; **Mary Margaret Kearney**, WCAU-TV educational director; and **Marcia rose Shestack**, WRCV-TV broadcaster named to the annual "People to People Mission" to Israel this summer . . . **Mary Louise Jones**, one of the leads in the off-Broadway revue "Fly Blackbirds," is a grad of the old WPEN's Sunday afternoon "Kiddies Hour". . . WIBG deejay **Jerry Stevens** and his Peppermint Twist Revue being held over at the Erie Social Club for five more Friday nights

IN PITTSBURGH .

Marty Allen, of Allen & Rossi, in town to promote his new album, "Hello Dere." He was on four tv shows, "Luncheon at the Ones," "Jean Connolly Show," "Man at Large" and "Pittsburgh Tonight." His family still lives here . . . KDKA-TV and KDKA finally reached a contract agreement with AFTRA after weeks of spirited negotiation . . " Sea Hunt," after four years on KDKA-TV, has moved over to WTAE. KDKA-TV also dropped "McKenzie's Raiders" and put "Call to Adventure" series from NTA in the 6:30-7:30 spot on Saturday night . . . **Glenn Tryon** is the new morning man for WEDO . . . WQED is now programming amateur nights whech led **Fred Remington**, tv editor on the Pittsburgh Press, to reminisce on the Wilkens' Amateur Hour which was Pitt's first live show. Show had top ratings here but dropped out a few years ago. Show produced **Dean Martin** and **Four Coins**, among many others.

IN CLEVELAND . . .

Harv Morgan got such a good response on a Lincoln program on KYW Radio that he will write a Lincoln question-answer book on material phoned in by viewers. He has another Lincoln book in the works, too . . . WJW-TV got 82,211 post card entries on its keyboard contest, new high for station promotion . . . **Doug Adair** of WJW-TV walked 20 miles booming a health drive . . . **Ray Carnay**, WERE Radio's airgorne newsman, made voice contact with the plane carrying Astronaut Glenn back to Washington from New Concord, O., got some sort of scoop . . . **Mike Douglas** of KYW-TV lined up St. Patrick night special with **Anita Bryant**, **Carmel Quinn**. Simultaneously Douglas, fairly new here, was sworn into the West Side Irish Club and will ride that group's float in the parade.

IN DETROIT

WWJ-TV has added another candle—the 15th—marking its anniversary this week as Michigan's first tv station. First telecasts in 1947 reached nearly 100 Detroit homes, while today the station estimates there are 2,468,000 tv sets and 6,995,600 viewers in its coverage area . . . Affirmative letters are piling up at WJBK-TV as a result of **Shirley Eder's** query on her "Showtime" telecast whether viewers would be interested in seeing **Barbara Stanwyck** and **Robert Taylor** reunited in a tv show or series . . . CKLW-TV claims it has received so many letters asking for a return of the "Jingles" show that it will comply with the show going into the 12:30 to 1:30 p.m. Saturday slot. **Jerry Booth** and **Larry Sands**, who originated the "Jingles" kiddie show five years ago, will continue with their cross-the-board segment of "Popeye and His Pals," featuring sports, games, news and travel which they began a month ago at which time the "Jingles" show was dropped.

IN MINNEAPOLIS

Radio and tv associates and sports fans saddened by death of **Dick Nesbitt**, KSTP-TV sports director . . . Seeking further penetration of the highly competitive 10 p.m. news slot, 20th-Fox's KMSP-TV has inked radio-tv commentator and newspaper columnist **George Grim** to handle weeknight newscast starting April 2. Grim will vie for ratings with WCCO-TV's **Dave Moore** and KSTP-TV's **John MacDougall**. Minneapolis Tribune writer will continue to do his regular Sunday eve tv commentary, "The Man Who Was There." KMSP also signed **Larry Morrisette**, formerly with Univ. of Minnesota television, to direct Grim newscasts and Sunday commentary . . . **Douglas Ames**, program director for Stillwater radio station WAVN, saved two-year-old youngster in fire that claimed lives of two other tots

Calgary, Alta. — Action trailers built around this year's Calgary Exhibition and Stampede program will be televised for five weeks during April and May on 13 Canadian and U.S. Stations, including KCND, Pembina, N.D., KR-TV, Great Falls, Mont., KXLY, Spokane, Wash., and KVOS, Bellingham, Wash.

KGO-TV

Continued from page 31

the Street" (1956) are also in package.

Shore said he concluded deal with KGO-TV general manager David Sacks and took KGO-TV's bid over KRON's and KTVU's because the ABC outlet will "showcase" the features 11:15 p.m. Sundays, starting April 8. Most films in the package have been produced since 1957 and most will be getting their initial U.S. tv exposure.

Package includes five films from Shore's Vitalite, six from Trans-Lux's Regent, 12 from Richard Davis' UMPO, two from Dan Frankel's Zenith, two from Lopert, four from the late Ed Kingsley, four from Jack Ellis, 10 from Henry Deutschmaster's Franco-London, seven from Fred Schwartz' Valiant and the other eight from Flamingo.

Shore claimed he picked Frisco for the features' first outing because Frisco is "a hot artie market, has the annual film festival and because playing New York first is no trick."

He admitted package deal was first dreamed up in New York's Russian Tea Room, said he was willing to "sell the package by ratings and/or run" and added he's "hoping to gross a little over $2,000,000" in total sales from package. He left last weekend for Los Angeles, where he hopes to make sale, then returns to New York to sell.

Sullivan

Continued from page 29

three weeks' exclusivity clause—that no other network show of "similar" nature be permitted to originate from the fair three weeks before or three weeks after his telecast.

The fair management assumed this meant a variety show and went ahead to set other network originations, one of which is a CBS "20th Century" documentary on the fair, scheduled to air two hours before Sullivan. Another program set is NBC's "Today," slated for five shows, beginning the morning after the Sullivan telecast.

Feeling here is that setting of these other shows may have caused cancellation of Sullivan, but in any case, it is out.

John Cosgrove, tv coordinator for the fair, says there will be a number of network shows originating at the fair, but that most are in the negotiating phase.

Definitely set are the previously mentioned "20th Century" and "Today." CBS "Route 66" is also set, and Cosgrove said ABC's "Queen for a Day" is "about 90% set."

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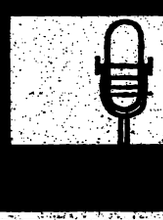


DISK PROGRAMS' ROCKY ROAD

Talent Costs Take Rap as Birdhouse, Major Downtown Chi Jazz Spot, Folds

Chicago, March 13.

The current wail in Chi jazz circles is not from a trumpet or a tenor sax. It's from the aficionados, and it results from the shuttering of the Birdhouse Sunday (11), the major downtown modern jazz spot.

Still remaining are Jazz Ltd., which features dixieland jazz, and the London House with its name singles and small units, both near the Loop, and the south side Sutherland Lounge.

The buffs need to harken back only five years to recall when there were a half-dozen substantial jazz clubs on the near north side and in the Loop. In addition to the three mentioned above, the following were going strong: Frank Holzfiend's Blue Note, The Cloister, The Preview Lounge, Easy Street and the Junior Room of the Black Orchid, among others.

Both Birdhouse owner Art Sheridan and the Blue Note's (1947-60) Frank Holzfiend agree that soaring talent costs were a major contributing factor in eclipse of jazz in the Loop. The Blue Note's Main Stem location worked against it as the Loop deteriorated as a nitery centre.

Both owners avoid discussion of the "support" of jazz, or lack of it. "Jazz isn't a charity," says Holzfiend. "As a matter of fact, it may well be that it has become so prosperous that it has priced itself out of the reach of its following."

Sheridan is taking the demise of the Birdhouse more stoically than the jazz followers. In the year-and-a-half that the club had been open, he had had several successful bookings, particularly with Miles Davis and more recently with Oscar Peterson.

However, a pending raise in rent, the hefty talent tab, and the fact that six recent openings at the club occurred during either snowstorms or subzero weather have put a damper on Sheridan's enthusiasm. Too, he has other business interests.

Wolpin Gets Pact Renewal At Famous-Par as Cos. Prep Pic Score Tieins

The Famous-Paramount music publishing combine renewed Eddie Wolpin's three-year pact as general manager of all professional activities and is prepping for one of its heaviest pic score tieln schedules in some time.

Upcoming pic music on the firm's agenda comes from Paramount Pictures' releases of "The Man Who Shot Liberty Valance," "My Geisha," "The Counterfeit Traitor," "Hatari" and "My Six Loves."

The title tune for the "Valance" pic was written by Burt Bacharach & Hal David; Alfred Newman did the score of "The Counterfeit Traitor" and collaborated on the main theme, "Marianne," with Paul Francis Webster; Henry Mancini wrote the score for "Hatari," and Johnny Mercer & Hoagy Carmichael cleffed a special song for the pic titled "Just For Tonight"; the score and theme for "My Geisha" was written by Franz Waxman, and the songs for "My Six Loves" were written by Sammy Cahn & Jimmy Van Heusen.

Wolpin already has set soundtrack album deals on "Hatari" and "My Geisha" with RCA Victor. Wolpin's new pact with Famous-Paramount marks his sixth renewal. He started as general manager of the firm in 1946. During his tenure, the publishing firm copped four Academy Awards in the "best song" category. The tunes were "Button & Bows," "Mona Lisa," "Golden Earrings" and "In The Cool, Cool of The Evening."

In the current Oscar race, Famous-Paramount is a hot contender for "best song" with the Henry Mancini-Johnny Mercer tune, "Moon River" from "Breakfast At Tiffany's."

Helen Noga's Daughter Watching the Mgt. 'Store'

With Helen Noga, personal manager for Johnny Mathis and Mike Clifford, having returned to the Coast last week, her daughter, Beverly Noga, has come to New York to "watch the store" here for Noga Enterprises for the next several weeks.

Miss Noga, who for the past year has been on the road with Clifford, is slated to play an increasingly active role in Noga Enterprises, which in addition to personal management is involved in real estates and music publishing.

Joy Wins 'Miss' Renewal Rights From Tobias Bros.

Judge Irving Ben Cooper last Thursday (8) in N.Y. Federal Court handed down a decision in favor of Joy Music, in an action brought against it by Charles Tobias, Harry Tobias, Henry Tobias and their personal publishing company, Tobey Music Corp. Suit involved ownership of the renewal copyright in their musical composition, "Miss You," written by the Tobias brothers and originally published by Joy's predecessor Santly Bros. Inc. Joy was represented by Julian T. Abeles and plaintiffs by Schulman & Stern.

After the brothers had registered the renewal application in their names, Joy executed and recorded an assignment of the renewal in the names of the brothers to Joy. It was the plaintiffs' contention that the brothers had never given Joy a power of attorney, written or oral, or any authority to execute in their names or on their behalf the said renewal assignment; that the rehewal provision in the original publication agreement was only an agreement of the writers to assign the renewal when it accrued; that upon the subsequent filing of the renewal application either by the writers, or the publisher in their names, the writers became the owners of record of the renewal copyright; and that the title thereto could only be recorded in the name of the publisher, by either the subsequent assignment from the writers, or by the application of the publisher for a court decree directing them to execute such an assignment.

The court held (1) "The authors' contention that they became the owners of the copyright as renewed by reason of their registration on March 22, 1956 of the renewal applications in their own names, is specious. While the authors, indeed, renewed the copyright by their registration of these applications, the ownership of the renewal copyright was in no sense determined thereby and remained in the defendant-assignee" as "that recording would not create a legal ownership that did not exit already"; (2) that the power of attorney for the publisher to execute the renewal assignment in the writers' names, was implied from the renewal provision in the original publication agreement; and (3) "the publisher assumed the burden of showing that the consideration was not inadequate, and proceeded to introduce evidence that the terms of the instrument of March 21, 1929 were quite usual in the business at that time. Plaintiffs never successfully controverted this showing . . . Further, in the case at bar, the publisher proved that it had exploited the song for 28 years and had paid the authors royalties totaling $19,359.31."

The court determined that "defendant (Joy) is entitled to judgment declaring it to be the legal owner of the copyright."

MITCH MILLER HITS 'FORMULA'

By MIKE GROSS

Radio is on the music business' firing line again. The programming switch by many AM'ers from "Top 40" and/or rock 'n' roll to "good music" is drawing beefs and causing concern in all segments of the industry.

Some of the attitudes are: 1) It's just another form of formula radio. 2) It's shutting the door on the development of new artists and new songs. 3) It's paving the way for the remaining disk jockeys who have control of their own programming to cash in on under-the-table deals. 4) It's "Jim Crow" programming.

One of the chief spokesmen against the formula programming patterns whether it be "Top 40" or "good music" is Mitch Miller, tv's "Sing Along" boss and a Columbia Records artist. Miller claims that radio is still not out of the programming rut. "It's time that radio stations start making listening an adventure," he said, "and if it doesn't the public is going to make their own listening adventure at home with their own phonograph players."

As a step in this direction, Miller suggested that now is the time for the stations to invest more in their programming talent and bring in creative people who can take the predictability out of programming. "These people," Miller added, "can be found in record companies, colleges and among the former network radio staffers who have all this knowledge at their fingertips."

Miller isn't surprised at the radio programming shift that's been tak-

(Continued on page 57)

Col's Count Down On Project Opera

Talk of Columbia Records' launching of an opera project is growing louder. Top level discussions have been held at the disk company on how best to utilize its pactee roster for the opera venture.

The diskery's huddles have been centered on Eileen Farrell and Richard Tucker, both Metropolitan Opera stars, and such conductors as Leonard Bernstein, who recently recorded the Beethoven "Missa Solemnis" with Miss Farrell; Thomas Schippers, who is under contract to the Met and regularly appears at La Scala, Spoleto and other top opera eevnts, and George Szell, whose early reputation was built by his opera performances.

Almost near completion, but in a less serious operatic groove, is Franz Lehar's operetta "The Merry Widow" with a cast headed by Lisa Della Casa, Laurel Hurley, Charles K. L. Davis, John Reardon and Paul Franke. Recorded in New York, the project involves a special English translation commissioned by Columbia.

As reported last week, what was to be Col's first major entry into the operatic field was stymied by the death of Bruno Walter several weeks ago. The label had a recording project of Beethoven's "Fidelio" in the works which was to have been conducted by Walter. The whole idea has now been set aside.

AGAC's New Counsel

Leon Kellman has taken over as legal counsel for AGAC (American Guild of Authors & Composers). Kellman, who had been house attorney for the William Morris Agency for the past 20 years, started his own firm recently.

AGAC has been represented by the firm of Greenbaum, Wolff & Ernst for the past year. GW&E replaced John Schulman, longtime AGAC counsel, who resigned the account to go into a [illegible] ement.

ASCAP Offers $2,000,000 Discount If TV Stations Drop BMI Ownership

The American Society of Composers, Authors & Publishers is willing to sacrifice close to $2,000,000 annually to puncture the structure of Broadcast Music Inc. The plan has been devised for the Society's negotiations with The All-Industry Television Station Music License Committee which has been asking for lower rates on its new contract with ASCAP.

The basic principles in the ASCAP formula are 1) Total and complete termination of any ownership, or control over BMI directly or indirectly, by radio or tv broadcasters. 2) The entry of a judgment by the court against BMI and any successor thereto containing provisions comparable to those set forth in the consent judgment entered in United States vs. ASCAP in 1950 and modified in 1960. 3) A provision enjoining discrimination, directly or indirectly, by radio or tv broadcasters against the performance or selection for performance of works in the ASCAP repertory.

Under the proposal, the tv stations would get an estimated reduction of 16% in ASCAP rate in exchange for their abandonment of all ownership or control in BMI. Also, BMI would operate under the same consent decree that ASCAP signed to settle antitrust litigation that had been started by the federal government. (Like ASCAP, fees would be set by the Federal courts.)

TV stations' payments to ASCAP last year totaled a little over $10,-

(Continued on page 56)

UA Kicks Off New Ascot Label; 19 Distribs Set

Ascot Records, United Artists' new disk subsid, swings into action this week with the release of singles by Moe Koffman and Dede Young. Koffman has an instrumental coupling of "Swingin' Shepherd Blues Twist" and "Train Whistle Twist" and Miss Young vocals on "I'll Never Stop Loving You" and "Remember You Belong To Me."

Meantime, Chet Woods, general manager of the new label, has already set up 19 distributors to handle the line and is in the process of completing negotiations with a number of others which he expects to finalize by the end of the week.

Col Wins Toss; Julie-Carol TV Album Rights

A flip of the coin literally brought the grooving of the upcoming tv special, "Julie Andrews & Carol Burnett At Carnegie Hall," into the Columbia Records' hopper.

Both Columbia and Decca Records had an equal claim on the package through their ties with the starring performers. Miss Andrews is contracted to Columbia and Decca has a recording deal with Miss Burnett.

The legalities from both diskeries could figure no way out of the muddle other than to leave it to chance. The coin-tossing match was held on Decca's homegrounds but it fell in Col's favor. It's not known whether Columbia called "heads" or "tails."

The tv special will be aired sometime in June by CBS-TV under Lipton Tea sponsorship. The show was taped last Monday (5) at New York's Carnegie Hall. The album will be released coincidental with the June telecast.

PAT BOONE PENS LYRICS FOR PIC TITLE TUNE

Pat Boone, whose interests have broadened through the years from singing into acting, production, publishing and other areas, has now added another facet to his career. He has become a lyricist.

For his waxing last year of the theme from the pic "Exodus," he penned his own lyrics, the only words which have been used in connection with the Ernest Gold music. The version was subsequently recorded by other vocalists.

Boone's newest lyric-writing project is in connection with his upcoming film produced by Seven Arts for Metro release, "The Main Attraction." Not a musical, the film, however, deals with the life of a singer, played by Boone. Although he will sing mostly standards in the film, the title theme is an original with music by Jule Styne. Boone has penned the lyrics for this one, too.

Jack Mills Off to O.O. His Firm's Brazilian Subsid

Jack Mills, Mills Music prexy, left New York last week for his first inspection tour of the firm's South American outpost, Editora Musical Mills, in Sao Paulo, Brazil. While away, he will also visit Venezuela, Uruguay, Argentina, Chile and Peru, where he will see publishers and composers to set representation deals and similar pacts.

A prime purpose of the trip is to plan ways in which the Brazilian branch can better correlate its promotions and general program with the New York homeoffice. Accordingly, Mills has taken with him some material for work there and will be scouting stuff for use here.

One of Strongest Disk Coverages Ever Marks 'All American' Tuner

The upcoming Broadway tuner, "All American," is getting a wide variety of disk action. Ranging through country and western, rock 'n' roll, percussion and str[illegible] and jazz LPs, in addition to a [illegible]rge singles array, the Lee Adams-Charles Strouse score is in for one of the strongest across-the-board disk coverages a legituner has received.

The c&w platter is believed to be a first for a show score. On the Mercury label, it will be called "All American Goes Country Style" and features a host of country talent including Leroy Van Dyke, Marge Singleton, the Mello-Deers, Margie Bowes, Hal Willis, James O'Gwyn and Merle Kilgore.

The rock version is by the Champs on the Challenge imprint called "All American Champs." Included in this set will be a Twist number which will also be released as a single and marks the first time the group tries some vocal work, they previously were strictly an instrumental unit.

An unnamed MGM album will feature Leroy Holmes in a percussion and strings setting. On Columbia, which also has the original caster, Duke Ellington will cut a platter called "Duke Ellington Plays 'All American'!" Riverside will make a jazz single of tunes from the score and possibly an LP of the music. Col will also have a platter of 12 different artists doing material from the show.

Singles will include takes by Ketty Lester on Era, Vic Damone on Capitol, James Shegata on Choreo, the Jake Porter Orch on Combo, and Tony Bennett, Carmen McRae and the Kirby Stone Four on Col. Shegata will also do an LP, the title of which will be one of the tunes from the show and the Lettermen are including one of its songs in an upcoming Capitol album.

"All American" opens next Monday (19) at the Winter Garden Theatre starring Ray Bolger. Edward Padula is producing the venture which has been staged by Joshua Logan. Mel Brooks has provided the book, Adams the lyrics and Strouse the music. Edwin H. Morris is publishing the score.

Bing's 'H'wood,' Day-Previn's 'Duet,' Edwards' 'Sing Along' Top New LPs

BING CROSBY: "BING'S HOLLYWOOD" (Decca). The timing was just right for Decca's massive release of Bing Crosby's Hollywood story. It fits perfectly into the programming pattern being adopted by so many radio stations, which, in veering away from Top 40, are going in for marathon spinning of an individual personality. This Crosby release is tailor-made for them, in that it consists of 15 separate LPs containing 189 songs from over 40 pix. No singer has come close to that mark and it's a record that's sure to stand for a long, long time. For the average consumer the purchase of the complete series will obviously be hard on the pocketbook but each LP can be obtained separately (the suggested retail price is $3.98) and each one is a gem. Not only did Crosby have a solid song-selling way right from the beginning but he had top tunesmiths turning out material for him all the way. Among the memorable clefting teams who delivered hit after hit for him were Leo Robin & Ralph Rainger, Richard Rodgers & Lorenz Hart, Mack Gordon & Harry Revel, James Monaco & John Burke, Harold Arlen & Johnny Mercer, Harry Warren & Leo Robin, and Harold Arlen & Ira Gershwin. Among the solo cleffers were Cole Porter, and of course, Irving Berlin who gave him "White Christmas" for the "Holiday Inn" pic in 1942. The series is virtually a recorded history of the filmusical genre and a credit to all concerned.

DORIS DAY-ANDRE PREVIN: "DUET" (Columbia). Doris Day is in a new setting in this package but she fits into it as though she has always been there. The setting is the warm and intimate styling of Andre Previn's piano (with a rhythm assist from Red Mitchell's bass and Frank Capp's drums) and it emerges as one of the tastiest dishes the singer has ever delivered. Miss Day's voice meshes harmoniously with Previn's pianistics complementing each other perfectly through a delightful songalong that includes such standards as "Fools Rush In," "Remind Me" and "Falling In Love Again." There are also some Previn originals like "Control Yourself" and "Daydreaming" which are right on the button, too.

JONATHAN & DARLENE EDWARDS: "SING ALONG WITH JONATHAN & DARLENE EDWARDS" (RCA Victor). The cult that's been steadily growing for the off-beat and/or off-tempo harmony humor of Jonathan & Darlene Edwards, whose square handles are Paul Weston & Jo Stafford, is sure to get larger now via this musical spoof. The "Edwards" set target on the sing along craze and they hit the bullseye. Mitch Miller will undoubtedly survive these satiric blows but it should make him shudder a bit since he started the whole thing. Miss Stafford's Darlene deftly captures the sound of the off-key songstress and Weston's Jonathan may be dealing the piano a lethal blow with his wacky keyboard styling. There's also a straight-laced choral group that doesn't seem to know what the Edwards are up to and belts the familiar songs in a sincere manner. It heightens the fun.

PEGGY LEE: "BLUES CROSS COUNTRY" (Capitol). Quincy Jones has been backing Peggy Lee with his large band group for some time including her in-person appearances at such well known jazz spots as New York's Basin Street East so he knows what he's about when it comes to backing the singer. And she has been singing the blues beat long enough to have every nuance at her command. Therefore, this package is a hard-to-beat blues parlay. The blues is set up geographically here which gives Miss Lee a chance to fool around with such titles as "St. Louis Blues," "Basin Street Blues," "Goin' To Chicago Blues," "Kansas City" and "I Lost My Sugar In Salt Lake City,' among others. All stops are just fine.

MAURICE CHEVALIER: "LERNER & LOEWE & CHEVALIER" (MGM). The association between Maurice Chevalier and the writing team of Alan Jay Lerner & Frederick Loewe got a big exposure recently with the NBC-TV special, "The Broadway Of Lerner & Loewe." This isn't a track of the telecast but it does serve as an okay piece of memorabili for those who dug the special as well as a nifty item for those who were watching another channel. Chevalier's Gallic may seem incongruous with the English settings of "My Fair Lady" and "Camelot" or the Scottish flavor of "Brigadoon" or the western motif of "Paint Your Wagon" but his style and spirit make everything come out all right. The "Camelot" title song, which he did on the show, is an absolute joy. In addition to tunes from the aforementioned musicals, Chevalier also does the title song from the "Gigi" pic and "A Jug Of Wine" from "Day Before Spring."

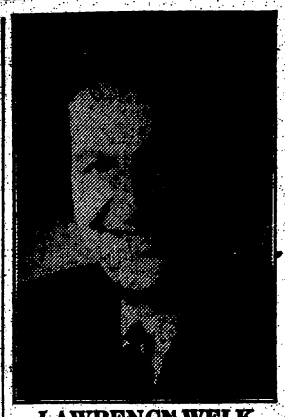
BUDDY GRECO: "LET'S LOVE" (Epic). Surrounded by a 16-piece orch that includes such jazzsters as Urbie Green, Joe Newman, Zoot Sims and Bob Brookmeyer, Buddy Greco is in a high-flying mood that serves as a suitable followup to his strong-selling "I Like It Swinging" LP. His range is wide here as he touches classical, down-home and blues moods. His vocal styling is continually impressive even when he's singing his own stuff ("You're Something Else") or when he's joining the orch with some vivid organ work.

THE ORCHIDS: "TWISTIN' AT THE ROUNDTABLE" (Roulette). New York's Roundtable nitery has developed into the eastside's answer to the Peppermint Lounge and a lot of the credit belongs to The Orchids who built a three-week booking into a 21-week run, at the last count. Even if the set's sales were limited to the Roundtable regulars it should do well but its appeal is wider than that. The Orchids, consisting of five young swingers, have the kind of vitality that's tailor-made for The Twist tempo and they beat it out in no uncertain terms. It's frantic but it does add up to fun.

TURK MURPHY: "LET THE GOOD TIMES ROLL" (RCA Victor). There's plenty of good music in this collection of happy sounds designed to simulate the goings-on at Earthquake McGoon's, one of San Francisco's swingingest spots. Turk Murphy's jazz band really rolls 'em out in this wrapup that includes such opportunities for musical embellishing as "Bilbao Song," "Alexander's Ragtime Band," "Tin Roof Blues" "Struttin' With Some Barbecue." Murphy's trombone leads the group through the free-wheeling repertoire and Pat Yankee takes a vocal shot at "Lonesome Road" that's quite effective.

MARTIN DENNY: "MARTIN DENNY IN PERSON" (Liberty). Recorded at Duke Kahanamoku's spot in Honolulu, this package retains the flavor of the Island magic. Martin Denny is an expert at spelling out the melodic flavor of the setting with offbeat musical instruments and picturesque sounds without getting too gimmicky. It all works well on a flock of Island themes.

EUGENE ORMANDY-PHILADELPHIA ORCH: "SWAN LAKE" (Columbia). Although Tchaikovsky's "Swan Lake" ballet music is familiar in record repertoire, this packaging isn't. It's been put together in folio form to include a 26-page booklet giving "A detailed retrospective with rare illustrations and a comprehensive essay" by Leo Lerman of the ballet itself. It's a slick prose job that enhances the value of the accompanying disk. As usual, the Philadelphia Orch under Eugene Ormandy's direction interprets for maximum enjoyment. *Gros.*



LAWRENCE WELK
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

Longplay Shorts

RCA Victor will launch its fourth annual spring consumer sales program tomorrow (Thurs.). The campaign, tagged "Once-A-Year Dis-Days," will run through April 15 and will enable consumers to purchase new releases at special prices . . . A special boxed package of 10 classical LPs to be sold at $9.97 has been put on the market by Artia-Parliament. The package ,"The World's Greatest Music," include performances by **Sviatoslav Richter, Vaclav Talich, David Oistrakh, Emil Gilels** and other noted musicians interpreting the works of **Beethoven, Mozart, Dvorak, Borodin,** and **Tchaikovsky** among others . . . The April issue of Hi-Fi Stereo mag has a debate between **Nat Hentoff** and **Leonard Feather** on "Is Ella Fitzgerald a Great Jazz Singer?" Hentoff says "No," Feather says "Yes". . . The Westminster label is out this week with a new package of **Beethoven's** "Fidelio." It's performed by the **Bavarian State Orchestra** under **Hans Koppertsbusch's** direction. **Sena Jurinac** and **Jan Peerce** are the leads.

Two sides from the "George Maharis Sings" LP will be released by Epic Records for the singles market. They are "After the Lights Go Down" and "Teach Me Tonight." The album is scheduled for April release . . . **Lionel Hampton,** who just finished a six-week run at the Flamingo, Las Vegas, is out on his own Gladhamp label with "The Fabulous Flamingo Twist" as a single platter and as a highlight of his new album, "All That Twist'n Jazz". . . The **Duke Ellington-Count Basie** teamup on a Columbia LP has been tagged "First Time." Original title was "Battle Royal," which is the leadoff number in the album.

United Artists Records' second annual "All Out for Oscar" promotion will include 19 albums devoted to motion picture music from the diskery's catalog . . . Warner Bros. Records' four-LP March release spotlights the debut disking of the folk trio **Peter, Paul & Mary.** Also in the release are sets by **Jerry Gary's** orch, **Mel Henke** and a special package featuring 12 top selling singles from the WB catalog . . . **Harold Drayson,** national sales director for Caedmon Records and the Shakespeare Recording Society, hit the road Friday (9) on an eight-city cross-country tour to spell out the plans for diskery's 10th annl celebration . . . **Enoch Light** has taken the "Satan Never Sleeps" and "Theme from the Four Horsemen of the Apocalypse" sides from his "Great Themes from Hit Films" package on Command for single release.

Dick Schory has been appointed Education Musical Coordinator for the World's Fair of Music & Sound to be held at Chicago's McCormick Place Aug. 31-Sept. 9 . . . **Al Hirt,** RCA Victor's trumpeter, will tour the summer circuit in a special concert series . . . **Mike Clifford,** 18-year-old baritone, is cutting his first Columbia LP this week. **Marty Page** is arranging and conducting the session . . . Mercury is celebrating "David Carroll Month" in March with two LPs, "David Carroll Galaxy" and "Let's Dance to Movie Themes". . . Lever Bros. Imperial Margerine has a premium disk deal going with a **Doris Day** LP produced by Columbia entitled "Wonderful Day". . . Producer **Monty Kay** is mixing comedy and jazz at his jazz show Saturday (17) at New York's 92d Street "Y" with flutist **Herbie Mann,** pianist **Bill Evans** and comedian **Woody Allen.**

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

RAY CHARLES ..... **HIDE NOR HAIR**
(ABC-Paramount) ..... **At The Club**
Ray Charles "Hide Nor Hair" (Tangerine†) gives this performer another one of those non-stop rhythm numbers which he belts with total assurance that his fans will go for it. "At the Club" (Tangerine†) is a more specialized piece of blues material, also expertly delivered.

* * *

PERRY COMO ..... **CATERINA**
(RCA Victor) ..... **The Island of Forgotten Lovers**
Perry Como's "Caterina" (Roncom) is a bright ballad entry, with a faint echo of "Mack The Knife," which this veteran singer handles deftly for good chances, particularly in view of the widespread jockey shift to smoother sounds. "The Island of Forgotten Lovers" (Roncom*) is a pretty item with an Hawaiian island flavor.*

* * *

THE CHORDETTES .. **THE WHITE ROSE OF ATHENS**
(Cadence) ..... **Adios**
The Chordettes' "The White Rose Of Athens" (Peter Schaeffers) is a firstrate lyric version of the melodic Greek tune by the "Never On Sunday" composer. "Adios" (Schaeffers*), from the same "Dreamland of Desire" film, is another fresh sounding entry.*

* * *

HOLLYWOOD STRINGS & CHORUS .. **SONG OF GREECE**
(Capitol) ..... **It Happened In Athens**
Hollywood Strings & Chorus' "Song of Greece" (E. H. Morris) is another item in what looks like a cycle of Greek tunes, akin to the periodic wave of Italo or Gallic imports. This is an authentic-sounding native melody arranged in colorful, tasteful style. "It Happened In Athens" (Miller*), pic title song, is another entry in the "Never on Sunday" groove, also with good potential.*

* * *

PAUL ANKA ..... **UH HUH**
(ABC-Paramount) .... **I'd Never Find Another You**
Paul Anka's "Uh-Huh" (Spankat), made before his recent switch to the RCA Victor label, is a swinging rhythm item which this young singer socks across in a payoff groove. "I'd Never Find Another You" (Aldon†) is a neat ballad with a good lyric aimed right at the teenage market.

* * *

TONY ORLANDO ..... **LOVE ON YOUR LIPS**
(Epic) ..... **I'd Never Find Another You**
Tony Orlando's "Love On Your Lips" (Aldon†) is a rocking ballad with a well-written lyric projected in very effective style by this singer. "I'd Never Find Another You" (Aldon†) is another ballad entry with a commercial sound.

* *

HENRY MANCINI ORCH **EXPERIMENT IN TERROR**
(RCA Victor) ..... **Tooty Twist**
Henry Mancini's Orch's "Experiment In Terror" (Southdale), pic title theme, is another sharp instrumental entry composed and conducted by Mancini who's racked up a string of such hits. "Tooty Twist" (Southdale*), from the same film, is a snappy rhythm slice pegged to the current hoofing craze.*

* * *

CODY BRENNAN ..... **TRAGIC HONEYMOON**
(Swan) ..... **Shake The Hands Of A Fool**
Cody Brennan's "Tragic Honeymoon" (Conley) returns to the format of tear-jerking sagas of death for an entry with good commercial impact. "Shake The Hands of A Fool" (Claridge*) is an okay rocking ballad.*

* * *

DODIE STEVENS ..... **I CRIED**
(Dot) ..... **Dancing On The Ceiling**
Dodie Stevens' "I Cried" (Triot) is a strong juve-angled ballad in a striking rhythm format due to earn wide attention. "Dancing On The Ceiling" (Harms) is a commercial updating of Rodgers & Hart classic by this pert-sounding songstress.*

* * *

MIRIAM MAKEBA ..... **CAN'T CROSS OVER**
(Kapp) ..... **Theme From 'Black Orpheus'**
Miriam Makeba's "Can't Cross Over" (Clara) is a lively Calypso-type number delivered in infectious style by this South African songstress. "Theme From 'Black Orpheus'" (Ross Jungnickel*) is a good workover of the theme from the South American film of a couple of years ago.*

* * *

CLAUDE KING .... **LITTLE BITTY HEART**
(Columbia) ..... **Wolverton Mountain**
Claude King's "Little Bitty Heart" (Magic Circle†) is a neat country-bred ballad with a clever lyric which this singer handles in winning style. "Wolverton Mountain" (Painted Desert†) is more routine backwoods stuff.

* * *

DON CHERRY **THEN YOU CAN TELL ME GOODBYE**
(Verve) ..... **When I Found I'd Lost Your Love**
Don Cherry's "Then You Can Tell Me Goodbye" (Acuff-Rose†) is a solid ballad delivered in forthright style by this veteran singer who could wing way up with this one. "When I Found I'd Lost Your Love" (International Korwin) is another fine ballad slice for spins.*

* * *

TONY OSBORNE ..... **TURKISH COFFEE**
(Medallion) ..... **Tony's Tune**
Tony Osborne's "Turkish Coffee" (Ludlow†) is a colorful instrumental dished up with some exotic flourishes by this performer's pianistics with orchestral support. "Tony's Tune" (Ludlow†) is another instrumental with a winning sound.

* * *

DICK RUEDEBUSCH **STAVIN' CHANGE**
(Jubilee) ..... **Gambler's Blues**
Dick Ruedebusch's "Stavin' Change" (E. H. Morris) gives this recently discovered Dixieland trumpeter a chance to deliver a savvy blues vocal plus some hot corn licks. "Gambler's Blues" (Woodrow*) is a solid instrumental entry.* *Herm.*

*ASCAP. †BMI.

Plugger's a Forgotten Man in British Music Biz as Disks' Rise Thins Ranks

London, March 13.

Rise of disks as the dominant factor in the British music biz has not only allowed a few a&r men to get a stranglehold on the industry but, through the controlled amount of "needle time" allowed by BBC Radio (a monopoly) and the attendant lack of spots in which pops can be placed, has also brought about the demise of the British plugger. All but the best connected plugger just don't pay their way.

One source opines that major pubberies today are operating with one quarter of the pluggers used in the "good old days" when artists, bands and live airings were worth their plug money and the theatre organist was an important contact. Today, as a disk spin is virtually the only path to a hit, pluggers' ranks have been whittled to the few who not only can secure radio and tv exposure but who have the ears of the powerful a&r men.

Longtime pubbers like Tommy Hudson of Robbins Music who have witnessed the "streamlining" of the plugging game over the last 15 years, note that to justify his position today, a plugger has to be versatile within his own pubbery. For instance, instead of travelling a specialists' road and concentrating on one field of activity, he must now be able to branch into, say, office administration.

The changing face of the U.K. plugger does not mean that life is becoming more cut and dried, however. Although there are fewer contact men around, the decline in worthwhile points of exposure makes the pluggers' own demise look insignificant. At the last count, about 60 new releases a week have just over four hours radio time "open" to plugs.

"Such restriction doesn't allow a publisher, or his plugger, to plan a campaign to build a hit," says Max Diamond, U.K. topper at Kassner Music which currently employs no pluggers at all. "At one time," he points out, "we used to be able to line up our plugs but now, with only about four hours of competitive needle time on sound, this has become impossible."

'Good Luck Charm' Belies Its Tag as Presley Waxing Sparks Copyright Dispute

There's a legal hassle in the making over ownership of "Good Luck Charm," latest Elvis Presley release on the RCA Victor label.

Aaron Schroeder, who wrote the song with Wally Gold, says it's owned by his Arch Music firm, while attorney Lewis A. Dreyer says it belongs in Presley's Gladys Music firm.

According to Dreyer, cleffers who've written songs for Presley in the past (including Schroeder) have signed contracts that any song they submit, if recorded by Presley, belongs to the singer's publishing company.

In the case of "Good Luck Charm," which was recorded by Presley about five months ago, a notice of copyright was filed by Gladys Music. Almost simultaneously, Schroeder, who has had 18 songs recorded by Presley, filed a notice of copyright for his Arch Music firm.

There's a heated controversy going on now as to who actually has the rights to "Good Luck Charm." But, in the meantime, Victor has been shipping the disk with the Gladys credit on the label.

Atlantic, Atco Set Distrib Deals in 2 More Lands

Atlantic and Atco Records have completed arrangements for manufacture and distribution of their waxings in two additional countries. The new deals over Venezuela and Israel and all releases in these lands will be marketed under the Atlantic imprint.

Contracts have been signed with Orfeon Dimsa De Venezuela of Caracas for representation in that country and with Hataklit Ltd. of Haifa, Israel, for production and marketing of the diskeries' product there.

British Disk Best Sellers

Let's Twist Again ... Checker (Columbia)
Young Ones ..... Richard (Columbia)
Rock-a-Hula Baby ... Presley (RCA)
March Siamese Children .. Ball (Pye)
Forget Me Not ..... Kane (Decca)
Wimoweh ..... Denver (Decca)
Tell Me What He Said Shapiro (Columbia)
Walk On By ..... Van Dyke (Mercury)
Crying In Rain ..... Everlys (Warner Bros.)
Can't Help Falling in Love .... (RCA) Presley

Tape Worms Irk British Disk Biz

London, March 13.

Although he would have a tough time proving it, Eddie Rogers, an exec with the Chappell music publishing group, opines that British diskeries are more worried than they will admit about the increasing sales of tape recorders and tapes. For, says Rogers, as tape figures rise, disk sales dip.

Rogers contends that although manufacturers are turning out more disks, hit numbers are selling less than two years ago when a company could expect around 200,000 sales for a Top 5 number.

He believes that the high cost of British disks has made the way easy for the tape worm because, although tape retails at more than a single, it works out much cheaper on a cost-per-minute playing time basis.

"Trend today is that kids borrow (from friends or lending libraries) albums which they then record. On this point alone," Rogers points out, "tape is a dangerous competitor."

Situation as seen by S. A. Beecher-Stevens, Decca's sales chief, is that tape has a long way to go to hurt the disk market. It loses out on the convenience factor as well as the aesthetic one, he holds.

"People are proud to own an album," he emphasizes. "It's a good-looking object and it's usually wrapped in an attractive cover. Tape doesn't have these qualities. And it is easy to pick out a number on a disk while it is far from easy to do it on a tape."

BRITISH DISKERIES EYE BIGGER U.S. MARKET

London, March 13.

With Matt Monro's version of "My Kind of Girl" and Lonnie Donegan's "Does Your Chewing Gum Lose Its Flavor?" hitting the U.S. top 40, British diskeries have been greatly heartened as to their chances of crashing the American market.

Already followup disks like Kenny Ball's "Midnight In Moscow" and comedian Charlie Drake's "My Boomerang Won't Come Back" are well up in Yank charts. Trend may have switched from "If it's a hit in America, it's a sure hit in Britain" to "If it's a hit in Britain, chances are it will make it in the U.S."

British songmen, conscious of the choice gravy to be soaked from U.S. exposure, are watching with interest the outcome of Sammy Davis Jr.'s decision to record two numbers from the click British show, "Stop the World I Want to Get Off." Move marks a new ray of hope for U.K. cleffers who have been depressed over the past years by heavy domination of American material.

Record companies also are more hopeful that British-made disks, featuring such domestic names as Cliff Richard, Helen Shapiro, Adam Faith, Eden Kane, Petula Clark, Frankie Vaughan, John Leyton and Acker Bilk, will make the American scene in view of their high sales here.

SUBSIDY NOT OFFERED, INDIANAPOLIS SEZ NIX

Indianapolis, March 13.

No Federal aid to the Indianapolis Symphony is offered, none presumably would be available without a special act of Congress, but the symphony's board and its musicians are divided in a dispute over "subsidy." The pile of money, which isn't there, would not be accepted, say the directors. And why not, ask the tooters, if that's the only way musicians in America can make a living?

Dispute is academic but not unrelated to the present drive for funds. Board apparently feels the business community will respond best if assured that only private enterprise will be called upon to give. The idea of subsidy is nasty, per president Herbert E. Wilson. It would separate the symphony from its volunteer workers and fundraisers and alienate donors.

Union musicians responded with a statement of their own, declaring "those of us who have been waging a losing battle to bring musicians' wages up to at least the level of unskilled labor hold a glimmer of hope for a future in which an enlightened government will lend some support to the performing arts.

"To summarily reject all such support before it is even offered, and without knowing under what conditions it might be offered, seems to us a very premature and negative action."

It was pointed out orchstra musicians average $2,500 for the 25-week season. Minimum is $85 a week. A new contract is being negotiated while the maintenance fund drive is under way.

Both the board and the musicians forwarded their views on federal aid to the American Symphony Orchestra League.

'Pins & Needles' Sews Disk Deal 25 Years Later

"Pins And Needles," a clicko Broadway revue of a quarter-a-century ago, is finally making the disk grade. In celebration fo the revue's 25th anni, Columbia Records is prepping a special disking of the songs from the show which were written by Harold Rome.

Liz Lauer, newly appointed special assistant to Columbia president Goddard Lieberson, will coordinate the album's production. Rome, himself, will sing in the album. Other performers have not yet been announced. The revue was brought to the Broadway boards in 1937 under sponsorship of the International Ladies Garment Workers Union.

Columbia, incidentally, is also working on current Rome material. It has the original cast album rights to "I Can Get It For You Wholesale," which opens on Broadway next week.

The "Pins And Needles" disking marks a return by Columbia to the grooving of vintage musicals. Several years ago Lieberson put a flock of never-before recorded Broadway scores into the groove. Among them were "The Bandwagon," "Anything Goes," "On Your Toes," "The Boys From Syracuse," "Oh Kay," "Girl Crazy" and "Pal Joey."

Hurok's Maestros

Paris, March 13.

S. Hurok is beefing up his symph orchestra conductor list, an activity which has been incidental to his activities in the past. Recently added to his list are Lorin Maazel (American previously working almost entirely in Europe) and Andre Vandernoot of Brussels. Previously on the Hurok baton-waver list are Fritz Reiner, William Steinberg, Paul Kletzki, Carlo Maria Giulini, Alfred Wallenstein and Milan Horvat. During his current European gander Hurok has talked to and probably will sign two or three others.

Vandernoot makes his debut under the Hurok banner in July via three double-dates with the Mexico City Symphony; Dallas, Montreal and Pittsburgh will follow. Maazel makes his debut in October via Met Opera, Philadelphia and San Francisco Symphs.

'Artist Vs. A&R Man' Grooves Scant Controversy at 2d NARAS Debate

By EDDIE KALISH

The National Assn. of Recording Arts and Sciences held the second in a series of disk industry debates Thursday (8) before an SRO music biz turnout at the Plaza Recording Studios, N.Y. The subject was "The Artist vs. the A&R Man." But there was little controversy between the factions, as stated by singer Steve Lawrence of the artists' side when he wrapped the session up saying, "We need them, they need us; it's a whole wheel."

Lawrence's wheel wasn't without its loose spokes, however, and there were a few lively moments. Goddard Lieberson moderated the session with humor and good intent. The panel consisted of a&r men Orrin Keepnews, Jerry Lieber, Harry Meyerson and Richard Mohr; on the artists' side, Brook Benton, Lawrence, Billy Taylor and Emanuel Vardi.

Keepnews carried the ball most of the way for the a&r sector, with some helpful assists from his colleagues from time to time. Lawrence played both sides often, concentrating on humor rather than controversy. He and Taylor did most of the talking for the artists. A new comedy team was unearthed at the meeting, that of Lieberson & Lawrence, one of the more significant developments of the evening.

Herewith a sample of some of the dialog:

Taylor (speaking of jazz a&r work): "There's not a sensitive enough man in the control room."

Lieberson (attempting to eliminate the terms "good" and "bad" and "commercial"): "It is a fact that both good and bad records sell and that both commercial and non-commercial records sell. Better term should be what is 'successful'."

Meyerson: "Let's face it, we're all in business to make money and

(Continued on page 58)

A 'New' Beethoven?

Vienna, March 13.

Newspapers in Bruenn (Brno), Cechoslovakia, ran a story that a so-far unknown composition by Ludwig von Beethoven was discovered in the city archives.

"Exit of Spring" is the title of a cantata, consisting of a three-page manuscript, signed Beethoven. Whether or not the signature is genuine, an expert committee will have to decide.

WB Label Now In 41 Countries

Warner Bros. Records has further expanded its global spread under the direction of Bobby Weiss, diskery's international director. Weiss, who returned to his Paris base last week after huddles with WB prez Mike Maitland on the Coast, contracted for additional distribution of the WB label with Pan American de Discos-Mexico and Electric & Musical Industries covering Japan, South Africa, New Zealand, Turkey, India, Cambodia, Burma and Ceylon and with RCA companies in Argentina, Uruguay, Chile and Fabrica Venezolana de Discos-Venezuela.

WB's foreign market now covers 41 counrties. Changes in distribution will take place in Belgium and Luxembourgh April 1 when Leon Cabat's French company, Vogue, takes over. There will also be switches in Japan, South Africa and New Zealand when EMI licensees replace the current distributors.

WB will continue to push for local foreign language recordings to appear on its label as part of the global buildup. In this respect WB is reissuing the original Italian recording of "Al Di La" by Emilio Pericoli to tie in with WB film, "Rome Adventure." Pericoli performs the song in the pic. The diskery obtained the master from Ricardi-Italy for worldwide release.

In addition, Weiss pointed out, local language records in German, Swedish, etc., will be obtained, as part of the program to penetrate further into local markets abroad.

Following his Parjs return, Weiss will visit Hamburg and Berlin for recording sessions and will follow with a round-robin tour of English and European licensees on upcoming product to be marketed.

DISCOVER WEBERN MS.; SET AT SEATTLE EXPO

Philadelphia, March 13.

Eugene Ormandy and the Philadelphia Orchestra will present the world premiere of "Im Sommerwind" (In the Summer Wind), the recently discovered work of the late Austrian composer Anton Webern, in Seattle, May 25.

The performance will mark the opening of the International Webern Festival planned by the U. of Washington, in conjunction with the Seattle World's Fair. Dr. Hans Moldenhauer, University musicologist, in preparing a book on the composer, learned that Webern's oldest daughter, Amalie Waller, possessed unpublished manuscripts.

Garmisa, UA Opening Big Town of Chicago

Lenny Garmisa, midwest disk distributor who headquarters in Chicago, in conjunction with United Artists Records, has completed arrangements to open a new distributing outlet in that city to be known as Big Town of Chicago.

The new operation will handle only UA and Vee-Jay product. The firm will be headed by Kent Beauchamp, who previously managed Garlen Distributing, also operated by Garmisa. The Chi operation marks the second point under the Big Town banner. The initial Big Town distributing firm was opened last October in New York.

Maitland Grooving WB Into a Bigger Share Of Singles & Album Market

Hollywood, March 13.

Are all record companies alike in their concept and thinking? "Warner Bros. Records definitely isn't," said John K. "Mike" Maitland, who recently replaced the label's first prexy, Jim Conkling. To the query, "how does WB Records differ in its concept?" Maitland precisely ticked off his three objectives and his concept of what WB aims to do and to reflect in in the highly competitive wax market.

"First," said Maitland, "We must get into the single business in a big way. To do this we must have astute a&r men. It follows that if we're big in this field we'll have to also build a stronger image of ourselves in the album field."

For the second of Maitland's three objectives he emphasized that "We must select and develop top personnel with imagination. Our third objective ties in closely with this concept, to work more closely with the film studio in developing sales potential for film music and theme songs."

Maitland said that a primary concern is "the image of Warner Bros. Records now—to the distributors and deejays. We have had little personal contact and no enthusiasm for the product. Our image to them will be, from now on, that we are highly convinced of the saleability of our product, of its quality and will give all the necessary help to expose and push our product. That's why we are building a sales force and distributor contacts."

One failing of many companies, avers Maitland "is they spend considerable time with wholesalers, not retailers. At WB we'll spend one day with distributors and four days with dealers and deejays."

Maitland's biggest problem is in the field of studio acquisitions of musicals. To date the studio has acquired the film rights to "Music Man," "Gypsy," "Gay Purr-ee" and most recently, "My Fair Lady." But, WB doesn't hold the soundtrack rights to any of these and Maitland is in the process of dickering for them.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	HEY BABY Bruce Channel	Smash
2	3	5	DON'T BREAK THE HEART Connie Francis	MGM
3	2	8	DUKE OF EARL Gene Chandler	Vee Jay
4	9	4	DREAM BABY Roy Orbison	Monument
5	12	6	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
6	6	7	LET ME IN Sensations	Argo
7	10	5	HER ROYAL MAJESTY James Darren	Colpix
8	17	4	WHAT'S YOUR NAME Don & Juan	Big Top
9	7	8	BREAK IT TO ME GENTLY Brenda Lee	Decca
10	30	3	JOHNNY ANGEL Shelley Fabares	Colpix
11	13	8	CRYING IN THE RAIN Everly Bros	WB
12	15	11	THE WANDERER Dion	Laurie
13	14	9	TUFF Ace Cannon	Hi
14	8	13	THE TWIST Chubby Checker	Parkway
15	23	5	TWISTING THE NIGHT AWAY Sam Cooke	Victor
16	11	13	PEPPERMINT TWIST Joey Dee & Starliters	Roulette
17	4	7	SHE'S GOT YOU Patsy Cline	Decca
18	18	6	I'M BLUE Ikettes	Atco
19	21	12	COTTONFIELDS Highwaymen	UA
20	40	2	LOVE ME WARM AND TENDER Paul Anka	RCA
21	37	2	THE SLOW TWIST Chubby Checker	Parkway
22	33	3	I'VE GOT BONNIE Bobby Rydell	Cameo
23	25	7	PERCOLATOR Checkmates	Dore
24	24	6	CHIP, CHIP Gene McDaniels	Liberty
25	5	11	LITTLE BITTY TEAR Burl Ives	Decca
26	28	10	NORMAN Sue Thompson	Hickory
27	—	1	COME BACK SILLY GIRL Lettermen	Capitol
28	—	1	YOUNG WORLD Ricky Nelson	Imperial
29	—	1	LOVER PLEASE Clyde McPhatter	Mercury
30	—	1	LOVE LETTERS Ketty Lester	Era
31	—	1	PLEASE DON'T ASK Bobby Vee	Liberty
32	20	8	SMOKY PLACES Corsairs	Tuff
33	38	3	WHERE HAVE ALL THE FLOWERS GONE Kingston Trio	Capitol
34	16	8	CAJUN QUEEN Jimmy Dean	Col
35	39	3	YOU WIN AGAIN Fats Domino	Imperial
36	—	1	GOOD LUCK CHARM Elvis Presley	Victor
37	31	10	DEAR LADY TWIST U. S. Bonds	LeGrande
38	27	10	BABY IT'S YOU Shirelles	Sceptor
39	26	3	YOU BETTER MOVE ON Arthur Alexander	Dot
40	46	5	MY BOOMERANG WON'T COME BACK Charlie Drake	UA
41	—	1	DEAR ONE Larry Finnegan	Old Town
42	—	1	DO THE NEW CONTINENTAL Dovells	Parkway
43	—	1	IF A WOMAN ANSWERS Leroy Van Dyke	Mercury
44	29	7	I'LL SEE YOU IN MY DREAMS Pat Boone	Dot
45	41	12	I CAN'T HELP FALLING IN LOVE Elvis Presley	Victor
46	19	12	I KNOW Barbara George	AFO
47	—	1	LILLIPOPS AND ROSES Jack Jones	Kapp
48	22	4	HEY LETS TWIST Joey Dee & the Starliters	Roulette
49	—	1	MASHED POTATO TIME Dee Dee Sharp	Cameo
50	—	1	LA PALOMA TWIST Chubby Checker	Parkway

ASCAP

Continued from page 53

000,000 and tv networks added another $8,000,000. Radio contributed another estimated $10,000,000, bringing broadcasting payments to between $28,000,000 and $29,000,000 out of ASCAP's 1961 total of over $33,000,000. It's interesting to note that the ASCAP proposal does not cover radio rates. The pact with the radio stations doesn't come up for negotiation for another two years.

As part of the proposal the tv station group would abandon its demand for at-the-source clearance of tv rights to ASCAP music played in feature films and syndicated tv programs. Source clearance, the central feature of the committee's negotiations for new ASCAP tv stations' licenses, would have allowed stations ultimately to bypass ASCAP in paying for music in programming that currently represents about 75% of all local tv originations.

The tv stations' reductions offered by ASCAP come to about a 16% cutback. Broken down they are: 12% off existing rates for commercial programs; 35% off existing rates for sustaining programs; 20% off existing commercial rates on any increase in the station's broadcast revenues above its 1961 level. Networks would pay at their current rates on all revenues up to their respective totals for 1961. On all revenues over that amount a 10% reduction in rate would apply.

10-Year Agreement

Although NBC and CBS have sold their BMI stock (ABC is reportedly in the process of selling its interest), the agreement would cover network as well as station participation. Networks would continue to pay ASCAP on the present rates but would get a 10% reduction on all business exceeding their 1961 levels. They would also get the benefit of station-rate reductions through their owned tv stations. The new agreement would extend for 10 years.

In addition to the revised rate structure, the proposal offers a continuation of BMI, but with no vestige of broadcasting ownership or control. It would now impose on BMI the same antitrust consent decree now in force against ASCAP, including provisions for court approval of BMI as well as ASCAP music rates. It would also permit ASCAP to file complaints with the FCC whenever it felt that broadcasters were "discriminanting" against ASCAP music.

The proposal has been brought before Judge Sylvester J. Ryan in N.Y. Federal Court. Judge Ryan is presiding over the rate-making case instituted by the All-Industry Committee after its negotiations with ASCAP failed to reach an agreement. The plan has been proposed in settlement of the case.

The plan requires approval of the All-Industry Committee which is meeting on the proposition next week. ASCAP's board of directors held a special meeting Monday (12) and upon recommendation of counsel approved the basis of settlement as set before Judge Ryan.

ASCAPers See Victory

Many ASCAPers feel that this is the victory over BMI which they have been looking for, for the past 22 years. BMI officials, on the other hand, claim that this would revive the alleged ASCAP monopoly and bring chaos to the entire music industry.

In a statement on the deal BMI president Carl Haverlin said, "ASCAP has offered television stations a temporary reduction in rates in return for the elimination of BMI as an effective competitor. ASCAP has repeatedly made such offers in the past and, while BMI does not have information as to all the details of ASCAP's present proposal, its purpose is clear.

"BMI has not, of course, been a party to the proceedings to fix ASCAP television rates and therefore has not had the opportunity to present the facts about itself. Acceptance of ASCAP's offer requires the voluntary individual action of the holders of the majority of BMI stock. BMI is confident that neither its stockholders, nor the far more users of music, nor the many writers and publishers affiliated with BMI, will wish to see a restoration of the ASCAP monopoly."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	18	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
2	2	21	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
3	4	20	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	3	12	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
5	6	11	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
6	56	60	CAMELOT (Columbia) Original Cast (KOL 5620)
7	7	32	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
8	9	18	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
9	12	8	LIMELITERS (Victor) Sing Out (LPM 2445)
10	11	9	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
11	16	4	KINGSTON TRIO (Capitol) College Concert (T 1658)
12	15	17	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
13	8	14	CHUBBY CHECKER (Parkway) The Twist (P 7001)
14	10	29	DAVE BRUBECK (Columbia) Time Out (CL 1397)
15	13	8	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
16	14	95	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
17	18	10	LAWRENCE WELK (Dot) Moon River (DLP 2314)
18	29	16	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
19	21	13	MILK AND HONEY (Victor) Original Cast (LOC 1065)
20	22	13	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
21	33	3	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
22	20	6	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
23	17	13	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
24	23	24	KINGSTON TRIO (Capitol) Close-Up (T 1642)
25	19	3	LETTERMEN (Capitol) Song for Young Love (T 1669)
26	—	1	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
27	30	26	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
28	39	15	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
29	36	8	DION (Laurie) Runaround Sue (LLP 2009)
30	31	27	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
31	32	11	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)
32	25	17	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
33	45	26	MITCH MILLER (Columbia) Your Request (CL 1671)
34	43	5	AL HIRT (Victor) Horn A Plenty (LPM 2446)
35	27	10	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
36	26	9	BILLY VAUGHN (Dot) Berlin Melody (DLP 3396)
37	—	2	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
38	42	7	OLDIES BUT GOODIES (Original Sound) Various Artists, Vol. III (OS 5004)
39	24	10	RAY CHARLES (Atlantic) Do the Twist (8054)
40	—	1	ROGER WILLIAMS (Kapp) Maria (KL 1266)
41	28	3	FLOWER DRUM SONG (Columbia) Original Cast (OL 5350)
42	—	1	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
43	38	16	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
44	35	13	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
45	41	7	HENRY MANCINI (Victor) Combo (LPM 2258)
46	—	10	CHUBBY CHECKER (Parkway) Let's Twist Again (P 7004)
47	48	4	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
48	40	3	CHUBBY CHECKER (Parkway) For Twisters Only (P 7002)
49	34	57	RUSTY WARREN (Jubilee) Knockers Up (JLP 2029)
50	—	3	DON AMACHE & FRANCIS LANGFORD (Col) The Bickersons (CL 1692)

Disk Programs

Continued from page 53

ing place in the past few months. He predicted it in 1958 when, as artists & repertoire chief for Columbia Records, he addressed the first annual pop disk jockey convention in Kansas City, with this warning: "Your stations aren't thinking clearly into the future when you gear yourself to the eight to 14-year old mentality. Every year, a large chunk of the audience, at the top end of your age span, gets over its musical growing pains and gives up the game of rebelling against parents, teachers, and the world at large.

"That means that every five years the stations that program for sub-teens turn over almost their entire audience. The smart station is the one that recognizes that you're a grown-up a lot longer than you're a sub-teen, and works to build a permanent audience. If I read the signs right, the trend is starting in that direction, and some very important stations are changing their policies towards this goal.

"I'm not asking you to snuff out the musical life of these kids or their followers. But I am asking you to put a new life into radio; I'm not asking you to give up lazy programming—to play music for every age group and every taste. The by-product of such a move will be aesthetic, and you can take pride in the public service.

"But principally you'll be doing it for your pocketbook by insuring a broader, healthier audience, and guaranteeing advertisers who are seeking that audience a fair shake for their money. Abdication to the kids can only end in your exile beyond the border, to the land of fifth-rate entertainment. And the future must show that this border separates the big money-makers from the lightweights in radio."

Sing Along Stations

Miller's speech was taken lightly then. In fact many stations banned Columbia's records but he has seen a gradual vindication of his stand and it's even gotten to the point where there are now about 250 stations in the country which refer to themselves as "Sing Along Stations."

Even so, Miller feels now that the "new life in radio" he asked for in '58 is still needed today. He doesn't see anything wrong with Sinatra or Crosby marathons but he does think it's wrong if it's done to the exclusion of everything else, especially new talent and new songs. "Now more than ever," he asserted, "radio needs the programming talent to make listening more appealing and more exciting and not only rely on a programming format that just goes back into history."

Radio can help itself a lot if it gets programmers who have a taste for the young and who can spot performing artists with talent and help bring them to the attention of the public. "Radio," he asserted, "should invest in 'growth artists' instead of clipping coupons (records by Sinatra, Crosby, etc.)." An investment in such a programmer Miller summed up, will help create new performing heroes who will build excitment and fill the void when the oldtimers are no longer around."

Albums Only?

Some other music bizites, who prefer to remain anonymous, have narrower views than Miller's. They see the programming switch to albums only, which many stations are adopting, as a personal blow. "It was hard enough for me to get a record played in the days of 'Top 40'," one publisher said, "but now it's absolutely impossible."

Many publishers also see the control of "breaking" new records returning to the hands of a few key disk jockeys again who demand loot in exchange for spins. "You'd better get friendly with (disk jockey's name omitted) or you'll soon have to stand on line to give him money," was one of the gag lines making the rounds at Lindy's last week.

And some rock 'n' roll writers have begun spreading this racist humor around Tin Pan Alley: "All this 'good music' programming jazz is being sponsored by the White Citizens Council."

Chilean Fest's All-Latino Kick

By HANS EHRMANN

Vina del Mar, March 13.

Some 630 songs competed for $3,000 in prize-money at Vina del Mar, a Chilean seaside resort, 10 minutes by car from Valparaiso. It was Vina's third Song Festival. The event began modestly in 1960 with 192 songs trying for small prizes, but has now developed.

Vina del Mar (100,000 pop) shares the Chilean tourist limelight with the Southern lakes and, besides its beaches, is the home of this country's only gambling casino. It is also the country's second industrial city (textiles, sugar refineries, etc.).

The Song Festival took place at the Quinta Vergara, formerly a "stately home," but now a park open to the public. The open-air stage has seating facilities for 6,000 people, but several thousand more fit comfortably on the surrounding hillside.

At the Festival's final session there were over 10,000 spectators and police found the enthusiasts hard to control. Admissions were 50c (U.S. value) for adults and 20c for children.

Festival was organized at a cost of over $80,000 by the Municipality in combination with Radio Mineria and the recording industry took a keen interest in it this year. RCA Victor, Odeon, Philips and Goluboff were represented on the jury and will edit the winners. The competing songs fall into two categories: Chilean folklore (cuecar, tonadas) and international (rock, twist, tango, foxtrot, etc.). Winners were Victor Galvez with a cueca called "El Loro Aguafiestas" (The Spoilsport Parrot) and "Dime Por Que" (Tell Me Why), a rock by Maria Pilar Larrain.

The four Silva Brothers, Silvia Infantas and the Condores, Arturo Millian and the Duendes took part in the Festival. Also Antonio Prieto, riding the crest of a popularity after brief visits to Spain and Italy. Prieto sang "La Noval" (The Bride) and some of his other hits and became the Festival's main attraction during his 24 hour visit.

The Municipality plans to enlarge the Festival's scope next year by holding competitions in other Latin-American countries and selecting the finalists to compete in Vina.

ROULETTE TO TWIST WITH REGAL SHOE CO.

Roulette Records will be teaming up with the Regal Shoe Co. in April for some joint promotions. Next month the shoe outfit will begin a campaign, one of the slogans of which will be "the new twist in shoes." To tie in the double use of the "twist" peg, the company will feature Roulette's Twist platters in windows and in special displays in 100 stores across the country.

The arrangement is of special advantage to the diskery because its April release contains five new Twist LPs. These, plus its previous platters in the terp vein, will all be included in the displays which are being produced jointly by Regal and Roulette.

The label, which has lately made a career out of The Twist,, will have new disks by Joey Dee, the Seven Blends, Bill Haley and Dale Houkins & the Escapades, plus a collection of twist numbers by various artists under the heading "Most of the Twist."

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June Valli Joins UA, Steve Gibson Goes To Merc; Other Signings

June Valli will now record under the United Artists banner. The singer previously recorded for Mercury and RCA Victor. She starts her UA pact immediately and her first sessions are being planned for the near future by Eddie Mathews, label's artists & repertoire topper.

Mercury: Steve Gibson

Steve Gibson & His Redcaps have switched from the ABC-Paramount label to Mercury Records. The initial release will be an LP titled "Blueberry Hill," recorded during the group's date at Hollywood's New Faces Club.

B&D: Tommy Fisher

Tommy Fisher, young singer from Ohio, has been signed to the indie B&D label. His first release will couple "Audry" with "Rock And Roll Robin Hood."

Band Review

GEORGE ROCK SEXTET
George Rock, Elaine Evan, Tony Lunney, Dick Boseck, Jerry Redmond, Bud Brew
Harrah's Reno

For this Harrah's playback, George Rock has many new faces in his sextet and is essaying a new sound—but retains the basic format of his show: the accent on his impressive trumpet work, a bit of comedy and a lot of music. Only holdover member of the sextet is "Amazing Amazon" Elaine Evans, a blonde thrush who's trimmed the lines since the last time around to enhance the eye appeal.

Rock has disciplined his new sidemen to his styling, be it on the uptempo or the slower tunes, and group offers a variety of titles during their 45-minute stints. Catalog includes jazz, Dixie, ballads and variety stuff to fit any taste. Typical set opens with "Smile" then segues into such as "Open Up Your Heart" (with Rock and Miss Evans doubling on vocal), "You Need ands" (with Miss Evans on a more than capable solo), and "You Can Have Her."

Rock, who also handles the emcee chores, rates as a first-class trumpet man, as evidenced by his exact phrasing, pure tone, wide range, and effortless execution on the likes of "Can't Get Started," "Nola," and "Trumpeter's Prayer." He shows much instrumental emoting on a soulful "Closer Walk With Thee."

One high point of the act is Rock on trumpet and talented Lunney on trombone for a class duet to "Tiger Rag." Rock is also effective on the alide trumpet.

Long.

Stereo on Upbeat in Britain Despite Radio Mfrs.' Reluctance to Build Mkt.

London, March 13.

Stereophonic recordings, which Decca and EMI (Electric and Musical Industries) are marketing for a modest profit, are gradually on the upbeat here. EMI reports that it now puts out almost 100% of its albums and a high percentage of its four-track extended play disks in stereo. Its best stereo sales are in the classical music field.

Apart from the high cost of stereo equipment, Ron White, EMI sales manager, says stereo disk sales are building along the lines the industry wants—slowly, but surely. "If we had a major rush on stereo records now, we just wouldn't be able to cope with it," he says.

Both majors are releasing stereo albums at the rate of about 60-70 a month and although more expensive to produce than monaural platters, they are released at the same price. Companies are content to earn little or nothing from these initial disks in order to encourage the stereo market.

"Major thorn in our side," says White, "is the radio manufacturers who are doing nothing to promote stereo sound, recordings or equipment. They seem content to make stereo equipment as a sideline only."

Notwithstanding the manufacturer's reluctance to build a new market along with the diskeries, the public is certainly being swayed with classical recordings in three dimensions. According to White, multitrack classical disks now sell equally well and in some cases better than mono products.

Over at Decca, which has developed a "fourth phase" in stereophonic sound that purports to give a "new and exciting development" to light music it's now taping everything in stereo. Decca sales manager S. A. Beecher-Stevens sees the development of stereophony as an obvious step—"like Cinemascope is to films" — which will result in more or less everything being released on multitrack.

Already Decca has progressed from the gimmick (e.g. train noises that enter a room by the door and leave through the window) and classical stage to specially-arranged outings with such pop combos as Ted Heath Orchestra.

Chancellor Spreads Into Country & Western Field

Chancellor Records is spreading into the country & western field. The new division will be known as Chancellor Country Records.

In its first move in the c&w direction, Robert Marcucci, Chancellor president, has signed Johnny Rivers and Joey Cooper. Their first disk will be available within the next few weeks. Marcucci plans to have the new label encompass every outlet for c&w music.

Turn-of-Century U.S. Musicomedy

By STANLEY GREEN

To those who have lazily accepted "The Black Crook," in 1866, as the first example of an American musical comedy, Julian Mates' "The American Musical Stage Before 1800" (Rutgers; $6) will come as an eyeopener. Not only were musicals flourishing in the United States for more than a century before "The Black Crook," but Mates insists, "In America, no earlier dramatic form existed, and the musical stage became our only theatrical tradition."

The author has unquestionably made a distinct contribution to the field of the American musical theatre. He is a painstaking researcher with every claim carefullly traced to its source. The casual reader may reel under the accumulation of dates and references to long-forgotten personalities of the time, but musical comedy buffs and future historians of the subject will find this an indispensable reference work.

Author's focal point is the premiere performance of "The Archers; or Mountaineers of Switzerland," with libretto by William Dunlap and music by Benjamin Carr. This took place on April 18, 1796, and was, according to all available evidence, the first comic opera, or musical comedy, written by Americans. From the vantage point of this opening night, the author views—chapter by chapter—the various factors contributing to the birth and growth of the American musical—the theatres, the adulences (we're better behaved now), the orchestras, the acting companies, the repertories, the major librettists and composers, and all the related entertainments, from concerts to musical clocks.

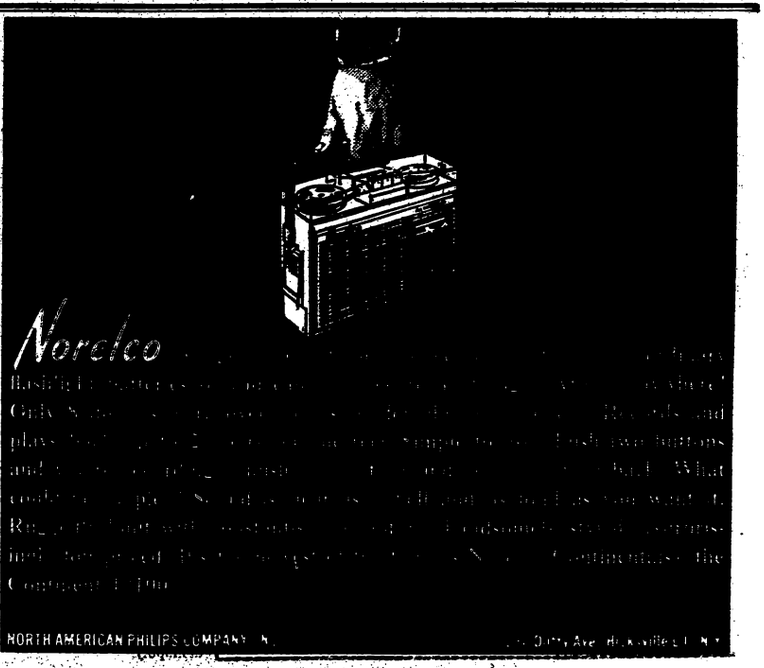
Notes, bibliography, and index occupy no less than 100 pages of the book. thorough man, Mr. Mates.

Benny's Balto Bag

Baltimore, March 13.

Jack Benny as soloist wth the 86-piece Baltimore symphony, with Peter Marmon Adler conducting, raised $42,800. It was SRO for around 2,710. All proceeds going to the symphony orchestra association.

This is by far the greatest amount ever raised at a benefit performance in the history of Baltimore.



Gospel Music Goes Int'l—Wins Slot In Spoleto Festival, Then Tours Europe

Gospel music, which has been garnering increasing interest in the U.S., is now spreading to the international scene. Having made deeper inroads into the disk market and nitery circuit here, as well as finding representation on the concert stage, tv and even legit, this musical genre will be represented at the Festival of Two Worlds in Spoleto, Italy, with European and Scandinavian tours also in the works.

The Spoleto religioso showcase will be Langston Hughes' song play, "Black Nativity," which scored a stir off-Broadway this winter. It will be presented there by Michael R. Santangelo, a Westinghouse Broadcasting programming veep. and Barbara Griner, the duo which offered the show off-Broadway. "Nativity" will feature Marion Williams & the Stars of Faith, Prof. Alex Bradford & the Bradford Singers and Princess Stewart, all of whom appeared in the legit production which was presented in association with Eric Franck, in conjunction with Gary Kramer.

"Nativity" will play a four-week engagement at the Festival, opening June 22. Following this gig, the show will head out on a tour of European cities, including London, Paris and Rome. A Scandinavian tour is also a possibility and next year the show may also be done in January on a Caribbean tour with a package put together by Jose Ferrer. Also of interest on the international scene is that a cast album of "Nativity" has been cut by Vee Jay Records. It will be tied-in with the show's appearances at Spoleto and elsewhere for promotion and sales and will be distributed in the U.S. by Vee Jay and overseas by Riverside Records' distrib channels.

Santangelo and Mrs. Griner have formed a production company called Gospel Inc. and have several other religioso events in the works on a domestic level. For one thing they have signed an exclusive producing and packaging agreement with Kramer whose Jubilee Artists Corp. manages and represents several gospel groups and artists, among them the performers in "Nativity." This agreement will involve the use of Kramer's artists in legit, tv, concert and festival ventures.

The basic plan, according to Santangelo, is to take gospel out of the vaude format it is usually presented in and bring it into the production scene. Hughes' "Nativity" is one such presentation and the poet-playwright is currently at work on three like projects for use in legit and film house (Apollo, Brooklyn Paramount, etc.) presentation. There is also in the works a plan for summer stock productions of such works and an Easter show at Chicago's Happy Medium cabaret-theatre.

A tv spec is likewise being planned for syndication both in the U.S. and in Europe. Also under consideration is a tele religious series using the gospel format. In all of these efforts only Jubilee Artists will be used. Its roster includes, in addition to the above mentioned, The Caravans, The Soulstirrers, The Harmonizing Four, The Staple Singers, The Highway QC's, The Patterson Singers, Sylvia Terry & the Silvertones.

Gospel has been making strong commercial gains of late in niteries and on disks as well, with the taboos of the church as regards where and how religioso artists can perform being gradually weakened. Magazines and other publications have begun to show an increasing interest in this musical form and now with this "class" international showcasing, the religioso form, which has an earthiness and beat that is magnetic like The Twist, could become a chic item for the society set, et al.

The HIT! OF THE WEEK
NEW
CONNIE FRANCIS
sings
"DON'T BREAK THE HEART THAT LOVES YOU"
b/w "Drop It Joe"
K-13059
M-G-M Records

BBC-TV Taking 'Song For Europe' Contest Out of Diskeries Control

London, March 13.

BBC-TV is to take the "Song For Europe" contest out of the hands of the record companies. In future it will maintain a much stricter control on the program, the winner of which reps Britain in the Eurovision Song Contest.

The move was revealed by Tom Sloan, BBC-TV light entertainment topper, who views this year's contest as "very disappointing," a somewhat milder reaction than was generally voiced throughout the music industry here.

The vocal meet which, at one point, looked like it would become a highlight of the musical year, was initially officiated by BBC. It invited entries from publishers which were subsequently whittled down to a dozen. Following the Music Publishers' Assn.'s shift to a commercial tv songfest (without informing BBC), BBC switched to the diskeies. They asked to supply both numbers and artists for the "Song For Europe" outing. Result was a noticeable lack in top songwriting names and an increase in numbers written by a&r men.

Whether BBC-TV will revert back to the pubbers is still not decided. In any event, Sloan says, whatever plan is worked out BBC will retain a firm grip on selection of numbers and artists.

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Metronome Label Peps U.S. Distribution, Sets Deals With 8 Yank Cos.

Metronome Records, the European diskery, has been pepping up its Yank release program and has set deals to market several of its platters here this month. Figuring most prominently in the negotiations is Riverside Records, which will release some album and single product. Also involved are Atco, Fiesta, Jamie, Landa, Guyden and Standard Records.

Riverside has acquired two LPs by the Harry Arnold Orch., one of which features such U.S. jazz artists as Nat Adderly, Coleman Hawkins and others. The diskery has also picked up two singles which were cut in New York by Metronome. One is by the teen singing duo, Carole & Sherry, and the other by David Thorne. Both will be marketed on Riverside's Popside 45 line. Richard Wolfe produced the latter sets which will be released simultaneously on Metronome's own imprint in Europe.

Atco will handle a new Jorgen Ingmann platter, which was cut by Metronome in Denmark. A single by the Runestones of Sweden has been released on Jamie and a 45 by Swedish chirp Anna-Lena is out on Lana. A Vern Last instrumental single will be marketed on Guyden and several German language LPs will also be handled by Guyden. Standard has released a platter called "New German Hit Songs."

All U.S. deals have been set by Claes Dahlgren of Metronome's N.Y. office, Orion Development Corp.

Philips Names Diamond Nat'l Promo Manager

Chicago, March 13.

Morris I. Diamond has been named national promotion manager for Philips Records. He will headquarter at Philips' Chicago office.

For the past year, Diamond has been an independent record promoter and producer. Previously he was national promotion and sales manager for Hanover Signature Records, and also was with Carlton Records.

NARAS

Continued from page 55

do the best for our companies and earn our salaries."

Keepnews: "Overall commercial demands are less for jazz."

Vardi: "In classics and jazz we are dealing with a special market. It's a matter of integrity, a different sort of integrity than in pop."

Lieber: "I don't think there's any difference in any kind of integrity if it's honest. A great performance is usually successful."

Mohr: "It is the nature of the artistic beast" to have differences over a performance. "It would be too bad if everyone would end up in a welter of admiration in the studio."

Keepnews: "Through taste, experience, etc. the a&r man can recognize when the performance has been done properly."

Benton: "It is entirely up to the artist to deliver the finished product and the final decision should naturally be his."

Meyerson: "The final decision rests with both; generally this is it."

Taylor: "There is a lack of communication between artists and a&r men."

Mohr: "There has to be mutual confidence. The artist is special and a little divorced from the human race."

Lieber (in answer to Lawrence's question as to how the indie a&r man came into being): "Self defense."

Lawrence: "There are so many component parts that go into the making of a record. It just doesn't end in the studio. There are so many other elements." (packaging, promotion etc.)

And round and round it went, some interesting opinions being voiced but little controversy evolving. It was a slight exaggeration at the end when Lieberson said he'd better end things "before they come to blows." Nonetheless, it was a generally entertaining session, and from the turnout, it can be judged that industryites are at least interested in getting together to hear what each other has to say.

On the Upbeat

New York

George R. Marek, veepee-general manager of RCA Victor Records, will speak at the business session of the National Assn. of Record Merchandisers' meet in Miami Beach April 11 . . . **Sister Rosetta Tharpe** signed wtih **Lee Magid's** management firm . . . **Sam Fletcher**, RCA Victor disker, has been lined up for a stint at Las Vegas' Flamingo Hotel from March 22 to May 6 . . . Singer **Bobbi Baker** set for two weekend dates at the Boulevard, Queens, at the end of March and then goes into the Playboy in Chicago April 3 for three weeks.

Bobby Rydell returned from a three-month global tour Monday (12) . . . **The Orchids**, a Twist combo, have stretched an original three-week booking at the Roundtable into a 21-week run . . . **Patty & Buddy Troy**, who operated the now defunct bistro, Separate Tables, have merged with **Sol Winkler** in the management of acts and operation of a recording company. The enterprises will be called Talent Unlimited and Audico Records.

Jack Garrett, former disk jockey, now at Veterans Hospital (Ward F-1), Gulfport, Miss., would like to hear from friends . . . **Sammy Kaye** has added a monotagged femme trumpeter, **Pnina**, to his band . . . April issue of Sepia mag profiles singer **Adam Wade** . . . For the third consecutive year, **Richard Ellasser** will head the organ department of the National Music Camp, Interlochen, Mich, beginning June 22 . . . **Vic Dana**, Dolton disker, begins a four-weeker at the Slate Bros., L. A., tomorrow (Thurs.) . . . **Johnny Cash** plays one-nighters in Iowa last week in March . . . Sound Reinforcement Systems will be the subject of a panel discussion at the March meeting of the Audio Engineering Society next Tuesday (20).

Following his two-month engagement at the Sands, Las Vegas, **Jerry Vale** heads for Hollywood for two weeks of radio-tv guest shots before heading back to New York. . . . **Cannonball Adderley** Quintet play a jazz concert at Morgan State U., Baltimore, March 25 . . . **Johnnie Harris** has joined the **Horace Silver Quintet** on drums . . . **Gene Krupa's Quartet** plays a jazz concert at Syracuse U., March 17 . . . The Symphonic Accordion Orchestra of the Queensboro Institute of Music, Rego Park, plays a concert March 18 at Town Hall sponsored by the American Accordionists Assn. . . . "The El Cid March" for concert band will have its premiere performance on March 17 in Chicago at the biennial convention of the Music Educators National Conference. The **Miklos Rozsa** score was arranged for concert band by **Robert Hawkins** and is published by Robbins Music.

London

Neil Sedaka booked to top an international package due to open a three-day tour of the U.K. in April . . . **Nelson Riddle** set to front the orchestra on a 10-day national tour by thrush **Shirley Bassey** . . . **Count Basie** visits these parts from March 31 . . . **Gerry Brown** Jazzband to be the British half of the bill on **Louis Armstrong's** upcoming tour . . . Traditional jazzmen of the **Acker Bilk** band booked for motion picture, "Band Of Thieves" . . . **Pat Boone**, over here to film, set to wax his next disk with the **Billy Vaughan** orchestra . . . Three weeks of concerts have been set for **Johnny Burnett** and **U. S. (Gary) Bonds** starting April 21 . . . **Chris Barber** jazz band will make a U.S. trek this May in exchange for **Louis Armstrong** band.

Max Bygraves flies to California this summer for tv outings with **Jack Benny**. . . **Anita Bryant** and **Percy Faith** will visit the U.K. at the end of April for the launching of the CBS label which will be marketed by Philips Records here . . . **Buddy Greco's** act at London's Bal Tabarin has been taped for Epic Records in the U. S.

Neil Sedaka and **Adam Faith** booked for special Palladium concerts later this month . . . **Billy Daniels** set for Associated TeleVision's "Sunday Night at the London Palladium" . . . **Kenny Ball's** visit to U. S. scheduled for May. **Bob Scobey's** jazzmen coming to Britain in return . . . **Brenda Lee** booked for Palladium April 1 . . . **Acker Bilk** and **Norrie Paramor** to write theme for Bilk-starring pic, "Band of Thieves." Singing **Brook Bros.** booked for West End role of **Frank** and **Jesse James** stage show, "The James Boys" . . . British horn player **Kenny Baker** will head an all-star nine piece jazz group on a March package tour starring U. S. thrushes, **Four Freshmen** and **Jeri Southern** . . . **Johnny Dankworth** scored a new theme for vet radio serial, "Mrs. Dale's Diary."

Philadelphia

Al Alberts has his option picked up at the Copa-Tokyo . . . Venice Records releasing a two-year-old recording of "Happy-Happy" and "Fatty-Fatty" made by **Bobby Rydell**. The firm owns the masters which the singer made before he clicked . . . Vanguard Records now being handled by Marnel . . . **David Rosen** now distributing the Warner Bros. and Chess-Checker-Argo labels . . . **Steve Gibson & the Red Caps** cut short their Latin Casino run to play the opening of Hollywood's New Faces Club. The group will be back in the Jersey Lounge in May. **Kay Stephens** and **Dee-Loyd McKaye** sub.

Charlie Mingus plays Pep's this week . . . **Fats Domino** into Sciolla's, March 16 . . . **Donna Jean**, former **Mike Pedicin** vocalist, making her debut as a single at the Three Chefs . . . **Harry Finfer** losing his top artist, **Duane Eddy**, to RCA Victor. Eddy has recorded for Finfer's Jamie label for the last three years . . . **Bob Marcucci's** (Chancellor Records) new find, **Carlo Gerace**, in Einstein Medical Centre (Southern) for observation . . . London Records discontinued its local office . . . **Julius La Rosa** current at Palumbo's

Seeger 10½G, Frisco

Folksinger Pete Seeger grossed an okay $10,500 for two performances in San Francisco March 2 and 3. The former date was played at the Nourse Auditorium and the latter at the Berkeley Community Theatre.

Dana Attractions produced the outings, both of which were scaled to a $3.50 top.

HIT REMINDERS
IMPORTED FROM FRANCE!
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JEAN-MICHEL DeFAYE-PHILIPS
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LEGIT WIDENS HOLD IN NITERIES

Philly Nabe Cafes' Fat Talent Budgets Slow Patrons' Rush to Jersey Spots

By JERRY GAGHAN

Philadelphia, March 13.

The rush of Philadelphia cafe-goers across the Delaware River to the Jersey side is being slowed down. The center city is as dead as ever with only the Twist helping out in the girl-less Locust St. spots; but the neighborhood bonifaces (notably Frank Palumbo) are giving the Jersey clubmen something to think about.

Hitherto content with an occasional name star, such as Jimmy Durante, Anna Marie Alberghetti, Nelson Eddy and run-of-the-mill shows for the steady banquet business, Palumbo has upped his talent budget since the first of the year to bring in a steady lineup of attractions — both at Palumbo's Cabaret-Restaurant and the CR Club, the nearby private boite for which the cafe acts as manager.

On one night recently in the two South Philadelphia spots (actually about a five-minute taxi haul from the midtown), Hildegarde opened as the headliner at the CR Club, for an 11-day stand, and Nelson Eddy & Gale Sherwood were the headliners in Palumbo's.

Johnny Nash just wound up a run at the big S. Philly room and Julius LaRosa is the current attraction, to be followed by Mickey Shaughnessy, March 16-18; Gus Van, March 19-28; the Andrew Sisters, March 29-April 7; Saverio Saridis, April 24-30; Frankie Avalon, June 7-9.

Sciolla's Headliners

Coupled with that the Sciolla family's uptown theatre-restaurant, Sciolla's, has been drawing them in with attractions such as Johnnie Ray, Buddy Hackett, Joey Dee & the Starliters, and currently Fats Domino.

The Philadelphia ops got a big help with the easing of the Saturday night closing laws by the State Liquor Control Board and managed to salvage a lot of the Saturday evening customers, who before either had to go to Jersey or go home at midnight.

The effect on the Jersey places has been notable. The huge Latin Casino (1,800-seats), which relies on the heavy weekend trade, to defray the costs of its Las Vegas

(Continued on page 62)

Cal. High Court to Rehear Peeler's Obscenity Case

San Francisco, March 13.

The California Supreme Court has ruled that stripper Gigi Martine—real name, Caroline Moss—can remain free on $500 bail from her conviction for giving an obscene performance and has also agreed to rehear her case next month.

Miss Martine was convicted under a Los Angeles city ordinance in 1960 and given a 30-day jail sentence which was stayed during her appeal.

She based her appeal in part on the State Supreme Court's decision last Dec. 27 in the case of Carol Lane, who'd been convicted and sentenced to 30 days under another Los Angeles ordinance barring sexual relation between unmarried adults.

The court ruled Miss Lane was convicted illegally because the State Legislature had "pre-empted" the field of sex crime. If that was the case, argued Miss Martine, then the ordinance under which she was convicted was also illegal.

ETHEL WATERS BETTER

Hollywood, March 13.

Ethel Waters is reported "resting comfortably" after collapsing Saturday night as she was about to sing at Youth For Christ program at the Church of the Open Door here.

Taken home in a private ambulance, the vet songstress said, "the Lord took care of the situation. I'm just fine . . . just fine."

Tito Puente Set for Rio Hotel in Unique Booking

A situation akin to carrying coals to Newcastle has developed. For the first time within memory, a Latin dance band will be exported from the U.S. to a Latin country.

Tito Puente has been set for the Golden Room of the Copacabana Hotel, Rio de Janeiro, starting May 30. Deal was made by Jack Green of the Associated Booking Corp.

When last heard from, a shortage of Latin bands was not evident in Brazil.

New Can. Law Bans Hynotist At Toronto Show

Toronto, March 13.

Because Ontario's recently-passed laws prohibit use of hypnotism in its theatrical application, Edwin Baron has been banned by the Ministry of Health from presenting his 20-minute act at the Canadian National Sportsmen's Show now at the Coliseum (12,000-seater) of the Canadian National Exhibition through Sunday (17).

Settlement of Baron's $1,700 per week as advertised headliner will be "privately settled," with ousted hypnotist replaced by Pompoff Tedy & Family, combo music and comedy act, and The Coronas, a high wire act. In addition, there are eight other acts as matinees and evening performances at $2.25 top.

Banning of Baron was the decision of Dr. Matthew Dymond, Minister of Health, in first test of an "Act to Protect the Public from the Use of Hypnosis by Unqualified Persons," passed in the 1960-61 session of the Ontario legislature.

Dymond said that "the reason behind the legislation was to put a stop to hypnotism in its theatrical application and we felt that there was enough danger inherent." Dr. Dymond noted that exemption applied only to professional men registered with appropriate authorities in Ontario and that "no university in Canada gives that degree or would recognize it."

Urge Alberta Ban

Edmonton, Alta., March 13.

The Hypnosis Society of Alberta has submitted a petition with some 500 signatures to the province's health minister, Dr. J. Donovan Ross, asking in part that hypnotism for public entertainment be banned.

Petition also asks that hypnotherapists be licensed for operation in Alberta.

COPA, N.Y., BATTLES LICENSE REVOCATION

The N. Y. Police Dept. is holding hearings to determine whether the Copacabana, N. Y., should have its cabaret license revoked. The probe results from charges that "known criminals" had been seen in the spot, several of them conversing with operator Jules Podell. It was also charged that there had been a fight in the cafe, which was unreported to the police.

But under cross-examination by the club's attorney, Jacob J. Rosenblum, detectives conceded that the alleged criminals had been neatly dressed and orderly. It was also acknowledged that one never had a conviction, and another had no conviction in 38 years. Also that it is the practice of nitery proprietors to talk to customers. Hearings were still in progress yesterday (Tues.).

MCA TO AGENT TUNER CIRCUIT

Legit's invasion of the nitery field became a more ominous threat to the regulation type of nightclub show last week with the start of a circuit which will route musical comedies and dramatic shows through cafes. Dinner Theatres Inc., producer of the shows at the Meadowbrook, Cedar Grove, N.J., last week concluded a representation deal with MCA to get it more nitery dates.

Thus far, MCA and DTI have consummated deals to put legit musicals into Sheraton Jefferson Hotel, St. Louis, ("Guys & Dolls" is set for April 21); the Westchester Town House, Yonkers, opening April 5 with Lilo starring in "Can Can," and has a continuing agreement with the Bradford Roof, Boston, which has been on the policy for some months. Other contracts with large niteries are being negotiated by MCA.

Although DTI has agreements with Actors Equity, the bookings will be handled by the MCA nitery department with Norman Weiss and Larry Gengo servicing.

This latest movement of legit into cafes is also expected to aggravate the jurisdictional squabble now current between Equity and the American Guild of Variety Artists. The inter-union battle is expected to get hotter as MCA brings in more cafes.

Of course, the major cafe users of legit are in Las Vegas. The Thunderbird, currently with "Flower Drum Song," is contemplating a legit policy as a permanent item. The Riviera has been an important user of musicals and dramatic shows. It gets "Bye, Bye Birdie" June 12. The Dunes has also tried legit. The major success of this format has been scored at The Thunderbird, where the present show has converted a moribund hotel into a thriving inn.

The switch to legit muscials by the hotels and niteries points up the scarcity of firstline attractions. There is little doubt that most

(Continued on page 62)

Bill Heller Buys Forbes House, Pitt 2d Eatery

Pittsburgh, March 13.

Bill Heller, who operated the successful Carousel here with his brothers, Jackie and Sol, has bought his second restaurant and is now running the plush Forbes House in suburban Squirrel Hill. Heller also has a downtown eatery.

After the Carousel closed along with its successor, "My Brother's Place," Jackie moved to Florida, where he is now entertainment director for the Lansburgh hotels, Sol moved to California, and Bill stayed here to operate a bakery and later a restaurant.

Storm Rolls Up $10,000,000 Damage In Atlantic City; Steel Pier Hard Hit

Atlantic City, March 13.

The Marine ballroom of the Steel Pier, where top name bands have played over the past half century, today stands an isolated island a quarter of a mile at sea, 350 feet of the wooden walk leading to it gone. Owned by the Hamid family, the pier was a victim of last week's savage storm.

The stadium at the sea end of the huge ballroom stands, but the tank where the famous Steel Pier diving horses perform during the season has vanished as has the entire outdoor circus stadium. A two-story seven-room "Model House of the Century," erected in 1926; the diving bell in front of the Marine ballroom and all water, power and sprinkler lines to the end of the pier have also disappeared.

The Hamids, George A. Sr. and Jr., have estimated the loss as a result of the March 6-7 northeast storm at $2,000,000, little of it covered by insurance. It was estimated by H. Mat Adams, state conservation commissioner, that the coastline of the state suffered damages in excess of $50,000,000 and this will probably be much higher when a more accurate estimate can be made.

In Atlantic City the loss was placed at more than $10,000,000, with down beach communities, all located on the island, suffering an estimated $5,000,000 more. Hamid Jr. said that the pier would be open by Easter (April 22) despite the storm.

The greatest storm ever remembered in this area swept in Tuesday night (6) to push bay and sea waters into streets. The waters rose until all basements and lower floors were covered. Thousands in the Absecon Island area, which consists of three other communities with Atlantic City, had to be evacuated by army truck or boat.

All beachfront hotels were hit, some of them including big Haddon Hall and the Ambassador, being forced to send their guests to other inns because of no heat, elevator or other services. The storm forced all area radio stations off the air for two days. Motion picture houses were shuttered, and some so flooded that they will not open for several days.

The old Globe on the upper end of the walk, which houses burlesque during the season, was badly hit by the rising sea. The smaller Steeplechase, Central and old Million Dollar piers suffered damage, but nothing like that inflicted on the Steel Pier.

Mayor Joseph Altman said that municipal loss was over $500,000, with $300,000 needed to repair the boardwalk sections which had been swept into the sea. Great concern to the resort too is the loss of bathing beach which may have been swept away.

The Atlantic City Press, only news medium for nearly 48 hours, sold out its editions. Editorial workers for two afternoons and nights worked in a room flooded with more than three inches of water despite sandbags and wastepaper blockades.

Rebook Ray Charles For SMU Gig at Upped Scale

Dallas, March 13.

Southern Methodist U. has again dated a Ray Charles concert for March 31 in the 6,000-seat SMU Coliseum. The date was first set for last Dec. 9, but director Fred Bryson cancelled it when Charles was charged with possession of narcotics in Indianapolis. He later was cleared.

Meanwhile, the ducat fee has been upped, with seats scaled to $3. The cancelled date had been priced at $2.50 top.

Tidal Waves Fail To Wash Out Biz In Miami Beach

Miami Beach, March 13.

The freak tidal waves that almost washed out the lower-level lobbies and cabana-club swimming pool areas of many hotels on the oceanfront Thursday (8) fortunately hit around the breakfast hours, rather than in the nighttime when peak tourist flow hits. Thus all cafes on the circuit were open and running, with but one exception, the Carillon's Cafe Le Can Can.

The big spot's kitchens were flooded forcing a one-night closedown. Room, which features the long-running Lou Walter's revue, "Scandales de Paree," was back in action for the heavy weekend patronage.

The lure of "freebie" shows proved stronger than any water-filled main arteries, with over 2,700 guests of Miami Beach Associated Hotels (Deuville, Sherry, Frontenac, Casablanca, Versailles, Sans Souci and Crown) making their way by bus, private car and on foot to see the one-nighter "Cavalcade of Stars" presentation that had Sophie Tucker as feature on Thursday night.

Biz was fair to good at night clubs, but come midnight and threat of more high tides Friday a.m., (9) became sparse at most places. Expected high tides didn't hit levels expected however, with everything dry and in the cleanup process by mid-afternoon.

Come nightfall, the tourists were packing the main stem along the oceanfront as though nothing had ever happened, presaging a healthy weekend for the cafes and restaurants.

Now He Tells Us!

Sen. Lausche's More Than Somewhat Tardy Discovery In Re 'World's Fair'

Washington, March 13.

President Kennedy today (Tues.) asked Congress for a $25,000,000 appropriation for an American Pavilion at the N. Y. World's Fair '64. He would call it "Challenge to Greatness."

In light of Senator Lausche's brusque attitude a controversy in Congress looms although it would appear foregone that the U. S. will be very dominant at the New York exposition.

After all the planning and expenditures for the project, it's a fine time to say so—but a Senate oracle declares there just cannot be a World's Fair in New York in 1964.

Sen. Frank Lausche (D-O.) discovered what has been fairly common knowledge among interested parties—that the Gotham Fair has not received the imprimatur of the International Exposition Bureau in Paris. Only expositions with its approval can be technically rated as a "World's Fair," and the U.S. isn't even a member of the bureau.

Thus, Lausche told the Senate: "There can't be a World's Fair in New York."

Congress has already earmarked $10,000,000 to help finance the fair, and Lausche doesn't want any more Federal coin going to the fair that can't be. New York is asking for another $30,000,000 for a U. S. pavilion.

There might be some consolation in fact that the 1936 World's Fair in New York couldn't have been a World's Fair either.

KINGSTON'S 30,000 ARENA FOR BIG SHOWS

Kingston, March 13.

Work is proceeding on the new National Stadium in Kingston, planned to be completed in time for the 1962 Caribbean and Central American Games being held in the island this August. Estimated to cost $3,000,000, the centrally situated arena can seat 30,000. In the centre is an Olympic-size field, surrounded by an eight-lane running track, 440 yards long. Provision is made for all field events. A 500-metre cycle track surrounds the running track.

After its initial use for the Games, the Stadium will serve as the largest arena for major events in the island, including huge entertainments.

Lenny Bruce Beats Frisco Obscenity Rap, But Contempt Costs Him $100

By BILL STEIF

San Francisco, March 13.

Comic Lenny Bruce was acquitted of using obscenity late last Thursday (8) by a jury of eight women and four men—and immediately afterward insisted he was "sick and tired of dirty words."

But he didn't get off completely free. A contempt of court citation he picked up the first day of his four-day trial before Municipal Judge Clayton W. Horn cost him $100. He paid and a few hours later flew to New York.

Bruce was arrested for using an unprintable 10-letter word in an Oct. 4 performance at the Jazz Workshop. After a series of technical delays, Assistant District Attorney Albert Wollenberg Jr. undertook the prosecution, basing his case on the argument that the purpose of comedy is to get laughs, that Bruce's performance wasn't funny and that Bruce simply had indulged in use of obscenity for obscenity's sake.

But defense lawyer Albert Bendich, right from the start, cut the legal ground out from under the prosecution by producing a series of witnesses who, in effect, testified that Bruce's work on stage had "redeeming social significance" and that an obscene word had to be considered in its context and not in isolation.

Court Upholds Defense

Judge Horn, for all practical purposes, upheld the defense argument in his instructions to the jury when he told the jurors "a disgusting or revolting performance, in itself, does not constitute obscenity." The judge also instructed the jury that the law requires proof that a "clear and present danger of anti-social behavior be shown on the part of the audience as a result of a performer's treatment of his material," and added that use of foul language, in itself, does not constitute obscenity.

The jury followed the judge's instructions, and after five and a half hours of deliberation and more than a half dozen votes agreed to acquittal—but reluctantly. This reluctance was underlined by a statement issued by the jury foreman after acquittal. Said the foreman, George Casey, an import bank employee: "The obscenity law of the State of California should be scrutinized and tightened."

Bruce was cited for contempt immediately after trial began.

(Continued on page 66)

Faulty Amplifier Vexes 'Moonlighting Faithful' At Bruce's Carnegie Hall Gig

By BILL GREELEY

The amplifying system at Carnegie Hall at midnight Saturday (10) was gauged nicely for a speech by Herbert Hoover. But for the two-hour plus bop semantical solo flight of comedian Lenny Bruce it was often a shambles of squawks, screeches and blurs.

The moonlighting faithful were stashed to the rafters at prices ranging from $2.75 to $4.50, but many left after the first hour—including some as close as orchestra rear—under duress of severe ear strain and a cheerless refund.

The performance was inundated with shouts from the balcony of, "talk louder," "talk slower" and "I'm going home, you're mumbling." Bruce parried and soothed and at one point rejoined. "So-and-so, can't you see I'm trying to catch your attention or I'd go ripping right through it, wouldn't I, Dopey?"

Bruce Rocks Along

There were others who left through sheer exhaustion in the latent stages of the second hour as Bruce rocked along in a dazzling display, sounding alternately like a brilliant comedian and a psychotic with a smut fixation. "There is no right or wrong," he declared at an early point, then set out on a crusade to prove it.

There was a masterpiece of parody and satire, unfortunately garbled to a degree by the mike setup, in which the Lone Ranger wound up a homosexual.

But the man's high comedy hit a peak with a sketch of Norman Thomas under the shock of winning a presidential election (the widely respected dean of the liberals was a perfect mark for a so-called "sick" routine, since Dr. Albert Schweitzer has about had it).

Says Bruce's Thomas, "Jeez, I don't have the clothes for the job . . . What's the pay? $75,000." It turns out in this fanciful excursion that there are no causes left, either, and the best the Thomas flacks can come up with is, "Slap a midget for Norman."

The Frisco Incident

Besides the raucous wraps at celebs, religion, sex etc., there was a Bruce semantics lecture, including a long bit on the 10-letter obscenity that got him busted in San Francisco, and "the dirtiest word in the language." The whole turn, and increasingly toward the close, was generously larded with obscenities ranging from three to seven letters. If they did anything besides titilate and shock (maybe surprise is a better word) the predominately young audiences, it was to contribute to the hippie stream-of-consciousness outpour.

Quite obviously, unlike Belle Barth's recent Carnegie "concert," where she was warned to curb her style in these sacrosanct precincts, there was nothing inhibited about Bruce repertoire.

The flock deserves mention. It ranged from teens who looked as though they segued from the Dick Clark show (continental suits for the boys and above-the-knee skirts for the chicks) to well-heeled folk from the 25-35 category (mainly distinguished by those expensive wire-haired, Day-Glo, coiffs of the women). There was hardly a beatnik or a beard in the joint.

Bruce now goes into N. Y.'s Village Vanguard, where the turn will come across loud and clear, obscenities and all.

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Set Auction Sale For Club Crescendo, Houston

Houston, March 13.

Club Crescendo, which has been inactive for several months, will be sold at public auction here March 19, according to owner O. J. McCullough. The club has a hydraulic dance floor which raises as a stage. It also has an $85,000 lighting and sound system complete with stage lights.

Albert E. Kuehnert, auctioneer, said the entire club, including real estate, fixtures, furnishings and utensils will be sold as one complete unit to the highest bidder.

Catholics Urge Hub To Ax Burley

Boston, March 13.

While the Casino, Boston's sole remaining burlesque theatre, continues looking for a new home because of the razing of the present Hanover St. house to make way for a Government centre, The Pilot, official publication of the Catholic Archdiocese of Boston, called for elimination of burlesque from the city in an editorial.

The Casino, which took over the clientele of the Old Howard after it closed, and billed itself as the Casino-Old Howard, has already lost one battle in its quest for quarters. It was turned down by the city, after a hearing before city censor and licensing commissioner Richard J. Sinnott, on a request to transfer operations to the Lancaster, a film house, across from the North Station.

The Pilot said, "New York City, which even Bostonians will agree is quite a metropolis, has managed to get by without burlesque since the days of La Guardia, and no one seems to have minded the loss.

"We can't help feeling that our city could be similarly blessed without doing any damage to free enterprise or local theatrical talent. In simple truth it seems that now is a good time to say goodbye, without regrets to the whole business; the air will seem cleaner after it has passed."

Randall's I. Fest Books Jerry Lewis for July 7 Date at $30,000 Plus %

Festivals will be big business this season around New York. Randall's Island, which will operate two days weekly, will be shelling out strong coin for the top names. Indicative is the booking of Jerry Lewis, at $30,000 and a percentage, for July 7. On the same bill with Lewis will be Count Basie. Other bookings include a night with Duke Ellington and Nat King Cole for the same evening. Date is not set yet. Others are still to be booked.

Randall's Island has been the scene of many previous festivals usually devoted to either jazz or modern music. The Jerry Lewis deal is seen as an attempt to lure a new crop of customers.

The Festival this year will be operated by Frank Geltman who did the Festival last year. Monte Kay, who will produce the jazz shows at Lincoln Center, N.Y., and a jazz concert promoter of long standing, will do some of the booking for Geltman.

The Randall's Island soirees will operate Fridays and Saturdays, with June 29 set as the kickoff date.

Ringling Circus Hits Okay 94G in Greensboro, N.C.

Greensboro, N.C., March 13.

Ringling Bros.-Barnum & Bailey Circus drew 38,405 persons in its eight performances during four days last week at Greensboro War Memorial Coliseum. The attendance was 2,137 less than the 40,542 of last year for the same number of shows and gross was $93,957 this year, compared with about $100,000 last year. The circus has been playing elsewhere to audiences 15 to 20% smaller than last year.

Robert Kent, manager of the Greensboro Coliseum, said he was "well pleased" with the attendance. "Although it's been a generally bad year elsewhere," he said, "our attendance dropped only 6%."

Club Date Field at Low Ebb as Orgs More Their Events to Catskill Hotels

The club date field, hard hit by the banquet business now going to nightclubs, is facing a new nemesis. Organizations which used to put on an annual dinner, entertainment and dance are now booking weekends in the mountain hotels instead.

This development has kayoed a lot of annuals that normally are booked. The loss to some bookers has been considerable.

The country hotels, such as the Concord at Kiamesha Lake, N.Y., and Grossinger's, Grossinger, N.Y., as well as others in the area, have been making it a point to get group business. Initially, it was conventions and sales meetings. Lately, they have been giving sizeable discounts for organizations which have been using weekends as annual holidays in lieu of a shindig in the city. This business, incidentally, is also competition to niteries.

Another development that the country inns are taking advantage of is the holding of family functions at the hotel wherein the host picks up a 24-hour tab (except liquor at the bar or use of special familities) for his guests. The cost, according to the hotel sales-spiel, is on par with what a caterer

(Continued on page 62)

Hayes & Healy Assume MacRaes' Waldorf Date

Peter Lind Hayes & Mary Healy have been signed for their first Waldorf-Astoria, N.Y., date in some years. They've been booked into the Empire Room for four weeks starting April 23 in the spot vacated by Gordon & Sheila MacRae.

The Hayes & Healy booking leaves only one vacant date in the Waldorf schedule this season. The subsequent May period is still to be filled. Management had hoped to have Eddie Fisher for this slot, but at this point it looks like he'll not make the stand. He was originally booked for a February date here, but bowed out with the understanding that he might play the engagement later.

Heavy March Bookings At Atlanta Aud Point Up Need for a New Arena

Atlanta, March 13.

March bookings find Atlanta Municipal Auditorium with scarcely enough time to cleanup between events, according to Harry H. Niebruegge, manager. Biggest event is eight-day Sports, Boat and Vacation show, playing aud for 12th consecutive year, with Martin Patrick Kelly as promoter.

Somewhat on the cultural side is "Dancers of Bali" company, sponsored by Atlanta Music Club today (Tues.). Following night will be "An Evening With Gershwin," a Tim Gale production, starring Rhonda Fleming, Earl Wrightson, Skitch Henderson and orch (28), Ray Charles Singers and Saverio Saridis, the singing cop.

And two nights during month (March 16 and 20) wrestlers will perform, promoted by Paul Jones, a former grunt & groaner himself. All this activity points up the need for a new auditorium since present 6,500-seat structure is antiquated and is too small for many events booked into it.

A case in point is "Holiday on Ice," which has played this spot for 17 consecutive years, and wound up its 1962 eight-day, 16-performance run Sunday (25). Frappe entertainment was forced to cut down its rink size by a full 25 feet in length and about 10 feet in width. And, due to seating arrangement (horse shoe type of course) the most seats they can sell is about 4,200, with at least 100 of these behind posts.

Movement is afoot to raise some $35,000,000 (via bonds) needed to build an auditorium-coliseum complex, which would include a detached theatre seating around 2,000 for concerts and touring legit theatre companies.

Since Atlanta is going to lose Tower (nee Erlanger) Theatre as a "home" for concerts and legit (it is to be converted into a Cinerama house) need for such a theatre is an immediate one if city is to keep its place on road circuit.

Ethel Merman's Salute

Ethel Merman will be feted by The Troupers at their annual dinner at the Latin Quarter, N.Y., April 14. Cell Jacobs is the club's president. Troupers is an organization which takes care of children of show biz needy.

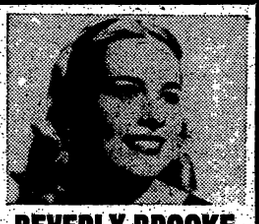
Miss Merman will be awarded The Troupers' Trunk, a symbol of her selection as "Trouper of the Year." The LQ is sold out to the organization for that evening.

Attorney Slaps Aussie Showman with 8G Suit

Sydney, March 13.

A local attorney has brought suit here seeking to recover $8,000 from Harry Wren, managing director of Celebrity Circuit and an indie vaude operator. John Mahoney charges that Wren borrowed the sum from him. Wren, on the other hand, denies owing any money.

Mahoney asserted that Wren lost $72,000 on a Japanese revue, and dropped further coin on a local revue tagged "Many Happy Returns." The attorney contends that he loaned Wren money to pay wages in Melbourne. But Wren denies that any such loan was made.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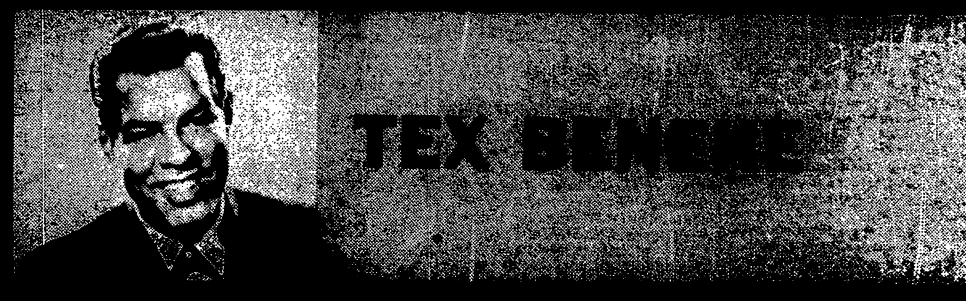

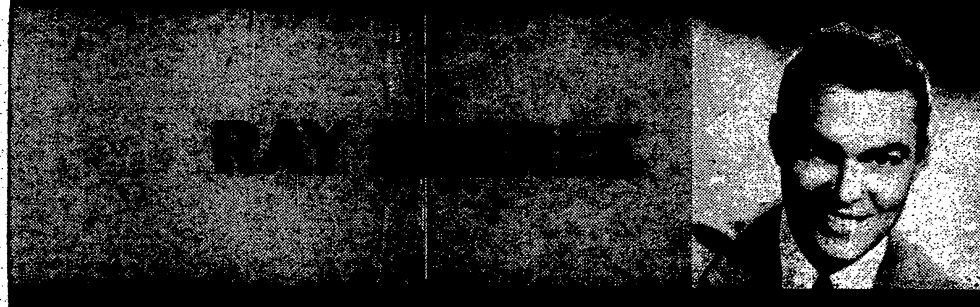

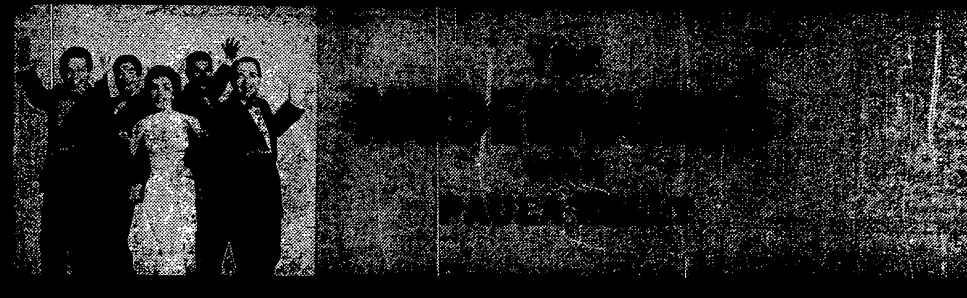

Held over for seven consecutive weeks and already booked to return May 1st!

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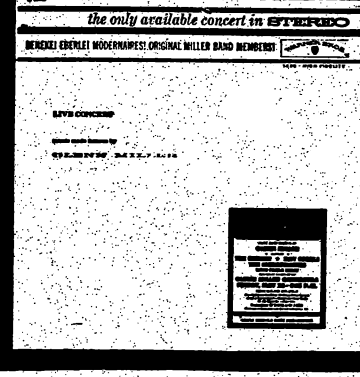

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Nitery Ops Over Economic Barrel As Overhead Rises, Patrons Decline

The peculiar economics of nitery operation has bonifaces in an increasingly complex situation. On one hand they complain that increasing costs of talent, plus upped salary demands by the various eatery unions, force them to increase minimums. On the other hand, they know that the hiked tariffs they feel they must charge to meet expenses must ultimately eliminate greater sections of the cafe-going public.

The economics of the nitery industry has produced diverse results in various spots. For example, the Latin Quarter N.Y., has experimentally increased its minimum tab on certain nights to $8—up 50c but the Tropicoro Room of El San Juan Hotel, San Juan, has eliminated its $5 cover without increasing its minimums. The Blue Angel, N.Y., essentially a drinking spot, has put on a $7 minimum. The Viennese Lantern, N.Y., has installed a $1 cover and dropped its minimums. The Miami Beach hotels have always been in a state of flux with most charging both a beverage minimum and a food minimum for the early shows, and a beverage minimum for the late shows. The food minimums have gone as high as $17.50 on special nights in Miami Beach.

The unusually high tariffs in Miami Beach have been blamed for the decreasing amount of nitery business in the area. It has become axiomatic that dinner for two in the posh Florida inns cannot be negotiated at less than $50, which is regarded as too steep for most.

However, the operators claim that they have been caught in a squeeze whereby they must charge top prices in order to meet overhead. Between rising talent costs and higher overhead, they say that they have no alternative but to up the menu markings. The Florida inns are paying talent prices nearly on a level with those shelled out by Las Vegas clubs, without having the benefit of casinos.

In the operation of a nitery in New York, an operator has as many as nine locals to deal with. Each contract renewal period brings increased costs with upped fringe benefits. The public, the owners says, ultimately pays for the wage hikes but they admit that each menu increase brings on the danger that more people will no longer be able to afford nitery entertainment.

Athens' Bellydancers

Athens, March 13.

Bellydancing has invaded Athens. Using the Carnivale season as an excuse, the Arizona Club offers a new show with stress on both striptease and bellydance acts. Other spots, undoubtedly also influenced by tourists who constantly ask "Where are the belly dancers?" expect to add the anatomic twirlers. No other spot has definite plans, however.

The Arizona offers a stacked Austrian import, Marimy, in a strip and the bellydancer is billed as Miss Nancy.

Atlanta Hotels Stall On Racial Integration

Atlanta, March 13.

Atlanta Hotel Assn. meeting Thursday (8) took no action on policy of racial segregation in anticipation of convention this summer of National Assn. for the Advancement of Colored People.

One or two hotels have taken adamant stands against integrating their facilities. One hotel man said: "It looks like the more we work on it, the further away from a settlement we get. We're in a dilemma over this thing."

There was reported indecision by the city's four biggest hostelries —Dinkler Plaza, Henry Grady, Biltmore and Piedmont. This made the stalemate more binding.

HarryDelmar Producing Lambs Tribute to Astaire

Harry Delmar will produce the April 7 tribute to Fred Astaire to be staged at the Lambs Club, N.Y. Delmar, a vet producer on his own dating back to Delmar's Revels, has songwriters Bernie Wayne and Danny Hoctor doing the tunes. He will also use several sketches by the late George S. Kaufman, with Albert Johnson doing the sets.

Those appearing in the show will include Bert Wheeler, Eddie Foy Jr. and Bert Lahr from the membership rolls, and Carol Bruce and Susan Johnson (non-members). Lighting will be by Abe Feder, costumes by Lou Eisler, and choreography by Ralph Beaumont.

Mom's Okay 15G, Frisco

San Francisco, March 13.

Show headlined by Jackie (Moms) Mabley and promoted by Hal Zeiger grossed an okay $15,000 in six Frisco area performances last week, two apiece at Oakland Auditorium Theatre, Frisco's Longshore Hall and Richmond Auditorium.

Houses were scaled to $3 top.

Philly Nabes

Continued from page 59

scaled attractions, gave evidence of the rivalry last week.

The $3,000,000 Merchantvile Taj Mahal, in an attempt to lure late show customers earlier in the week, lowered the late show minimum from $6 to $3, these are bargain prices, considering that the current headliner is Mitzi Gaynor & Co., a show that just came here from the Deauville, Miami Beach, where the tariff was $17.50. It even advertised Miss Gaynor's preem in New York papers, pointing out that the Latin Casino is only "70 minutes from Broadway."

The second Jersey spot to observe the handwriting on the wall was Joe DeLuca's Red Hill Inn, one of the leading jazz showcases in the east. DeLuca lowered his customary $6 weekend rate to $4, to keep pace with the Latin Casino.

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SHERATON HOTEL CHAIN SHIFTS TOP PERSONNEL

The Sheraton Hotel chain has realigned supervisory personnel in four of its nine divisional regions which have a total of 73 hotels.

Changes include the shift of Thomas C. Deveau, general manager of the Park Sheraton, N. Y., to midwest divisional manager headquartering at the Sheraton Chicago Hotel. Harley J. Watson, formerly general manager of San Francisco's Sheraton-Palace, was named Park Sheraton general manager and v.p. of Sheraton's international division. Morgan J. Smith, g.m. of French Lick Sheraton Hotel in Indiana, succeeds Watson in Frisco.

Joseph E. Bremner becomes midcontinent divisional manager with headquarters in Omaha's Sheraton-Fontenelle Hotel; Otto C. Tipton, former regional coordinator and assistant divisional manager, has become divisional manager of the west division working from San Francisco's Sheraton-Palace.

Other divisional managers continue in their present posts.

Name 2 New Execs As Will Rogers Hospital In Saranac Lake Expands

The Will Rogers Hospital, Saranc Lake, N.Y., has been getting an executive overhaul with the addition of Ruth Norman to the newly created post of general superintendent, and the recent appointment of Stanton M. Osgood as business manager.

Osgood had been in film and television production in Hollywood. He will supervise the business aspects of the hospital. Mrs. Norman, who has been the hospital's head nurse for 25 years, will oversee all except the medical and business chores of the hospital. Jean Daunais succeeds Mrs. Norman as nursing supervisor.

The new alignment was made necessary by recent expansion moves undertaken by the hospital which is building the O'Donnell Research Laboratories as well as a section to be used for summer medical seminars.

Club Dates

Continued from page 60

would charge to hold a function in a city hotel.

The net result is the continual shrinking of the club date field. The acts who rely mainly on club or casual dates are having harder sledding. What's more these turns, accustomed to the captive audiences at shindigs, are finding it difficult to convert to work in cafes or elsewhere.

However, many of the club date acts are retooling for work in cafes catering to the banquet business. But it cannot possibly compensate moneywise or in the amount of work, previously available in club dates.

A cafe catering to banquets frequently houses several organizations at one sitting. Most of them, once booked their own entertainment, bands, and sold tickets to members and outsiders. Now the organization arranges only for the evening, with the nitery and hotel taking care of the rest, except ticket sales.

Legit in Cafes

Continued from page 59

level at which a profit could be made. However, with present price structures many are seeking new policies and legit is now asserting itself more strongly as a substitute for names. The argument is that a Broadway hit is a name in itself and if there are name performers on top of that the operator has b.o. insurance.

TDI, which is headed by Carl Sawyer and Richard Scanga, plans to produce all their shows individually. Some may adapt themselves to circuit operation. They feel that with various sized stages, and with some to be staged in the round, the musicals must be individually tailored to meet the needs of individual nitery situations. They claim that they have comitments from such toppers as Dan Dailey, Morey Amsterdam, Lilo, and William Bendix.

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Vaude, Cafe Dates

New York

Erskine Hawkins bows at the Embers March 26... Roberta Sherwood and Jackie Kahane next at the International, March 21... Jerry Campbell, ex Bernstein-Drew staffer, now with Gerard W. Purcell management office... Greta Keller returns to New York from a tour of Japan Saturday (17) ... Bill Dana moves to the Holiday House, Milwaukee, June 18... Louise O'Brien into the Queen Elizabeth, Montreal, April 2... Kajar's "Magicadabra" to make a run at the Seattle World Fair... Mata & Hari signed to Max Roth management... Tony Lovelli opened Monday (12) at the Show Case, Pittsburgh Jorie Remus preems tonight (Wed.) at the Room at the Bottom... Don Sherman and Oscar Brown Jr. are tomorrow's (Thurs.) opener at the Blue Angel, Angel.

Jane Russell goes to the Chequers Club, Sydney, April 9 for four weeks ... Julie London, together with Bobby Troup, booked for Mr. Kelly's, Chicago, Aug. 13 ... Buddy Hackett into the Sahara, Las Vegas, June 26 ... Phyllis Diller, now at the Copacabana, has a route which includes the Fairmont, San Francisco, Sept. 27; Chase, St. Louis, Oct. 19; Radisson, Minneapolis, Nov. 15, and the Palmer House, Chicago, Nov. 29 ... Boylan & Wald preem at the Elegante, Brooklyn, tonight (Wed.).

Clyde McPhatter inked to the William Morris Agency ... Chubby Checker to the Sands, Las Vegas, May 21 ... Patti Page to Blinstrub's, Boston, April 23, with Pat Boone working there May 21 ... Anders & Hadley to the Frolics, Revere Beach, March 18 ... Arthur Ellen inked for 16 weeks at the lounge of the Sahara Hotel, Las Vegas, first set of four weeks starts March 27 ... Jerry Vale wound up an eight-weeker at the Sands, Las Vegas, yesterday (Tues.) ... Polly Bergen and Paul Winchell on the May 3 bill at the Dunes, Las Vegas.

Chicago

Julie Wilson opens May 17 at the Sheraton-Blackstone for 19 days ... Frances Faye and Jerry Shane set for the Chi Living Room April 2 for a fortnight, followed by Don Cornell and Billy Falbo April 16 for 10 days, and Tony Bennett and Totie Fields, April 26-May 9 ... Pearl Bailey, at the Palmer House until March 25, skedded for the Chi Chi Club, Palm Springs, Cal., March 20-April 7, and the Fairmont Hotel, San Francisco, April 12-May 2 ...

Joe Conti down for the Chi Playboy Club April 3-24 ... Larry Daniels plays the same club June 27-July 18 ... Jo Ann Val set for the Elegant, Brooklyn, March 28 for five days ... Marie Wilson inked for the Vapors, Hot Springs, April 6 for seven days ... Julie London set for the same club July 5 for a week, and for Freddie's, Minneapolis, July 14 for nine days ... Van Dorn Sisters into Eddys', Kansas City, March 16-29, and also set for the Lake Club, Springfield, Ill., April 6-13 ... Phyllis Branch at the Thunderbird, Miami Beach, until May 1.

Hollywood

Louis Armstrong combo booked into San Bernardino (Cal.) Orange Show, March 25 for one-nighter ... Igor & Mimi terp team joins Gene Barry at Chi Chi, Palm Springs, tomorrow (Thurs.) ... Frank Gorshin opens tomorrow (Thurs.) at Harrah's Club, Lake Tahoe ... Dave Barry and singer Vic Dana tee off fortnighter March 15 at Slate Bros. ... Pat Dahl stars in Barry Ashton Revue starting national tour in April, first date Chase Hotel, St. Louis, April 12 for four frames ... Val Damon into Venice Lounge, South Philadelphia, March 22 for week ... Dave Madden headlines Maison Jaussaud nitery, Bakersfield, Cal., for two stanzas starting tomorrow (Thurs.).

Kansas City

Deedy & Bill, following their current stand at Eddys', open March 19 at the Village Club, Dallas, for a fortnight. Replacing them at Eddys' will be Joe Conti and the Van Dorn Sisters (3), opening March 16 ... The former Playboy Club at 14th & Baltimore reopened as the Playmates Club, with Jimmy Keith Orch playing for dancing ... The Stockdale Trio at the Picardy Cafe of the Hotel Muehlebach ... Bobby Lord at Genova's Chestnut Inn, following George Hamilton IV.

EX-WRITER NAT SACKIN BUYS BON SOIR, N.Y.

The Bon Soir, N.Y., has been sold to Nat Sackin, a former writer and personal manager who now runs a chain of cleaning and dyeing establishments in Greenwich Village. Sellers were Phil Pagano and Ernie Sgrol. Former had been in failing health and wasn't able to pay full attention to the spot.

Sackin, who formerly handled Kaye Ballard, Josephine Premise and Danny Scholl, also did radio writing with Sid Reznick, and Jackie Barnett.

Because of Pagano's frequent inability to be at the spot, there had been some slackening of business which at one time amounted to $10,000 weekly. Sackin says he'll try to revive some of the policies which prevailed when the cafe had its biggest grosses.

He has already talked to several name performers including Phil Foster, and is negotiating for the return of Jimmie Daniels, emcee at the Bon Soir for years, as well as Nipsey Russell, among others.

Raitt-Morgan Nab Good $6,237 in Santa Monica

Santa Monica, Cal., March 13.

The John Raitt-Jane Morgan concert at the Santa Monica Civic Auditorium grossed a good $6,237 at a $3.95 top with 2,207 attending. The singers collected $1,500 against a 50% gross over $3,500.

The house was scaled to $8,000. Lou Robins Concerts Inc. promoted.

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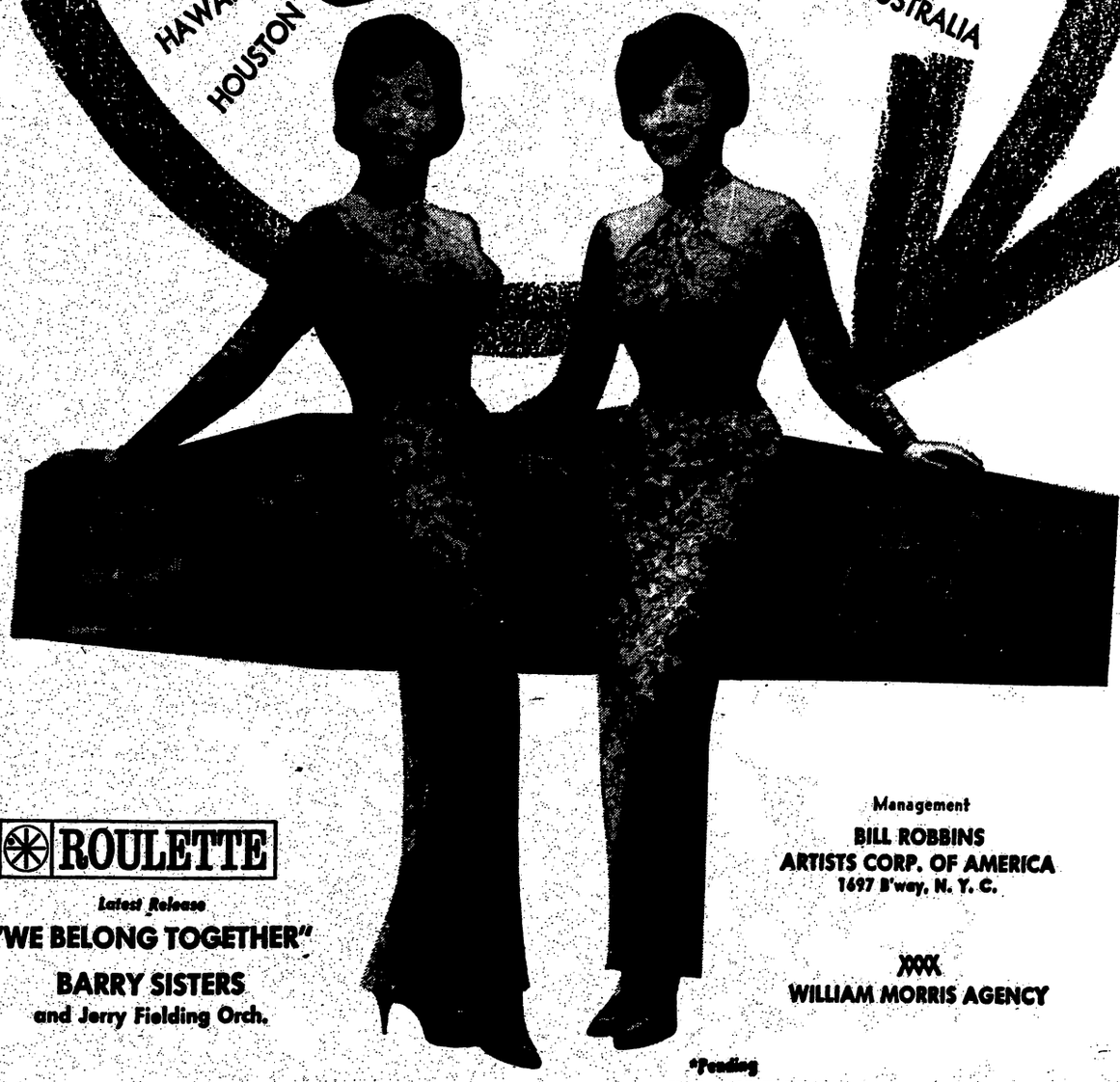

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Basin Street East, N. Y.

Frances Faye with Eddy Grady Band (6), Treniers (8), Redd Foxx; $3.50 music charge.

Ralph Watkins has turned his well-established jazz room into a Gotham replica of a Las Vegas lounge with Catskill Mountain overtones with this current layout. It's noisy, blue and loaded with Yiddishisms. Running close to two hours, each act seems to fall into the same pattern offering no letup in the decibel count, the racy allusions and the Moskowitz & Lupowitz lingo. There's an audience for this sort of stuff but it still doesn't make it good or wholly entertaining.

The Treniers, eight uninhibited singers and instrumentalists, open the show with a zingy version of "Jambalaya." From there they wind through a 35-minute session in high gear and some low comedic interpolations. In their repertoire are "Lover Come Back To Me," "But Not For Me," "No Teardrops Tonight," a Mills Bros. carbon of "You Always Hurt The One You Love," "Around The World" and Twist tune that draws some of the tablers onto the stage for a terping spree. It's uptempo all the way and a little tiresome.

Redd Foxx, Negro comic, follows and is a disappointment. His style is suave and his manner smacks of satiric impertinence but that seems to be as far as he goes. He has some sassy things to say about prejudice and segregation, but he seems more concerned over the jokes he's not allowed to tell here but can be found on his party records. He seemed especialy put out by not being able to tell his "pregnant women" story (there was a pregnant woman at a table near the stage which probably reminded him of it) but he did tell one about "How Tarzan Got His Yell," and if that was a sampling of his blue mood it's probably just as well that the wraps were put on him.

Most of his titillating lines come from the "little boy naughty" school which don't belong in a public performance except for the fact that he's encouraged by many segments of the audience who think this is hot stuff.

Song shouter Frances Faye closes the show with a loud and fast-paced 25-minute turn. It's remarkable how she can stay on that long in that she stretches her vocal muscles with a continual belting barrage. She, too, has a following, and all are apparently familiar with her material through her disk exposure and stay with her all the way.

In her songbag are "The Man I Love," "Just In Time," "I Know A Guy Named Willie," "Darktown Strutter's Ball," "Night And Day," and " Wish I Could Shimmy Like My Sister Kate." It's a potent bag but the similarity of pitch tends to nullify the punch.

Peggy Lee returns next month which should put things back to normal again. *Gros.*

Le Crazy Horse, L. A.

Los Angeles, Feb. 28.

The Tyrones, Danille Devroe and French revue; Evelyn Freeman and Tommy Roberts; two drink minimum.

Twisting apparently is here to stay a lot longer than it looked at first. What was once thought of as merely a momentary fad is certainly bringing the customers into Frank Sennes' big nitery, where they join in and seem to have a ball.

Newest addition to the show is The Tyrones, seven piece dancing-singing-instrumental group that struck out on a two night stint some six weeks ago at the Moulin Rouge, but clicked at New York's Peppermint Lounge. Group call themselves twisters, but actually are rock 'n' rollers with a slight twist beat.

Emphasis is on loud jazz, particularly featuring saxman Al Dean. They lack the frenetic life of Joey Dee or Troy Walker or their youthful appeal, though for the older crowd that can afford the Crazy Horse tab and "appreciate" the nudie revue part of the show, they are okay.

Twist stuff with the customers is infectious, while their show material is best on "Rag Mop" and "Hi-Yo Silver," both rock rhythms.

Holdover nudes, in two production numbers, remain just half-clothed mannequins strutting the stage. Femcee songstress, Danille Devroe works hard. Opening night gag included Pacific Ocean Park's chimp, Dinky Doolittle, doing The Twist with Miss Devroe for a round of hefty laughs.

Evelyn Freeman's organ and band, featuring rhythm and blues singer Tommy Roberts, continues to open show and play for dancing. Tyrones are in for three weeks with a three-week option. *Dale.*

Blackstone, Chi

Chicago, March 5.

Vicky Autier, Franz Benteler Orch; $1.50 cover weeknights, $2 weekends.

It's no secret that Sheraton-Blackstone general manager Doug Boone would like to reopen the Mayfair Room as a show spot. If he's cautious at all, it's because the Mayfair is earning an estimated $235,000 per annum as a banquet room, and the Bonaparte Room's seating (and earning) capacity is considerably less than that. This is not to say that the Bonaparte is anything but one of the plushier hotel cafes around.

Vicky Autier's Bonaparte preem should tend to encourage Boone in his projected move. It attracted a hefty crowd composed of the itinerant firstnighters plus a bevy of fringe celebs. Too, her Gallic exhuberance fits in nicely with the Napoleonic decor.

Miss Autier delivers her cheerful Seine songs with zest and charm. She astutely does her numbers in both French and English, teeing off with "Je m' Balance" ("I Keep Swinging"), "Bon Voyage" ("Get Lost"), and "Si Paris M'Etait Donne" ("If Paris Were Given To Me"). She renders a flamenco-sounding "Maria Dolores" in Spanish, then accompanies herself on piano for a gay medley of French and Canadian folk songs. She also clicks solidly with a medley from "Irma La Douce," and with "Never On Sunday" in Greek, English and French.

Franz Benteler's house orch backs Miss Autier slickly and provides easy atmosphere and nifty terp beat between shows.

Room darkens for Holy Week. *Mor.*

Versailles, N. Y.

Frank Mayo Quartet, Uninhibited Three, Mae Mercer; $1 cover.

Greenwich Village publican Trude Heller has apparently found the magic that will get the young set out of the downtown coffee-houses.

On weekends and holiday eves, for instance, when the call of the mail room, steno pad and filing cabinet is silenced for the day, a flock of the nabe kinder (to be sure with ID's that prove they've reached the age of malt, at least) can be found in frantic perpetration of The Twist craze to the big beat of a couple of swinging groups. Frank Mayo's foursome and vet dancer Steve Condos' trio are competent of all the rhythmic mayhem the terp traffic will bear and, along with Sepia rhythm & blues belter Mae Mercer, provide a madcap show bill while the tots and more durable elders are refueling.

Mayo group includes the leader on bass guitar; Frank Triolo, Buddy Randell, tenor sax, and Bobby Palen drums. They blow the big beat with swinging irreverence and really turn the house out with a wild number performed with rubber-mask caricatures of Mr. K, JFK and Fidel. It's a simple sight gag, but the idea of Smiling Jack banging big beat guitar and Khrush blowing hot tenor makes for a very funny burlesque (bearded Fidel looks fairly natural on bass guitar).

The Steve Condos Uninhibiteds are probably a bit more inhibited than Mayo's boys (sotto, that is), but the sets have the beat required with a touch of melodics tossed in. Condos, with Marty Napoleon and Al Farrari, form a basic piano, drums, trumpet trio, but they change the instrumentals through the night.

For the show breaks, Condos, who is back dancing after a long sabbatical, takes to the floor for some sock tap and acro terping. Newly formed group is booked into Las Vegas and elsewhere in the west following the Versailles engagement.

Mae Mercer, a big girl with genuine r&b gifts and a piney-woods delivery, belts the medium's standards with gusto. She's slated for a European junket in the spring. *Bill.*

Cocoanut Grove, L. A.

Los Angeles, March 7.

Milton Berle, Harrison & Rossi, Amin Bros. (2), Leonard Sues, La Scala Quartet, The Dunhills (3), Freddy Martin Orch (16); $3.50 cover, $3 minimum.

Milton Berle's material is aged in the wood of saloon decks dating back to Weber & Fields, and Uncle Miltie is happy to announce the origin of each gag; the routines are lined with blue, copiously laced with lavender but they have become a permanent part of the Berle cloak; his baggy-pants are (literally) baggier, the bust-lines of the Berle belles bigger and lower-cut; his bodice-peering more leering.

However, the walls of the Cocoanut Grove are no longer their former virginal self — after all Joe E. Lewis recently played this Schine palm-potted palace.

It's the same Milton Berle Spectacular—"live" that is. And it's still—a smash saloon act. Appropriately, his finale is a parody of "That's Entertainment." It's nitery entertainment, and to steal a line from current film ads, "Not recommended for children."

The 75-minute revue, too, is familiar. Berle bounces in and out of each act, participates in almost all; openers Harrison & Kossi are permitted the rare distinction of dancing without Berle. (They are reminiscent of the fine dance artistry of another top act, Darvas & Julia.) The spinning Amin Bros., one of the best acro acts of their type in the biz today, and also familiar to the nitery trade, are better with age, despite the physical requirements of their routines. Yup, Berle is the perfect foil for their finale—as he is hoisted in mid-air.

Leonard Sues, trumpeter and conductor for the Berle show, also serves as straight man. He manages to straight-foot "Blue Skies," "Hot Lips," "Sugar Blues," "Birth of the Blues" and "Mack the Knife" between Berle bits which include the comic's now well-known one-note delivery of "Night and Day" on harmonica.

Berle then jumps into the baggy-pants buffoonery as fifth member of the La Scala Quartet whose two buxom and well-exposed sopranos are obvious targets for Berle. The male singers, in their turn, get the limp wrist bit from their boss.

The closing classy, tapping Dunhills (only one familiar face remains of the original trio) are of course joined by Berle who wows the audience with amazing facility in precision terping. And whatta fast change to black tie!

The only sour note in the evening was fact that Berle's lengthy show did not permit Freddy Martin to play an expected overture. It was his first night back at the Grove in nine months. And a large number of well-wishers greeted his appearance with a hefty hand. The dance floor was jammed for every session; the Martin men played a flawless show for the intricate Berle revue.

A most pleasant addition to the Martin aggregation is his first thrush, Marti Barris, dotter of Harry B. of the Rhythm Boys who played the Grove in the '30s. Her mom is Loyce Whiteman who sang on the same stand with Gus Arnheim. They could be proud of their gal, a beautiful, statuesque blonde, with a big band voice reminiscent of femmes who graduated from bandstands in the '40s; Helen Forrest, Bea Wain, Helen O'Connell, Martha Tilton, Doris Day, etc. She moves exceptionally well on stage, although only permitted to exhibit her talent with Martin in dance sets.

Next at the Grove, Lisa Kirk, March 28. *Army.*

Ankara, Pittsburgh

Pittsburgh, March 9.

Carlos Sandor's "Extravaganza Latino" with the Perio Bros. (2), Terry Madison, Juliette, Bambo & Lita, Adry Rey, Gillian Moran, Renee Peiro, Dulce Maria, Richard Avalon, Romeo Basso, Tropical Lovelies (8), Hershey Cohen's Orch (7); $1.50 cover.

Latino title here is slightly deceiving since this revue is good oldfashioned nitery fare with over an hour of solid entertainment. Producer Carlos Sandor has wrapped his usual group of beautiful girls with a superb wardrobe and wove them into a neat little package with the addition of the Peiro Bros., Terry Madison and Adry Rey, a Dominican baritone tenor who sounds like a comer. These three acts joined the show here.

The Peiro freres do their familiar juggling turn midway in the show and also add to the general high quality of the nine production numbers. They are aided by their wives, Renee Peiro and Gillian Moran, who add sparkle and humor to the show. Miss Madison is spotted before the big Charleston-Twist finale and does a neat job of delivering four standards. She is in complete control.

Rey, who has been in the U. S. three weeks since coming from his native Dominican Republic, is wasted as a production singer. He has effective pipes and should have his own spot. There is a fiery ecstacy about each of the production numbers with special class given by Juliette, a talented ballerina.

Richard Avalon, on the bongo, and Romeo Basso, playing the bandoneon (an oversized concertina), add a lot of native flavor to the revue and are especially adept in their terping chores. Bambo & Lita show fine precision and grace as a dance team and blend well into the overall high calibre of the show. Dulce Maria is a statuesque, exotic dancer who is perfect to top off this Latin-American parfait.

Music is bright and exciting and is excellently played by Hershey Cohen's Orch (7). Bill Landy is his usual topdrawer self in making the offstage announcements.

Show is in for four weeks. *Lit.*

Chi Chi, Palm Springs

Palm Springs, March 9.

Gene Barry with Al Pellegrini; Gary Morton, Mimi & Igor, Bill Alexander's Orch (9); $2.50 cover.

Gene Barry tries out something new at the Chi Chi Starlight Room. It is a blue dinner jacket with black tux trousers, a derby and the Bat Masterson cane. He also holds up a glass of milk, which might have pleased President Kennedy more if he had drunk it. But milk is not noticably warming to a singer's pipes. So Barry put it on the piano and went back to singing.

He comments about the Sinatra school of singers who now carry bartenders instead of pianists. He carries a musical conductor—Al Pellegrini, a pianist who seems to be named after a famous mineral water in Italy.

Barry sings well, covers a wide range and tries to get a continuity into the songs. He opens and closes with "Make Someone Happy." He urges "Make Lovers Out Of Friends," informs us he has his love to keep him warm and then tries Chevalier's straw-hat routine and even the Parisian accent as he sings "Thank Heaven For Little Girls," though the femme he was singing it to in the front row was a blonde and certainly not a little girl.

He affects an osculatory intimacy with the customers which is tight rope-walking for a singer, but recovers just in time to sing "Just In Time." His version of "Chicago" ends, "Put Them All Together They Spell Mother" and got him a lot of laughs.

He left to a good hand. Called back, he sings, "Mention My Name in Sheboygan," (but don't tell them where I am). He dances with this one and it warms him up for "Life Is Just A Bowl Of Cherries." He closes in a gay sweat with "Make Someone Happy."

Gary Morton, pinchhitting for Frank Gorshin who took sick the night before, is in better form this time than his previous showing here a few months ago. He seems more relaxed and though he still thinks blue jokes make or break an act, actually his best stuff continues to come toward the end.

The best of his tableaux of what famous works of art are thinking was Rodin's Thinker, "Man am I stoned."

Bill opens with a pair of adagio dancers Mimi & Igor. He dresses like a Chicago gangster and she like a hot stripper from Paris. But they dance well and offer to dance anything called for. The customers wanted The Twist and got a Franco-American version which was hotter than a Mexican sauce.

Show closes March 18 when Barry heads for Puerto Rico. He's due in the Latin Quarter, N. Y., April 25. Ted Lewis follows him into the Chi Chi. *Scul.*

Sahara, Las Vegas

Las Vegas, March 6.

Kay Starr, Jack Wakefield, Stanley Boys (4), Moro-Landis Dancers (18), Louis Basil Orch (13); produced by Stan Irwin; choreography, George Moiz; stage direction, Sy Lein; $4 minimum.

Kay Starr told firstnighters that she gets complaints when she tries to update her repertoire, "which is just as well, because I'm not interested in learning any new songs anyway," but this outing she would compromise and toss in a couple she hadn't done here before.

Result is that the turn is probably the best she's showcased here; the session is well-paced, and her gowns are stunning. Numbers include "Around The World," "Three Letters," "Lonesomest Gal In Town," "Nobody Till Somebody Loves You," "Man Upstairs," and her trademark, "Wheel of Fortune." Louis Basil's orch (13) capably backs, with fine vocal blends for Miss Starr by the Stanley Boys.

Jack Wakefield returns for this show, and his second Vegas visit spotlights the standup comedian as a major-leaguer with his stories of marriage, religion, children, and other close-to-home subjects.

A Moro-Landis production number saluting Irving Berlin is colorful if pedestrian, reminiscent of such presentations becoming routine on the Strip.

The Stan Irwin package is in until April 3, when Ben Blue and Dorothy Loudon open. *Duke.*

Casa Madrid, L. A.

Los Angeles, March 6.

Los Flamencos; $2.50 minimum.

Pity the performer who has to follow three big months of Carmen Amaya, as do the Los Flamencos who bowed last week at Buddy Ciacco and Norma Gregg's Spanish nitery and restaurant. Caught at their third Saturday show, they retained a hefty audience that showed plenty of enthusiasm which, at the lower tab both for drinks and dinner following the expensive Amaya engagement, should indicate a profitable session for the club.

Comprising singer, two guitars and five dancers group doesn't have the polish and haughty grandeur characteristic of the Amaya troupe, but it does have a nicely-developed show that provides good entertainment to the flamenco aficionados. They come from good runs at the Sahara in Vegas, and appeared with some success a year ago at the local Moulin Rouge.

Vocalist Pepe Segundo has the favored feature spot, singing a number of Spanish and Castillian songs in the loud, dry sound typical of this style. He scored solidly. Dancing, in show caught, had little of the frenetic gypsy pace Americans expect of flamenco, though Giogo Romera has a flair in thils direction and shows up excitingly. Maria Morca has a breezy style in the more classic delivery, while Benito Palacios has some click solo guitar work in similarly soft, classic delivery.

Company is attractive and young. Costumes are bright and handsome, though they look a bit too elegant for the earthy quality the music suggests.

Show is in for eight weeks. *Dale.*

Club 76, Toronto

Toronto, Feb. 27.

Johnny Maddox; 50c cover.

Steadily building in first week of his six-week engagement at the Club 76, Johnny Maddox is whacking that honkytonk piano and playing the music of an era that runs the gamut of jazz oldies from the St. Louis Fair of 1904 to the W. C. Handy days. Maddox has done nine albums of his ragtime piano playing under the Dot label and, of course, appears for his nightly stints in candy-striped shirt, weskit and straw skimmer.

Between sets, he nonchalantly sits on the edge of the keyboard and lectures on the history of jazz long before boogie developed.

Maddox plays jazz in the tempo of the times in which it was written—and with the proper beat. And don't let that 50c cover charge fool you; no coffee or beer is served and only hard liquor at stiff prices.

He is at the Club 76 till March 31 and then moves to the Playboy Club, Chicago, for three weeks. *McStay.*

Stardust, Las Vegas

Las Vegas, March 7.

Fourth edition of Le Lido De Paris, "Voila!" With Ethel Rojo, Mac Ronay, Les Nitwits (10), Gerd Maron, Erich Brenn, Nicky Gorska, Florence Rae, Ed Seifert & Co. (3), Arthur Maxwell, John Juliano, Bluebell Girls (24), Nudes (14), Arden Boy Dancers (8), Eddie O'Neil Orch (13); conceived & produced by Pierre Louis-Guerin and Rene Fraday; staged & directed by Donn Arden; show supervised by Frank Sennes; $4 minimum.

The fourth edition of Le Lido De Paris to trod the Stardust mechanical stage—this one tabbed "Voila!"—obviously will be compared to its predecessors. All had class, polish, and quality which would be difficult to equal in any showroom in the world. The honest thing to say about the current revue, then, would be that in some ways it tops the others, in other ways it does not. But any way you look at it, it's a spectacular among spectaculars—which is certain to continue in the hit column of editions one, two, and three.

"Voila!" has a generous portion of splendid comedy, always important to this type of show. Some of the production scenes are overlong, but this flaw no doubt will be remedied after a few shakedown performances. Highlighting the humor department is a troupe of 10 wonderfully nonsensical, motley musical entertainers—a sort of Continental Spike Jones outfit. Billed rather degradingly as "The Nitwits," the tune destroyers got the big yocks from firstnighters, and the turn will be even more effective when trimmed.

Mac Ronay, the magician who spoofs other magicians by doing tricks that won't work, is another reason why connoisseurs of offbeat comedy will have a happy time at "Voila!"

The big production novelty this time is a scene in which a dam breaks upcenter stage, with the onrushing water coming toward the audience, flooding over houses and bridges. It's not entertainment of the accepted nitery genre—in fact it's downright frightening. However, it's at least a conversation piece.

Ethel Rojo, a shapely, exciting singer-dancer, is an outstanding performer, giving just the right lilt to the festivities. Arthur Maxwell, an alumnus of the first Lido show, is a handsome baritone who backbones the various productions with his fine vocals.

Gerd Maron capably handles the serious side of the show's sorcery by pulling doves from the air, making them disappear, and taking a live dog from a box in which dwelled a toy canine. Florence Rae, a beautiful ice-skater, demonstrates graceful bladed artistry. Erich Brenn does a suspenseful act with plates twirling on sticks, and Nicky Gorska was a wise choice to decorate the scenes which required a glamorous featured nude. Ed Seifert & Co. (3) perform a weirdly effective snake dance, and John Juliano clicks in the vocal department.

The entire production is magnificently staged by Donn Arden, who gives it a smooth, well-paced flair. Eddie O'Neil's orch (13) deserves special credit for weaving the action. "Voila!" was conceived and produced by Pierre Louis-Guerin and Rene Fraday, Frank Sennes is the show's supervisor, the colorful, classy costumes are by Folco, and Harvey Warren did the brilliant set decoration.

Show is in for an indefinite run, probably at least 18 months.

Duke.

New Faces, L. A.

Los Angeles, March 5.

Steve Gibson & the Redcaps, Ron Perry; no cover, no minimum.

Steve Gibson & the Redcaps, in their first Coast appearance since stints at Ciro's and Larry Potter's some six years ago, bring back "old fashioned" postwar jazz a mixture of swing, bop and rock rhythms, that could well catch on and turn Gerald Rifkin's new room into a swingin' spot.

Formerly the Guys and Dolls, this Santa Monica Blvd. bistro is pleasant, though small. Food is good and prices are attractive, menu including a 10 a.m.-7:30 p.m. drink special at 46c for all drinks. A promotional idea, odd figure is "just so people will ask why" according to Rifkin.

For Gibson group (eight) room has right tone, but is small for the zany, frenetic sounds and antics. They overflow the tiny stage and frequently look like part of the audience.

Music is loud, but smooth. Each member is a solo artist in his own right, Emmett "Snake" Mathews on clarinet and nice blues vocals and Milton McLaurin on top drum exhibitions, particularly hitting strong. Gibson leads well and plays electric guitar. Act also features the songs and clowning of "little" Jimmy Springs. Bill, Arthur and Joe Furness, originally the Keys group, have joined Gibson, with James Johnson completing group.

Vocal blend (until 1943 Gibson and three others were called the Toppers as a vocal group) is pleasant, but emphasis is on long sets of wildly gyrating jazz. "Fly Home," "100 Pounds of Clay" and "Let the Good Times Roll" are top form examples. There is an occasional tinge of blue, but nicely delivered, while "Misty" and "Danny Boy" were straight, quiet and smooth in show caught.

Ron Perry handles piano and vocals between Gibson group to keep up continuous entertainment. He has a good voice, but quiet style that is lost in the room.

Show is in four weeks with equal option. *Dale.*

Cork Club, Houston

Houston, March 7.

Sid Caesar, Larry Grayson, Mel Arvin Orch (11); no cover or minimum.

Sid Caesar brings his sharp insight into life and the times and some expert pantomiming to Glen McCarthy's new and lavish Cork Club, packing the nitery that seats 600. Caesar, in one of his rare nitery appearances, seems even more at ease before live auditors than he does on his tv shots.

Caesar first explores the miseries of a man with a cold, then shows how American, French, English, Italian and Russian men propose, using his w.k. simulated dialect. He particularly gets top mitting for the Englishman, for he effects the accent without actually saying anything.

He does pantos of a man and a woman getting up in the morning and, like most of his material, this has impact because it is so close to reality.

Caesar makes a quick change to bring on his German professor, Ludwig, in battered top hat and long coat, and his equally noted show-off drummer in the symphony performing Tchaikovsky's Overture of 1812. He is on stage for 50 minutes.

Larry Grayson, the club's entertainment director, shows a pleasing personality and pipes in the show's warmup, doing "Gypsy In My Soul," a folk song and a swinging spiritual.

The Mel Arvin Orch, which had five pieces at the club's old location last year, has been beefed up to 11 members and is now one of the area's top bands. The band has little to do in the Caesar show, but is excellent for dancing. *Skip.*

Mister Kelly's, Chi

Chicago, March 10.

Bill Dana, Jackie Jackler; John Frigo Trio; $2.50 cover.

Bill Dana has honed his Jose Jiminez astronaut routine to a keen edge and has interpolated some new material into it, but the remaining 25 minutes of his turn is uneven and at times so tentative as to have a rehearsal-like quality. As he did the last time around, Dana is using local radio and tv personalities as straight men for his fearful spaceman bit.

While Dana's broadening out of the astronaut segment has proved efficacious, it unfortunately points up the dearth of potent material in the rest of his turn. He might do well to use the surefire Jose Jiminez space clowning as a closer and his other unrelated gags and anecdotes as essentially warmup material.

Show opener Jackie Jackler is an eyepopping thrush, and withal, shows vocalistic promise. Visually she takes top honors—svelte of figure and attractively gowned. Her delivery and songalog are on the sultry side, garnering her best response with "No Moon At All," "How Long Has This Been Going On," and "Comes Love." The John Frigo trio backs Miss Jackler astutely and parlays pleasing between shows tunery.

Next up are Margaret Whiting and Joe E. Ross March 19 for three weeks. *Mor.*

Talk Of Town, London

London, Feb. 28.

Eartha Kitt (with Pat Dodd); Robert Nesbitt's Revue "Fantastico," with Michael Desmond, Pat Ferris, Grazina Frame, Katja, D'Angolys & Paptner; Choreography, Billy Petch; deco, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes; Line (29); Sydney Simone Orch, Ido Martino & His Latin Rhythms; $6.75 minimum.

Eartha Kitt returns to the West End scene with the smooth confidence of one who has conquered her London audience before and has rightly no doubt that she can do so again. She offers 45 minutes of impeccable routines from the moment she arrives on the floor, carried by two young men on an ermine covered divan. She hits, kneels and stretches on it whenever she isn't slinking around the floor making even closer contact with her willing audience.

Miss Kitt reveals herself again as a top peddler of sex appeal with her songs, representing a world of naught-but-nice young women revelling in "La Dolce Vita" of furs and Cadillacs. Her sophisticated approach to sex which she mercilessly mocks is a ready winner with the late night customers, and hefty business is certain during her undecided six to eight weeks' stint.

Miss Kitt's ditties are mostly, and happily, familiar, though she has one or two new numbers, notably a standout called "Englishmen Take Their Time," a wryly perceptive song in which she compares the Englishman's approach to wooing with those of other nationalities. It is a witty lyric, perfectly timed and attuned to the thrush's personality.

For the rest, she opens in sultry fashion with "I Had a Hard Day Last Night" and closes, to solid applause, with "C'Est Si Bon." In between there are the inevitable and welcome "I Wanna Be Evil," and "Old Fashioned Girl." For her boff "Love for Sale," she does a demure strip which lands her up in gold lame scanties that turn into an elegant gown.

Earlier, at 10 p.m., Robert Nesbitt stages another of his slick colorful revues, "Fantastico," which lushly switches from "The Magic Of Mardi Gras" to "London Town Nights." Gals and gaiety, with a slick line; D'Angolys & partner, the Continental juggling act as the specialty; Michael Desmond and Grazina Frame to look after the singing, and Katia, a blonde new comer, as principal terper, make a lively cast.

Pat Dodd is Miss Kitt's skilled accompanist, and Sydney Simone and his orchestra provide the star not only with immaculate backing but with toe-tapping dance music for the customers. *Rich.*

Ash Grove, L. A.

Los Angeles, March 10.

Rakhel Hadass, Mike Janusz; $2.50 admission.

Israeli songstress Rakhel Hadass and local folkster Mike Janusz were victims of inclement weather that made their opening Feb. 20 the smallest audience this usually-popular spot has seen in some time. Both performers deserve better and should see it during their four-week stand.

Miss Hadass is back after two years in which she achieved considerable success in concerts and top tv variety show stints. A traditional performer, she maintains strict attention to the styles and delivery of the Middle East and Mediterranean areas covered by her material.

Musically, she has adept interpretation of the culture and rhythmic background of the songs, though her greatest appeal remains within the esoteric borders of true folk buffs. As a commercial performer, she may have less succuess since her tones, while strong and well conceived, are often strident and lack life. Most of the songs sound the same and she hasn't learned successful transition of pleasantly communicative speech in her singing, which takes on a totally different sound.

Singer had reportedly opened from a sick bed, which could have been a handicap. She shows unusually fine work in an interesting mixture of old and new styles under title "Israel, 1961" and the Yugoslavian "Open Your Doors to My Love." Accompaniment is by her own hand drum, which suffered from the humidity, and an accordionist.

Janusz, a UCLA lad known for his work with numerous folk groups, is an intense young man whose concentration is on songs with social significance. He has a nice, strong voice and honest, untrained delivery.

He projects his strong beliefs in the American Negro hymm "We Shall Overcome." With staging, he could be a good commercial draw, though the power of his interpretations suggests his main interest is the social message he projects. *Dale.*

Edgewater Beach, Chi

Chicago, March 7.

"An Evening With Lerner & Loewe" with Larry Douglas, Felix Knight, Betty Benee, Don Davis Orch; $3 cover weekends, $2.50 weeknights.

"An Evening With Lerner & Loewe" is the second concert-style show in a row for the Polynesian Room, and, while it does not have the marquee strength to draw from the Loop (five miles away), it's certainly a pleaser for the hostelry's resident tourist and convention trade and any walk-in business that might drop by.

The L&L songbag is surefire in anything but the most inexperienced hands, and Larry Douglas, Betty Benee and Felix Knight are anything but that. All have at least tunetent backgrounds, and both Douglas and Knight have toured with legituners.

The threesome have the sturdy pipes needed for musical comedy projection and also the requisite vocal dramatization. The show could do with some production values (perhaps a small terp group on the dance floor in front of the stage), but the customers appeared satisfied with the action-less standup singing.

The group segues into "An Evening With Sigmund Romberg" March 18 and "An Evening With Jerome Kern" April 15-22. The room goes dark for Easter April 15-22 (leaving Otto Harbach, Victor Herbert, Rodgers, Hammerstein and others un-eveninged) and reopens April 23 with Dorothy Shay for three weeks. *Mor.*

Roaring 20s, San Diego

San Diego, Cal., March 8.

Louis Prima, Sam Butera & the Witnesses (8), Johnny Adamo Orch (5); $1.50 Admission.

Although he is working sans the feminine touch, a rarity in recent years, Louis Prima remains a socko performer, abetted by Sam Butera & the Witnesses, in a turnaway opening at this expansive nitery in suburban El Cajon.

Prima offers a quickly paced, high decibel count brand of entertaiment with a persistent beat. At the very outset, he and his crew establish an air of infectious good humor with antics that might, in lesser hands, rate as vulgar or toolow in comedy realm. However, Prima intuitively has the right touch with a playful, all-in-fun air that wouldn't offend anyone.

Sharing the spotlight with Butera and cohorts, all of whom rate introductions with home town of each, Prima delivers solidly on such tunes as "Lazy River," "Hold That Tiger," Italo-slanted "Oh, MaMa" and a new balled, "Everybody Knows," for change of pace.

Butera scores with "Greenbacks," an ode to the age-old parlay of women and money. Rousing finale has Prima plus entourage Twisting with femmes in audience for a smash hit. Johnny Adamo group plays okay for between-show terping.

Club itself deserves notice on several counts. The layout belies Roaring Twenties label, the decor being more along the Gay Nineties line or Early Lucius Beebe. Ceilings are high, with old-fashioned, western saloon type printings dotting the walls. Beyond the main room is intimate Geisha Room, where Slim Gaillerd, with his "Cement Mixer" and "Vouty Rooney" musicology holds forth.

Other attractions include still another cocktail lounge with revolving stage, a billiard parlor, snack bars, regular bars, coffee shop, nursery and, in area, the world's largest bowling alley—that is, bowling lane, known separately as Parkway Bowl.

In a sense, says owner Art Hirsch, the bowling acts as his crap tables in attracting a hard core cushion of patronage. It's the new show business, which has to be believed. But it works. *Don.*

Diplomat, H'wood, Fla.

Hollywood, Fla., March 10.

Eleanor Powell & Co., Dave Barry, Richard Priborsky conducting Van Smith Orch; $5-$6 beverage minimum.

Appearance of Eleanor Powell rounds out the first winter of "name" acts presentations attempted by this biggery. Score a successful season for the Club Cristal based on booking of "new" toppers to the area and the one-show nightly policy invoked.

Biggest money-maker was a standard Miami Beach (15 miles south of here) act in the person of Buddy Hackett. But the others did more than okay, with Eleanor Powell illustrative in her current 10-day run.

Despite the flood tides that almost swept out many hotel lower-levels and beachfronts off the Gold Coast the morning of Miss Powell's preem show date, Thursday (8), the Club Cristal had a nearly full house, with a goodly sprinkling of hardy cafegoers who car-splashed their way up the water-soaked highway from Beach inns. Following night, when everything had dried out, the pickup in biz peaked a big weekend.

Miss Powell, at show caught, won them over on several counts: her still remarkable gams and tapability and a rare display of guts from a topper. During her version of the famed Bill Robinson originated stair-dance, one section collapsed, inflicting a deep and painful gash in her shinbone. After utilizing a tabler's napkin to stem the flow of blood, she went back to the routine; twice more the flimsily put together stairs gave way. She gave up only when the audience raised a concerted cry of "stop."

The incident served to point up her grab on the auditors' attention from precision-tap opener. That hold built through her varied set of routines, brought off with skill and grace few of her much-younger peers possess. Aided by an adept quartet of male singers-dancers, she sets up highly effective — and trademarked—spin taps 'round stage; a colorfully costumed and staged "Dance of The Matadors" with a sock cape-twirling segment.

Inventive is her lowering of a screen to show aud how filmusical dance segments are created, with the soundless film clips matching the tappings she raps out on a tiny elevated stage. It was an imaginative capper to her stint, shrewdly aimed at pleasing the mass of older nostalgia-noodlers present and to nick the fancy of the younger set who never saw her on the big theatre screens.

There's a tendency to a bit of over-gab, withal warmly accepted. Batoning of conductor-arranger Richard Priborsky is invaluable for Miss Powell's stint. Although she admits to hitting the 50-year mark, the Powell processions of some-song, mostly-dance scores solidly via staging and zesty, tireless workout of the routines.

Dave Barry, a vet on the Gold Coast circuit, comes up with a slew of freshly topical material, spiced by vocal takeoffs that are his trademark. Works easily to garner a steady stream of laughs and set a warm aura for Miss Powell's entrance. Van Smith's orch responds to the Priborsky baton in sock fashion. *Lary.*

Crescendo, L. A.

Los Angeles, March 2.

Mort Sahl, George Shearing Quintet, Nancy Wilson, $3 cover, two-drink minimum.

The flayboy of the western world, Mort Sahl, is back at his traditional Coast headquarters, the Crescendo, for a three-week hearing atop a stacked roster of heavyweight talent including the George Shearing Quintet and Nancy Wilson. It's a first-class package, top to bottom.

Sahl hasn't mellowed under the new administration, in case anyone has been harboring such an outrageous notion. If anything his frontal attack on everything casually, cursorily or smugly held dear and precious has increased in fury, velocity and intensity. Nothing is too sacred for Sahlsmanship, especially not mother, dogs, children and Americana.

But politics, justifiably so remains his favorite preoccupation and most irresistible target and it is here that he excels ("Dean Rusk. Who?"). Whether hurling barbs at JFK (to astronaut Glenn: "You did very well for someone

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Night Club Reviews

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Crescendo, L. A.

who isn't in the family"), Frank Sinatra ("the President West"), or the Commitee For A Sane Nuclear Policy ("there's fallout in my milk"), Sahl observes and comments with courage, passion and perception. There'll always be an audience for his kind of devastating humor which, maudlin though this may sound, is an unbeatable advertisement for the free world.

There's probably no smoother jazz sound extant than that produced by the George Shearing Quintet. On for close to an hour, the group weaves snugly and impeccably through a string of intricately-tempoed and velvety-arranged standards and occasional originals, punctuated by the leader's warm sense of humor. Skillfully backing Shearing up are guitarist John Gray, bassist Ralph Pena, drummer Jon Hyde and vibe player Doug Marsh.

Nancy Wilson is a warbler on the rise. Something of a cross between a straightforward Eartha Kitt and a svelte Dinah Washington, she sings with poise, authority and soul. Focusing largely on lesser known pop blues refrains, she brings to her work highly imaginative phrasing, bold glissandos, and a keen sense of swing and pitch.

Although she seems to revel in a lyric thought, her penchant for vocalistic trickery tends to override her enunciation now and then. It's the one fly in a very salable and palatable ointment. *Tube.*

Ritz Carlton, Mont'l

Montreal, March 6.

Marion Colby, Johnny Gallant, Paul Motar Trio; $1.50-$2 cover.

Things are bright around the Ritz Cafe these evenings—Marion Colby is making her first appearance in this attractive boite and this auburn-haired songstress is a boff from opener to begoff.

About the least inhibited thrush to play the Cafe this season, Miss Colby never lets either her material or the ringsiders get out of hand and this smooth control is perhaps most evident during the dinner show when she does a "singalong" and manages immediate response.

Teeing off with special lyrics to "Only Have Eyes For You," chirper veers to the torchant side for a brace of tunes and then clicks with a nifty about girls. The indigo torches are appreciated by all.

A certain amount of rather nervous gabbing and so-so jokes between songs, plus a bit too much volume for the acoustics of this particular room were the only minor faults on the night caught. Miss Colby has a good belting quality with a song that scores and does much to keep tempo at top level during her 30-minute stint.

Per usual, backing is by house 88'er Johnny Gallant and the Paul Motar combo who appreciate the pro arrangements and play them with obvious enjoyment. *Newt.*

Birdland, N. Y.

Chris Connor, Cannonball Adderley Sextet, Bernard Pfeiffer; $2 cover, $3 minimum.

Jazz singer Chris Connor, a girl who can fit the turn to the room, is back at Birdland among the hippies and belting with the utmost in musicianship.

Her catalog for the more intense followers includes such esoteric items as "Jump for Joy," "Black Coffee," "Tonight" (from "West Side Story"), "God Bless the Child That's Got His Own" and "Senor Blues." All lend to the highly imaginative progressive phrasing and husky belting of the big, handsome songstress.

Miss Connor can dish the corn with nearly equal sophistication, as demonstrated in a final encore of the old Rodgers & Hart soupbone, "Ten Cents a Dance." She projects to solid effect on the lyric, but it's a safe bet the attractive and rare-to-extinction verse is actually what has her claim to number.

Alto saxman Cannonball Adderley's sextet seems to be on a more modern kick than before, although it may have been the limited range of the set caught that makes it seem so. But it comes off great with the hufts with Cannonball and brother Nat Adderley (trumpet) and Yusef Lateef (new to the group on tenor sax) in bop solos in front of driving and showey rhythm from Sam Jones on bass and Lewis Hayes on drums.

Solo pianist Bernard Pfeiffer is a jazz modernist who has apparently closely monitored the works of as diverse artists as Thelonious Monk and George Gershwin to emerge with a fine style quite his own. *Bill.*

Walker Hotel, Toronto

Toronto, March 7.

Cathy Johnson, Bob Monte, Jimmy Amaro Quartet; no cover.

With professional savvy, blond Cathy Johnson opens with a lusty "Will You Be Mine?" and then wisely provides a potpourri of tunes that ran 35 minutes when caught. Her songbag runs the gamut from "It's the Wrong Time" to a Jolson medley. She even does a yodel number, "There's a Love Knot in My Lariat."

Her arrangements are by Ray Elliss, Matt Nicholas and Roger Cozzi; with Bob Monte doing his own guitar arrangements in accompaniment to Miss Johnson and scoring with his solo of "Third Man" theme. Miss Johnson does a soulful "Paris" medley, then a paraphrased medley of "My Fair Lady" hits. She's off with "Make Someone Happy" and a whammo "You'll Never Walk Alone."

Singer has an instinctive knowledge of what the customers want and has a nice fillip in her versatile tablehopping with the hand mike. *McStay.*

Harrah's, Lake Tahoe

Lake Tahoe, March 5.

Teresa Brewer, Terry Tones (5), Dave Astor, Birk Twins, Dorothy Dorben Singers and Dancers (13), Leighton Noble Orch (14); produced by Art Barkow; staged and directed by Bob Herget; conducted and arranged by Herb Buchanan; $3 minimum.

Tiny, dynamic Teresa Brewer is encoring Harrah's Tahoe with 30 minutes of song and dance that showcase her as one of the most talented — and entertaining — femme headliners to play the plush South Shore Room. Songalog offers something for all, including a rousing exit to "Come Dance With Me," with Miss Brewer using her five Terry Tones for a bit of impressive and enthusiastic terping that wins tablers all the way.

Smartly gowned (with three changes), she comes on with "Why Take Me Out of This World," then segues with "Love Makes the World Go Round," done with three pin spots playing on three miniature carousels revolving about her on stage.

In Roaring 20's dress and feathered boa, songstress departs from the standards for a belting version of "Jenny the Jinx," again using the Terry Tones in both the vocal and choreog departments.

Miss Brewer is at her emoting best with such as "When I Leave the World Behind," which also allows her to prove her full command. For the uptempo, she swings with the likes of "South Rampart Street Parade." Selections are nicely fitted to the Brewer styling, and she essays them all to perfection.

Dave Astor, in his first time out on the Reno-Tahoe scene, proves his value to good effect as a standup comic. Albeit some of his lines are familiar locally, he brings in other material fresh to this locale for good response. He's particularly strong on impressions of varied nationalities speaking at the United Nations, and has some smart lines on the Kennedy clan and other names from the front pages. Delivery is casual but comes across in good manner.

The Birk twins make with the acro routines in seemingly effortless manner, with no lulls in pace. And a couple of the feats are not attempted by many of the acro teams playing the niteries.

Dorothy Dorben Singers and Dancers open the show with a production built around "Tonight" from "West Side Story." Production singer Ray Vasquez capably handles the vocal chores for the opener. The Leighton Noble Orc, under the baton of Herb Buchanan for Miss Brewer's segment, ably backstops entire show. *Long.*

Harolds Club, Reno

Reno, March 6.

Don Cornell, Lucille & Eddie Roberts, Don Conn Orch (6), no cover, no minimum.

Don Cornell, a regular in this intimery, comes in this time with a surprise: a complete new show with a swinging change of pace. He retains some of his trademarked titles, but for the most it's a complete departure from his usual catalog. And the changes are most welcome to those who audit his annual appearances in this 7th Floor Fun Room.

Opening with "Just a Gigolo," he follows with such as "Second Time Around," "Make Someone Happy," "My Kind of Girl" and "You're Nobody." There are no differences in Cornell's casual but commanding styling, and he retains just enough of the chatter to put him across to both genders.

He's a polished pro, and registers with a positive response. All new tune essayed this time around is "Drinking Again," cleffed by Johnny Mercer. It has the potential that could add to Cornell's seven gold records list. Exit number is his impressive rendition of "I'm Yours."

Headliner breaks his 30 minutes to give his pianist Jack Holliday chance to upstage, and effectively, on "Exodus." Holliday also conducts from the keyboard.

Lucille & Eddie Roberts, also returnees to this room, again score with their baffling mind reading act and bits of comedy. With Lucille blindfolded on stage, Eddie goes among tablers collecting cards from wallets and other items his partner is asked to identify. Answers from the femme are immediate, and are sometimes alarming, particularly on the difficult last names of tablers Eddie is interviewing.

Miss Roberts also impresses with incidental facts about the interviewee not requested by her co-worker. Eddie also gets additional attention with clever retorts and one-liners to those in audience he's picked as subjects.

Don Conn and his band turn in the usual good backing for both acts.

New show due in April 3. *Long.*

Lenny Bruce

Continued from page 60

operators would stick to names if they were available at prices on a when Judge Horn got a special delivery letter as prospective jurors were being questioned. The letter was from Bruce, and the judge quickly called a conference in his chambers and issued the citation, saying he'd follow the usual procedure of not passing sentence until trial's conclusion.

The judge said the letter, mailed in Los Angeles, stated Bruce had heard rumors that the judge had made remarks about the case. One remark, the letter continued, was to the effect that Judge Horn felt Bruce wasn't taking the case seriously. The letter went on to demand a "fair trial." Bruce admitted he'd written the letter and had it typed by a friend. He said his friend apparently had mailed the letter without referring back to Bruce. Letter wasn't signed, but had comic's name at the end.

Again Warns Bruce

On trial's third day the judge threatened Bruce with a second contempt citation. The judge, fed up with comic's squirming and other courtroom antics, told him: "Mr. Bruce, if I have any further disturbance from you, there'll be a repetition of what happened the other day." That cooled off Bruce.

Witnesses for Bruce included:

1) Syndicated jazz columnist Ralph J. Gleason, who testified Bruce was "considered a social critic even by those who don't like him" and read into the record Bruce nitery critiques from VARIETY, the New York Times, the Reporter and Commonweal;

2) Lou Gottlieb, one of the Limeliters trio, who testified Bruce's humor "must be considered all of a piece";

3) Frisco highschool teacher Kenneth Brown, who opined there was "a definite relationship between Bruce's comedy and the works of such satirists as Aristophanes, Jonathan Swift and Rabelais . . . Bruce provides a disguised sermon on the nature of facing the truth";

4) U. of California Prof. Don Geiger, who read extracts of verse to prove some obscene words can be meaningful and artistically valuable when taken in context.

'Used in Police Stations'

In cross-examination, defense lawyer Bendich also got Patrolman James Ryan, one of cops who pinched Bruce, to admit that the offending word is "frequently used in police stations." Bendich pounded on the point that the state's legal definition of obscenity is measured against "community standards," and then showed the "standards" along the Frisco nitery strip where Bruce was arrested: Bendich elicited testimony from cops that Moulin Rouge, several hundred feet from Jazz Workshop, has "burlesque type" entertainment, including strippers, and that at Finocchio's, even closer to Jazz Workshop, entertainment is provided entirely by female impersonators.

Bendich also came up with an 18-minute tape from Bruce's 55-minute October performance, and played it for jury and SRO audience—it didn't draw so much as a snicker in court because of judge's advance warning that laughter would mean quick ejection.

Tape, played after Bruce made a quick, fruitless witness stand appearance, contained word cops found unlawful, plus eight others in same category, and moved Bruce to remark, "It's obvious I didn't delete to save myself."

After the acquittal verdict came in, and contempt fine was paid, Bruce said he was swearing off dirty words and claimed the verdict was the "coming of a delightful renaissance" which sends "me off on an even greater mission . . . I'm going to thwart pseudo-Christians and make them live in their religion or back down."

Bruce also proclaimed he was "grateful to San Francisco" and called it the second best show town in the country—New York, in his lexicon, is the best "and Milwaukee is the worst, man."

The conclusion of nearly everyone in and around the court was that Bruce might, instead, have been grateful to the law of the State of California and to the pseudo-Christians who promulgated that law.

House Reviews

Empire, Glasgow

Glasgow, March 1.

Calum Kennedy, Chic Murray & Maidie, Joe Gordon Folk Four, Hollander & Hart, Alex Don & Nick Nicholls, Billy Raymond, Anne Gillies, Will Starr, McAndrews & Mills, Gordon L. Rolfe house orch.

In a layout sprinkled with individually strong vaude acts, no particular artist stands out from the rest. All satisfy, the majority of performers being from Auld Lang Syne terrain. Several acts could be usefully improved, but nevertheless score with punch and pace.

Calum Kennedy, Highland singer colorfully garbed in Auld Lang Syne kilt and sporran, has a lilting bill-topping offering that captivates on its native appeal. Accompanied by vet musician Will Starr on accordion, the youngish warbler gives out melodiously in such faves as his signature tune, "The Hiking Song."

Chic Murray, deadpan patter but scores most when he's partnered by his femme, Maidie (now a brunette instead of her previous blonde), in the closing bit to their act, "Little Bitty Tear."

Joe Gorden Folk Four offer folk tunes for good results, and score with "Bonnie Wee Jeannie McCall" and "Up the Lazy River." Gordon, who leads the foursome, essays some comedy stories, but should stick to the warble-fodder for best reaction. Quartet uses guitars and one double-bass, and shape as lively offering. They are joined at one spot by an up-billed girl dancer in an Indian bit that is at least offbeat.

Mal Hollander & Esther Hart, mixed twosome, bring a zippy musical item well flavored with comedy. Femme is a wiry eccentric type who might well strike out on her own. Pair score in 'Bo-Weevil Song,' and exit to heavy palming.

Alex Don, zany comedian with mop of black hair, teams with Nick Nicholls, beared singer-foil, for worthwhile comedy results. Former is best when he emerges in short Scot kilt and showing knobbly knees while playing the bagpipes. It's a travesty of what's Scottish, but funny, especially to those who don't take their Auld Lank Syne lore too seriously.

Billy Raymond, young and forceful, drives home a cheerful song-and-comedy bit, his best item being a takeoff of tv comedian-compere Norman Vaughan and a version of various show biz types showing it's a football-crazy world.

Anne Gillies offers a pleasing, though too static, concert-platform-style song act. Will Starr has nimble fingering of his accordion, and dance openers are McAndrews & Mills, male and femme duo. Orch is batoned by Gordon L. Rolfe. *Gord.*

Apollo, N.Y.

Lloyd Price & His Orch (15); The Coasters (4), Ben E. King, Solomon Burke, William Bryant, Huey Smith & the Clowns (3); the Parkettes (5); "Sanctuary" (20th); $2 top.

Current bill at this Harlem vaude showcase is a rock package which often indicates an ebbing away from a hard rock format into a more straight pop idiom by young r'n'r acts. Although there is some of the big beat on tap, the show is surprisingly tame for this house, which may be an early hint of such acts' reaction to latest radio programming trends.

Singer Lloyd Price headlines the show with a rapid-fire delivery of a string of tunes, many from his disclick list. He starts his set with more swing than rock but, when he gets down to the platter portion of his act, goes into stronger r'n'r phrasings.

His orch, which backs the rest of the card under direction of Gil Askey, is a solid unit that handles its chores well and shows a nice, full sound on its specialty treatment of "Old Man River." Price works his turn effectively, building well throughout and keeping the audience with him.

The Coasters' set features burlesque-type comedy which delights the assemblage. Their song stylings are smoothly-designed for maximum effect. Ben E. King has developed a strongly pop-oriented pattern on such as "One Mint Julep," but can also handle the rock idiom with style, such as his old click "Stand By Me." He has a mild attack but a pleasant sound.

Solomon Burke has a lively uptempo style, embellished with movements and some terping. He puts his material across in okay fashion and the crowd seems to like him. Huey Smith & the Clowns are far from being a polished act and, although they make a game effort, don't score to any real advantage. Their act, as it stands, is too loosely organized and lacks punch.

Rounding out the bill are the acrobatic twisters, the Parkettes, who have been working steadily at the Apollo. They are an energetic unit and help the show in its opening and closing. Willie Bryant emcees the outing with clowning patter on all matter of subjects. Featuring "hip" speech and some off-color stuff from time to time, he keeps things moving and holds the audience. *Kali.*

Carmel Quinn Again Busy In Annual St. Pat Shows

Carmel Quinn, the Dublin-London singer who came to U. S. prominence on the air with Arthur Godfrey, was engaged last week in her annual specials for St. Patrick. Rest of the year Miss Quinn plays straight cafe dates but for the big Irish holiday week she is star of a series of specially organized Emerald Isle revues.

She started this year on Sunday (11) at the Opera House, Chicago, with Joe Fenny as her star. She is in Washington today (Wed.); at Carnegie Hall, N.Y., Friday (16), with Clancy Bros., Tommy Maken and the Emerald Girl Pipers from Dublin added. On St. Pat's night itself the Carnegie talent lineup transfers in toto to The Donnelly Memorial Theatre, Boston.

New Acts

TOMMY NOONAN
Comedy
50 Mins.
Chi Chi, Palm Springs

Tommy Noonan has been around a long time. Years ago with his Cherokee Indian wife as his partner and more recently he was doubled with a male partner. This time he tries out with new material as a single. He mixes international commentary, Irish jokes on confessions, wakes and drinks, and then swings to using Bill Alexander, orchestra leader, to attempting to sing "Embraceable You" while offstage Noonan explains to the audience what the singer is really thinking.

Actually Noonan is better employing the time off stage to dress in a Chef Milani uniform. He rolls out his props for the making of a spaghetti dish for morning tv viewer, and as he keeps testing the various boozes before putting them in the mixing bowl he gets increasingly stoned. The laughter becomes hilarious. He's a great mimic—particularly of drunks, a hard field in which to excel.

This is the old part of his act and by far the best. For an encore he does a serious monolog of an Italian wanting to buy one rose where they sell them only by the dozen; and got a warm salvo. But his earlier material needs cleaning and polishing. *Scut.*

ELLEN TRAVOLTA
Songs
18 Mins.
Caucus Club, Detroit

In her first nitery engagement, Ellen Travolta is handicapped by the wrong material, hairdo and clothes, especially for the sophisticated Back Room of Les Gruber's Caucus Club. She has several things to build on, however.

Miss Travolta has a strong voice of good pitch, which presumably was aided in its development by a tour as chorus member of the road company of "Gypsy." She obviously enjoys entertaining and projects an effervescent personality that is particularly infectious and winning when she hokes it up a bit. Comedy seems to come naturally and spontaneously, with her expressions and gestures all a part of the funny business.

This talent comes through only faintly in this outing, because of the format of her present act. The comedienne in her first seems evident in a rousing opener "Hey Look Me Over," but then gets submerged in "Pocketful of Miracles," "Moon River," "Almost Like Being in Love," and "Sometimes I Love You," and emerges again in "Give Me the Simple Life."

Capitalizing on her talent for comedy may spell the difference between success and failure for Miss Travolta. She seems to have a natural knack for selling hijinks and humor, but she faces great odds in trying to build a singing career on romantic ballads. She receives good backing here from pianist Bob Elliott. *Tew.*

ALLAN BRUCE
Songs
35 Mins.
Living Room, Montreal

Allan Bruce, a stalwart Scot making his first Montreal appearance, impresses with his robust manner and legit voice in current layout at Lou Black's new Living Room. Since its inception several months ago, this particular intimery has featured femme vocalists for the most part and the sharp break to a performer such as Bruce, garbed in his regimental uniform complete with kilt, is a refreshing change and out of the novelty corner because of ability to handle a song.

Even his entrance is a click with a local piper preceding him to the stage and setting the atmosphere for a solid 35-minute session which is both varied and colorful. Bruce, who has plenty of experience from shows and television in England, moves easily from his rousing marching songs and ballads of Scotland to excerpts from "Brigadoon" to "Lucky Old Sun" and other faves which keep solid attention throughout.

Performer is obviously adaptable and should be equally at home highlighting a big production type of show or in the more intimate surroundings of a cafe. *Newt.*

JIMMY DEAN
Songs
Copa, Atlanta

Affable and down-to-earth, singer Jimmy Dean scores immediately with the sparse crowd that braved subfreezing weather to catch him at this 600-sea Atlanta showplace. His chatty style and informality warm an audience in a hurry.

"Big Bad John," a bestseller on the Columbia label which Dean wrote and sings, puts the audience in a singalong mood. His r&b numbers ("Wear Your Glad Rags Tonight" and "I'm the Richest Man in Town") also win salvos.

Dean, who hales from Texas, makes no effort to hide his grassroots demeanor and speech which help him win solid mitting on his country music. He closes with his recitative number, "Sleeping Beauty," and had to beg off after encoring with "Y'all Come." Familiar to tv audiences as well as disk buyers, he shapes as a solid entry for the less sophisticated nitery rooms. *Luce.*

ELENITA JULIAN
Songs
20 Mins.
Hotel Prince Bar, Mexico City

After a year's layoff, singer makes new debut with a repertory of popular Mexican and imported ditties. Her style is a combination of "talking" a song as well as warbling it.

A little nervous before going on Elenita Julian insisted that "I don't really sing, I talk." But she belied her words when on stage, displaying more sureness, stage presence and natural grace as well as a good command of rhythm during her numbers.

What is immediately apparent, in the "talking" sequences, is that the singer has a strong comedy sense. With proper coaching and direction, and specially prepared material (she does her own arrangements), singer could develop into a first class Mexican comedienne. She has all the natural ability to handle comedy patter and is a good mugger. *Zub.*

BOBBY LAUREL TRIO
Instrumental
Caucus Club, Detroit

Sweet and smooth jazz with a definite, pulsating beat marks the highly polished sounds of the Bobby Laurel Trio. Comprising Laurel at the piano, Bob Harper, bass, and Ben Appling, drums, the group provides background music for Front Room diners at the Caucus Club, one of downtown Detroit's top restaurants, and listenable rhythms for the after-theatre crowd.

This engagement is a major step up for the trio and it seems to have made the move firmly and with ease. Youngsters have been together two-and-a-half years, obtaining their seasoning in various small Detroit-area spots. Trio plays the familiars, bridging them smoothly with good improvisations, and also some original numbers written by Laurel. In his singing, Laurel relies too heavily on exaggerated phrasing that it is difficult to judge the merits of the music itself; he's a much better pianist than chirper.

There is no question about the musicianship of this trio and its ability to handle intimate room assignments, but it needs to develop a distinctive style and sound that will give it individuality. *Tew.*

JACKIE WASHINGTON
Songs
32 Mins.
Le Hibou, Ottawa

Jackie Washington prefers coffee and folk rooms but, with only a little polishing on the staging angles he would be nice for niteries and tv. The boy has clicko pipes and a natural bent for comedy which rolls out of him, both gab and chant, with ease. He works in plenty good folk singing but the stint is spiced by such items as satires on rock 'n' roll, the Everly Bros., moppet songs, others.

He has terp ability via some nitery experience but doesn't need it in this stanza. *Gorm.*

LENA GORDON
Songs
12 Mins.
London Chop House, Detroit

A small voice, but one with distinctive phrasing, an interesting sound and a relaxed style feature the singing of Lena Gordon at Les Gruber's posh London Chop House. She opens with "Around the World," and includes "Lady Is a Tramp," "Teach Me Tonight" and "Mack the Knife."

Attractive sepia songstress is nicely gowned and obviously at ease and enjoying her work, although this is the first important engagement for this Detroit singer. Miss Gordon projects her pleasing personality better than her voice, in fact. Perhaps she is relying too much on the p.a. system, or has been instructed to stay soft during the dinner hour. There are moments during "Mack the Knife" when she cuts loose a little and shows there is some biting power in her voice.

Hers is not a little-girl voice, but rather one capable of sophisticated woman-of-the-world inflections. With the proper selection of material to bring out this tonal quality, together with her naturally rhythmic body movements and flashing eyes, Miss Gordon should have no trouble in capturing much more attention than she now receives. Until she can develop more impact, however, she can be an asset to intime spots.

Matt Michaels, at the piano, and an instrumental quartet, give Miss Gordon fine support. *Tew.*

MANOLITA GONZALEZ
Songs
15 Mins.
Hotel Prince Bar, Mexico City

This sultry looking singer, making her debut not only at the Prince Bar but in the big city, was obviously nervous in her rendition of typical Mexican ranchera songs, the lustily song ballads of unrequited love, drink, gunplay and death in blue and negative mood.

Dressed in ranchera style, Miss Gonzalez warmed to her audience as they warmed to her. Still the singer needs considerable polishing and more ease before the mike. Used to unconventional appearances in provincial spots, a break-in period is in order before moving on to better things.

Management of the Prince has turned the bar into showcase which is giving surprisingly good entertainment and opportunities for relative newcomers. *Zub.*

GEORGE MURRAY
Songs
35 Mins.
King Edward Sheraton, Toronto

Breaking tradition at the King Edward Sheraton Hotel here, George Murray is the first male singer at the posh Oak Room and, as star of the "Big Revue" and emcee of "Talent Caravan," both variety programs of the Canadian Broadcasting Corp., is essaying a night club debut.

On professional aplomb and easy banter with the customers, singer scored with his tv background. All his aranegements are by Fenwick Watkin.

As a Scot who is billed as an Irish tenor, Murray opened with a powerful "Song Is You," then segued into a whisper style of "Scarlet Ribbons," a calypso of "Jamaica Farewell" and a dramatic "Eileen," with trick falsetto finishes.

On his second set, complete with stole and guitar, he is a kidding folksinger who delivers "Cindy" and "Streets of Laredo" sotto voce, but should drop this on competition and stick to his Irish ballads.

He was forcible and strong in "Look to the Rainbow" and "You'll Never Walk Alone" and had the otherwise staid patrons of the Oak Room singing along with him in the finishing "Whiffenpoof Song."

On self-possession and assurance, Murray brought both attributes to his twice-nightly stints plus a belting-out to his tenor voice and those hit-it-now qualities that a song needs to go over.

With alternate belting and whisper styles, together with trick finishes, George Murray has a powerful voice, where warranted, and should succeed in his night club debut and tryout here. *McStay.*

Evelyn Knight's Sub

Evelyn Knight will play her first New York hotel date in some years as result of the cancellation of the Hotel St. Regis Maisonette date by British singer Frankie Vaughn. Latter was to have gone in next Thursday (22), but a picture came up and he was permitted to withdraw.

Miss Knight will be in for four weeks.

'This Was Burlesque' Captures Nostalgic Era; May Catch on

By JOE COHEN

It's been many years since New Yorkers were permitted to see females cavort with minimal clothing in a place where liquor wasn't served. Burlesque fans, since the late mayor Forello H. LaGuardia put Minsky et al, out of business, have been driven to drink. Now their favorite entertainment has been put back on stage at the Casino Theatre East (ex Phoenix) at night prices, but still probably cheaper than making the trip to Union City, N.J., as was done until a few years ago.

Ann Corio is seeking to bring back the golden days of that era with "This Was Burlesque." The female form, the strips, baggy pants comics and the by-now historic sketches were ample to make the oldtime burlesque fan yearn for the good old days when theatres developed personages such as W. C. Fields, Sophie Tucker, Fannie Brice, Rags Ragland, Phil Silvers, Red Buttons and so many others. It was the era of which the recollection of the "Who's Got Pockets" routine was enough to send any vet Minskyite doubling up with laughter.

Miss Corio has made a valiant and heartwarming try to recall this nostalgia. The current edition has its bawdy and lusty moments. The strips provide the bare facts and sequences such as "The Crazy House" and "The Safe Scene" as done here seem to make it all worthwhile.

But the overall show is like traveling in a DC-3 in an era when globe orbiting threatens to become a popular sport. In a period where there is more sex in mags such as Playboy, and in French and Italian films, burlesque seems outmoded.

It also is somewhat evident that even if LaGuardia hadn't banned burlesque, it would have fallen of its own obsolescence shortly afterward. Vaude went that way even without a nudge from LaGuardia. Cities without official bans on the medium aren't supporting burlesque as is imagined. These theatres are getting by in most instances, without choruses, with dismally few men in the pit, and with everything else, including the femme performers, stripped down to essentials.

However, Miss Corio has every right to her lofty and misty conception of burley. She did her act in its heyday, some two decades ago. Both Miss Corio and Gypsy Ross Lee became names in other fields as a result of their recognition in burlesque. She has given the present opus the college try.

It's only financial saviour will be hard exploitation to the curious, to the guys who have long said that they used to go there for the comics and with the liberal application of twofers, along with other economic stimuli.

The show, although capitalized as $25,000, was brought in for $17,500, and the producers are optimistic enough to be selling tickets eight weeks in advance, following the first week's estimate of $15,000. At that rate, it's claimed, they'll amortize in four weeks.

The patrons who used to there for the comics would have a good case. With Conny Ryan straighting and with a laugh corps comprising Steve Mills, Mac Dennison and Charley Robinson, there is ample excuse to recall the old days. They're expert, they know where the laughs are hidden—no waste motion, they get to the heart of the matter and extract the laughs.

Laughs

They do get blue and they get, let's face it, bawdy. But there is laughter of the hearty variety. Even youngsters in the audience who couldn't have seen Minsky's displays, were laughing, albeit sometimes with embarrassment.

The strips are by Dolores Du Vaughan, who has been around, and by newcomer Mary Alagia. They divest to pasties and G string. Miss Corio also gives a modest sample. She is the hostess and carries on a pleasing line of chatter. Her thespic talents are confined to an extract of her Tondeleyo of "White Cargo," a vehicle in which she smouldered in the cities and backwoods of the country before she hung up her sarong.

The 10-girl chorus is well dressed. They know they are in burlesque, they kid themselves not and they make with exaggerated gestures. They all but chew on stage, and maybe that's for later. They are well costumed, and sloppily rehearsed as is befitting such a venture. There's even a candy butcher for the intermission entertainment.

There is one performer of note, Mara Lynn, an eccentric dancer who moves with grace and excellence. She knows how to deliver lines, bump out a laugh and, in a former era, might have been one of the more talented talking women.

"This Was Burlesque" is a worthy recollection of a never-never-land that has long since gone from the greater part of the theatrical scene. The premise itself is worthy of support, and low operating costs may be its salvation.

This Was Burlesque

Michael P. Iannucci presentation of Ann Corio in "This Was Burlesque" in two acts with Steve Mills, Charley Robinson, Conny Ryan, Mac Dennison, Mara Lynn, Mary Alagia, Dolores Du Vaughan, Casino Cuties (10); choreography and costumes, Pal Brandeaux; writer, Joe De Mona; supervised and directed by Miss Corio. Opened at Casino Theatre East, N. Y., March 6, '62; $7.50 top.

Industrial Show

Southeast Boat Show
Atlanta, March 3.

Sparky The Seal & trainer Archie Brand; Joe Podgorski, Frankie Peloquin, Mike Serino, Frank Carter, The Frielanis (6), Gretha Frisk, Bill Brown, Keith Killinger Orch (6).

Things are getting tough all over when a trained seal can beat human performers out of a starring spot on a variety bill, but that's what has happened here at Atlanta's 12th annual Southeast Boat, Sports & Vacation show at 6,500-seat Municipal Auditorium. Sparky is the moniker of the performing mammal, a skilled trickster under guidance of his trainer, Archie Brand.

The summer star of the Como Park Zoo in St. Paul, Minn., he has a whole bagful of tricks. He performs on a stage erected at one end of the show's portable 75,000-gallon 25 x 60-foot tank, four feet deep.

Of course, he does some of his most amazing stunts in the water, including hurdles over stretched nets, racing and lifeguard rescues. His repertoire includes "talking" and imitations.

Producer-managing director Martin Patrick Kelly has surrounded Sparky with topgrade variety acts and aquatic exhibitions that are pleasers to Boat Show clientele. Gretha Frisk, a clever Danish aerialist, does her daring routines in trapeze and rigging at the top of the aude. She works without a net and reaps top applause.

Routines on bicycle and unicycles are displayed by the Six Frielanis, combining acrobatics with their wheeling for a generous mitting.

For the waterlogged devotees, Frankie Peloquin and Joe Podgorski demonstrate the art of log rolling, adding a few fillips such as skipping rope changing shirts and then moving onto a huge wooden ball, which they spin madly. They win a big hand.

For a change of pace Mike Serino, Columbia, S.C., golf pro, gives an amazing exhibition of trick shots, plus some tips for beginners. Atlantan Frank Carter contributes a casting exhibition.

It's a fast-moving show that runs a little over an hour. Bill Brown, veteran boat show emcee and announcer, keeps it moving and Keith Killinger, musical director of United Sports Shows, fronts the 10-piece band. *Lucc.*

Detroit's Playboy Club
Detroit, March 13.

A Playboy Key Club will be opened in the former Stockholm Restaurant in the eastern part of the city near the downtown area.

CURRENT BILLS

WEEK OF MARCH 14

NEW YORK CITY

MUSIC HALL — Mary Tremain, John Lankston, Irene Avinee & Jury Gotshalks, Los Gatos, Melo-Notes, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoll Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.
SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Allstair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.
PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erlos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.
BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.
LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.
LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownbill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Aida Foster Babes, Kirby's Flying Ballet.
MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.
NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.
NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.
VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.
BASIN ST. EAST—Frances Faye, Treniers, Redd Foxx.
BLUE ANGEL—Oscar Brown, Don Sherman, Clancy Bros., Tommy Makin, Bobby Short, Otis Clements.
BON SOIR—Three Flames, Anders & Hadley, Tom O'Horgan, Rita Hayes.
CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakosy, Dick Marta.
CHATEAU MADRID—Roberto Iglesias, Pupi Campo Orc.
COPACABANA—Tony Bennett, Phyllis Diller, Paul Shelley Orc., Frank Marti Orc.
EMBERS—Harold Quinn Orc., Charlie Shaver Four.
HOTEL ASTOR—Archie Robbins, Barbara Gale, Joan Laird, Dick Harding Orc., Eddie Lane Orc.
HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.
HOTEL NEW YORKER—Milt Saunders Orc., Laurelle Stallings, Joe Furst.
HOTEL PIERRE—"For People Only," Ann Benson, Suzanne Buhrer, David Morris, Pat Reeves, Marty Ross, Stanley Melba Orc.
HOTEL PLAZA — Ford & Hines, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.
HOTEL TAFT—Vincent Lopez Orc.
HOTEL ST. REGIS — Joan Regan, Chauncey Gray, Chiquito Orc.
HOTEL ROOSEVELT—Guy Lombardo Orc.
HOTEL WALDORF-ASTORIA — Dolores Gray, Emery Deutsch Orc., Milt Shaw Orc., Erik Rhodes, Joan Bishop.
HOTEL SAVOY HILTON — Monique Le Maire, Arturo Arturo Orc., Gunnar Hansen Orc.
INTERNATIONAL — George Jessel, Lillian Hayes, Mike Durso Orc., Aviles Orc.
LATIN QUARTER — Marilyn Maxwell, Jay Jayson, Rafael de Cordova, Adele Castle, Julie Gibson, Arnauts, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Lily Yokoi, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK—Chris Rayburn, Ronnell Bright 3, Andy Hamon.
LIVING ROOM—Lyda Fairbanks, Wanderers, Bob Ferro Trio.
NO. 1 FIFTH AVENUE — Cedrone & Mitchell, Paula Sydney, Hankinson & DeMaio.
ROOM AT BOTTOM — Jorie Remus, Chris Rayburn, T. C. Jones, Al Foster Trio.
ROUNDTABLE — Vibrations, Ronnie Hawkins' Orchids.
SAHBRA—Four Avalons, Esther Tobbi, Leo Fuld, Badoc & Sharobi, Louis Barnett Orc.
TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.
SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.
UPSTAIRS & DOWNSTAIRS — Phil Bruns, Ceil Cabot, Rex Robbins, Steve Rolunu, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.
VIENNESE LANTERN—Liane, Haydee, Ernest Schoen Orc.
VILLAGE BARN—Larry Wilde, Jeanie Allen, Susan Brady, Tex Fletcher, Peri & Ray, Lou Harold Orc., Joe Shay Orc.
VILLAGE GATE—Count Basie Orc.
VILLAGE VANGUARD—Dizzy Gillespie, Mose Allison.

CHICAGO

BLUE ANGEL—Christian Lamont Revue, Marliza, Lord Carlton, Roger McCall, Tito Perez Orc.
CLOISTER—Phil Tucker, Jo Ann Henderson, Eddie Subway Orc.
CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.
DRAKE HOTEL—Delores Perry, Jimmy Blade Orc.
EDGEWATER BEACH — "An Evening With Sigmund Romberg," Larry Douglas, Betty Benee, Felix Knight, Don Davis Orc.
GATE OF HORN — Bob Gibson, Adam Keefe, Fred Kaz.
HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room: Betty Rhodes, Cy Touff Trio, Cliff Niepp Trio.
LE BISTRO — Duke Hazlett, Vic Caserio Trio.
LIVING ROOM — Kirby Stone Four, Sylvia Syms, Al Bernie, Joe Parnello Trio.
LONDON HOUSE—Marion McPartland Trio, Jose Bethancourt Trio, Larry Novak Trio.
MISTER KELLY'S — Bill Dana, Jackie Jackler, John Frigo Trio, Marty Rubenstein Trio.
PALMER HOUSE—Pearl Bailey Revue, Ben Arden Orc.
PLAYBOY CLUB—Jerry Shane, Chase & Reed, Dick Haviland, The Madcaps, Mickey Onate, The Diamonds, Suzanna Hall, Paul Etheridge, Connie Carroll, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio.
SECOND CITY—"A Knocking Within," William Alton, Bob Camp, Del Close, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.
SHERATON BLACKSTONE — Vicky Autier, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S—"Nutts & Butts" Revue, Cully Richards, Sid Fields, Allison McKay, Myrna Ross, Richard Cannon, Mel Bryant, Mike Milo, Sammy Wolfe, Dell-Fin Thursday, Ben Blue Glee Club, Ivan Lane Orc.
COCOANUT GROVE — Milton Berle, Freddy Martin Orc.
CRESCENDO—Mort Sahl, George Shearing, Nancy Wilson.
DINO'S — Ruth Gillis, Jack Elton, Steve La Fever.
INTERLUDE—Troy Walker & Hustlers.
LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tyrones.
SLATE BROS.—Dave Barry, Vic Dana, Herb Dell Trio.
STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.
YE LITTLE CLUB — Carol Richards, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Andy Williams, Jackie Mason, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.
DUNES—Ritz Bros., Georgia Gibbs, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.
EL CORTEZ—Kay Martin & Bodyguards.
FLAMINGO—Gordon & Sheila MacRae, Dick Gregory, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Lionel Hampton, Sarah Vaughan, Betty Reilly.
FREMONT—Frankie Brent Revue, High Times, Newton Bros.
GOLDEN NUGGET — Leon McAuliff, Victors, Ray Wray Four, Bil Nichols Three.
HACIENDA — Four Tunes, Johnny Olean, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Peit, Claire Werner, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots Sunny Spencer.
RIVIERA — Marlene Dietrich, Louis Armstrong, Geo. Arnold Dancers, Jack Cathcart Orc. Lounge: Billy Williams, Jimmy Burgett, Jimmy Nelson.
SAHARA—Kay Starr, Jack Wakefield, Moro-Landis Dancers, Louis Basil Orc. Lounge: Tex Beneke, Ray Eberle, Modernaires, Paula Kelly, Deedy & Bil, Freddie Bell, Lloyd Lindroth, Peter & Hank.
SANDS—Sammy Davis Jr., Pat Henry, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Jerry Vale, Dave Burton, Morrey King, Ernie Stewart.
SHOWBOAT—Red Foley, Little Jimmy Dickens.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.
TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Ray Kinney Revue, Jerry Van Dyke, Al De Paulis Four, Du Bonnet Three.

RENO-TAHOE

HAROLDS — Don Cornell, Lucille & Eddie Roberts, Don Conn Orc.
HARRAH'S (Reno)—Mary Kaye Trio, Red Norvo, Judy Lynn, Monte Bleu, Barry Dane, Triades.
HARRAH'S (Tahoe)—South Shore Room: Teresa Brewer, Dave Astor, Birk Twins, Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Kim Sisters, Denis & Rogers, George Rock Sextet, Jimmy Wakely, Jerry Vale, John Buzon Trio.
HOLIDAY — Joe Maize & Cordsmen, Matys Brothers, Esquires, Charles Gould's Satin Strings.
MAPES—Dick Ruedebusch, Betty Reilly, Dennie Brooks, Joe Karnes.
RIVERSIDE — Riviera Room: "Jewel Box Revue," Lou LeVitt Orc. Lounge: Wanderers Three.
WAGON WHEEL (Tahoe)—Jo Ann Jordan Trio, Andrini Brothers, Bobby Page, Pars & Patti, Rounders, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margii Lee.
BALMORAL — "Bottoms Up," KayCee Jones, Eddie Carson, Jack Wallace, The Archers, Sacasas Orc., Dick Merrick, The Accents.
BILTMORE TERRACE—Al Fike & Co.
CARILLON — "Scandales De Paree," Sue Carson, Ralph Young, The Rivieras, Colette Beidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.
COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFabio Trio.
DEAUVILLE—Jack Carter, Brenda Lee, Temple & Le Mae, Jackie Heller, Les Rhode Orc., Don Rickles, Key Howard Trio, La Plata Orc.
DIPLOMAT—Patti Page, Guy Marks, Bennets, Mandy Campo Orc., Van Smith Orc.
EDEN ROC—Tony Martin, Brascia & Tybee, Art Freeman Orc.
FONTAINEBLEAU — Ziggy Lane, Cheo & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.
LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.
MONTE CARLO — "Land of Milk & Honey," Shoshana Damari, Will Cooper, Gila Golan, Israeli Dancers.
MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.
PLAYBOY—Randy Sparks 3, Wick & Brand, Johnny Janis, Beverly Wright, George Kirby, Casey Anderson, Rosette Sgaw, Lee Caron, Sir Julian 3, Chico Randall Trio, Norm Geller Trio, Frank Natale Trio.
RONEY PLAZA—Eddie Heywood Trio, Gene the Hat, The Twisters.
TONY'S FISH MARKET — "8 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.
THUNDERBIRD — Al Bernie, Ritchie Bros., Jack Wallace, Berp Vaughn Quartet, Ruth McMahon.

SAN FRANCISCO

BLACKHAWK—Carmen McRae.
BLACK SHEEP — Earl Hines Orc., Fred Washington Trio.
EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.
GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dik Keegan Orc.
FAIRMONT — Betty Johnson, Ernie Heckscher Orc.
HANGOVER —Muggsy Spanier, Ralph Sutton.
HUNGRY I — Peter, Paul & Mary, Marge Cameron, Aldo Monaco.
JAZZ WORKSHOP—Sonny Rollins.
NEW FACK'S — Billy Williams Rev., Vernon Alley Trio.
PURPLE ONION—Smothers Bros., Joy Marshall.
365 CLUB — Peggy De Castro, Barry Ashton Dancers, Roy Palmer Orc.
SUGAR HILL — Bessie Griffin, Gospel Pearls.

SAN JUAN

CLUB CARIBE—Eleanor Powell, Miguelito Miranda Orc., Pepito Arvelo 5.
LA BOTELLA — Gloria Hearn, Gali Riviera.
LA CONCHA—Frankie Ford & Gary Reynolds.
EL CONVENTO—Pepe Lara Orc.
FIESTA ROOM—Hermanos Silva Four, Pepito Torres Orc., Barletta Queralt Five.
FLAMBOYAN CLUB — Lucha Villa, Adolfo Garza, Licha & Efrain, Mariachi Los Mensajeros, Cesar Concepcion Orc.
MOULIN ROUGE—Humberto Morales Five.
SAND & THE SEA—Hal Hester, Calypso, Steel Band.
TROPICORO—Nat King Cole, Charlie Fisk Orc.

Return to Comedy

Continued from page 1

loosened up the range so much there will be a clampdown again. He said although many such pix are labeled "for adults only," he didn't know how it could be controled so that juves wouldn't see them, too.

"Such pictures are made sensationally, just to get people into the theaters. It's not a healthy situation. The barriers have been lowered so much they can do almost anything. Somebody will crack down, and then they won't be able to do anything, and I don't like that, either," he said.

But, such censorship is inevitable if the industry doesn't exercise restraint, he opined.

He attributed the decline of the comedy about a decade ago to the advent of bigtime tv, and the success of a number of video comedy series, particularly "I Love Lucy."

150 H'wood Pix

Continued from page 1

$43,400,000, including "Mutiny on the Bounty," "How the West Was Won," "Brothers Grimm," "Jumbo," plus 18 others. Columbia's sked of 17 is second highest, including "Barabbas," "Advise and Consent" and "Five Finger Exercise." Twentieth-Fox has 16 pix listed for release with six more in work or projected before the year's end. United Artists' lineup includes 15; Warners 14; Universal 11; Paramount eight; Allied Artists eight; Buena Vista five.

Among the indies, American International has announced 13; Continental 10; Embassy eight; Astor three, this month and next; and Showcorporation two in the next two months.

OBITUARIES

JACK ANTHONY

Jack Anthony (John Anthony Herbertson), 61, longtime leading Scot comedian of music hall and radio, died of a coronary thrombosis Feb. 28 in Dunbar, Scotland. He had been ill for some time.

He held two records for pantomime at the Pavilion Theatre, Glasgow, where he was principal comedian in eighteen successive winters. In one year the show ran for over six months. In latter years, apart from charity and radio dates, he had concentrated on running his hotel, the Roxburghe Marine, at Dunbar, an East Scotland resort. He was to have appeared March 26 in the annual Stars for Spastics show at the Alhambra, Glosgow.

Anthony, a comic with universal appeal, began with the Millport Entertainers on the Firth of Clyde in 1926, having commenced in show biz as a boy in church shows in Glasgow. In the mid-twenties, he graduated from light comedy to Scots comedy, and then was pacted for pantomine starring in Glasgow. His last major stage season was in "Mother Goose" for Howard & Wyndham Ltd. at the King's Theatre, Edinburgh. He also featured as a panellist in a radio series "Who Im I?"

His father was J. H. Anthony, a leading Scot comedian, once billed as "the Scottish Dan Leno."

Survived by his wife.

DICK NESBITT

Dick Nesbitt, 54, sports director and broadcaster of Stan Hubbard's KSTP tv and radio, Minneapolis-St. Paul NBC affiliate, died at the wheel of his car from a heart attack March 5 while en route to the Twin Cities' American league baseball stadium to be photographed with a group of friends. He had been scheruled to drive with them the next day to Orlando, Fla., to cover the Twins baseball team's spring training there for his station.

A Des Moines, Ia., native, Nesbitt was one of football's great punters in his Drake U. days. After his graduation in 1930 he joined the Chicago Bears pro football team which he starred for four years.

He started his sportscasting career with WKBC, Cincinnati, broadcasting the Reds' baseball games. Before joining KSTP in Dec., 1954, he also had been with WOR, N.Y., and WJJD, Chicago. With KSTP he did radio broadcasts of the U. of Minnesota football games, but was best known for his daily tv sports shows.

His wife, two daughters and a son survive.

ARTHUR MACRAE

Arthur Macrae, 53, actor-playwright, died Feb. 25 in Brighton, Eng. He started on the stage as a child actor and later appeared in many plays including "Cavalcade," "The Young Idea," "South Sea Bubble," "George And Margaret" and "Traveller's Joy," which he wrote himself and in which he played for two years opposite Yvonne Arnaud. His forte was diffident light comedy roles.

He brought the same touch to his playwriting, which he preferred to acting. Apart from "Traveller's Joy," he wrote "Flat To Let," "Under The Counter," "Indoor Fireworks," "Both Ends Meet" and several adaptations of the Andre Roussin French comedies, notably "Figure of Fun," "The Private Life of Helen" and "Nina." He also contributed to many revues.

Macrae was a bachelor.

JIMMY JOY

Jimmy Joy, 59, longtime bandleader, died March 7 in Dallas after a three-month illness. Born James Monte Maloney, he got his start while a student at Texas U., where in 1921 he took over leadership of a five-man band.

His stage name came while playing an off-campus summer date at Joyland Park, Galveston, Tex., where the band was billed as "Jimmy's Joys." After getting his Texas U. degree in 1924, Joy—with his gimmick of playing two clarinets at once—took his band on the RKO vaudeville circuit and later played hotels and ballrooms in the U.S. For the past 12 years Joy's band played in and around Dallas, his home.

Survived by his wife, two daughters and a brother.

EDWARD SOBOL

Edward Sobol, 70, television and stage producer, died March 11 in Santa Monica, Cal., after a five-week illness. He had been producer of the Lawrence Welk Show on ABC-TV since its inception in 1955. He had also worked on shows for Milton Berle, Bob Hope, George Gobel and others.

Sobol started his show biz career in vaudeville as a performer and later became an agent. He also produced and directed legit shows, having been associated at one time with Max Gordon. Sobol received the American Television Society award for his 1944-45 production of "Men in White" and another the following year for "Abe Lincoln in Illinois."

Survived by wife, a brother and sister.

ARTHUR W. ANDERSON

Arthur W. Anderson, 65, Northwest Variety Club, Tent No. 12, Heart Hospital committee chairman, and Warner Bros. district manager until April, 1960, when ill health compelled his retirement, died in Minneapolis March 2 of a crebral hemorrhage.

Anderson was a two-time Northwest Variety club chief barker. As Heart Hospital committee chairman, he organized and directed the club's successful campaign to raise $750,000 for its heart hospital on the U. of Minnesota campus.

Prior to becoming district manager, Anderson for years had been Warner Bros.' Minneapolis branch manager. He is survived by his wife and a son.

CALEFATI O. VICTOR

Calefati O. Victor, 87, former bandmaster, who was a contemporary of John Philip Sousa, Creatore and Arthur Pryor, died March 9 in Brooklyn.

Victor played such spots as the Hammerstein Roof Garden, N.Y., and Henderson Music Hall, Coney Island, on the same bill with Al & Harry Jolson, who were breaking into show biz, and many amusement parks in the U.S. He also furnished music for the presidential campaigns of W. J. Bryan, Woodrow Wilson and William H. Taft, and the N.Y. gubernatorial campaign of Charles Evans Hughes.

Survived by a son, two daughters and a brother.

BERNARD JORDAN

Bernard Jordan, 77, onetime vaude performer who trouped on the major circuits, died recently in Los Angeles. A native of Halifax, Yorkshire, Eng., he came to the U. S. in 1914 as a juggler as well as manager and trainer of Jordan's Simian Actors.

Jordan also worked with such turns as A Night in a Monkey Music Hall and Folette's Monkeys. In 1934 he returned to the trade of his youth. A member of Plasterers' Local 755, he was foreman plasterer at Columbia Pictures' studio at the time of his retirement in 1949.

Surviving are his wife, son and a daughter.

RENNIE RENFRO

Rennie Renfro, 69, former film dog trainer best known for his grooming of "Daisy" in Columbia Pictures' "Blondie" series in the 1940s, died of a heart attack, March 2 in Redding, Cal. He bought Daisy in a pet shop for $3, and thereafter trained three other dogs for character. He also handled dogs in films including "Boom Town," "Biscuit Eater" and "Sergeant York."

Renfro also had been a stuntman, appeared in early Mack Sennett comedies. Since 1958 he had operated a resort at Shasta Lake, Cal.

BEN GROENEVELD

Ben Groeneveld, 63, Dutch actor who pioneered in the "people's theatre," died Feb. 14 in Amsterdam. He started his career as a Shakespearean actor. During World War II he was a leader of the artists' resistance group.

His wife and children survive.

ELMORE D. HEINS

Elmore Daniel Heins, 76, president and general manager of National Theatre Corp., died March 5 in Roanoke, Va.

The circuit Heins headed once

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Bumper Crop of New Tuner Titles Available for Stock This Summer

By JESSE GROSS

Summer stock, which has been plagued with a severe shortage of new musicals in recent seasons, will get at least eight fresh releases this year, including four prior Broadway hits and a former off-Broadway smash.

Of the new entries, seven are in the catalog of the vet New York musical licensing firm of Tams-Witmark. The outfit claims the figure represents a record of new releases for one season. In recent years, the seasonal count on new musical product for summer stock has usually been limited to four shows or less.

The properties being released to stock for the first time this year by Tams-Witmark include three that were Main stem clicks. They're "Gypsy," "Fiorello" and "Bye Bye Birdie." Another established powerhouse is "Music Man," which Music Theatre International, another licensing firm, is putting into general stock release this year following its availability on a restricted basis last summer. It's the firm's only new entry for the upcoming warm-weather period.

Tams-Witmark is also releasing the version of "The Threepenny Opera," which had a six-year off-Broadway run at the Theatre de Lys, N. Y. Other additions to the outfit's catalog include the Main Stem originals, "Wildcat" and "Do Re Mi."

As has been the case the last two summers, Tams-Witmark is also releasing a legit version of a filmusicial. This year's entry will be the late Michael Todd's "Around the World in 80 Days," which the licensing firm is developing with Michael Todd Jr. Getting the pic-to-legit workover previously were "Calamity Jane" last summer and "Meet Me In St. Louis" the prior semester.

The book for the stage adaptation of "Around the World," not to be confused with the Orson Welles Broadway production in 1946, is by Hollywood screenwriter Sig Herzig. The lyrics are by Harold Adamson and additional music, including several ballet numbers, has been composed by Sammy Fain. About 50% of the Victor Young score for the film is being retained.

Dallas Musical Season's $100,000 Guarantee; Hughes O.O.'s L.A., N.Y.

Dallas, March 13.

Since the State Fair Musicals underwriting campaign has reached its $100,000 goal, managaing director Tom Hughes went to the Coast and then to New York to audition talent for the upcoming summer season. Hughes, who also produces some of the six shows over the 12-week summer season, said the fund campaign delay hasn't yet cost him any stars. "Gypsy" is definite for July 16-29, but hasn't been cast.

The $100,000 underwriting campaign wasn't reached by the Feb. 1 deadline, so the State Fair directors' board extended the date to Feb. 15, and voted to give $15,000 to the 1962 season, thereby reversing its previous stand. There was a $76,000 loss last year, but the State Fair paid only $25,000 of this, with the underwriters making up the balance.

Hughes has last year's production staff returning for the 1962 season, including Gus Schirmer Jr., stage director; James Leon, musical director; Toni Beck, choreographer; Peter Wolf, art director, and H. R. Poindexter, production manager.

Leon Major Will Stage Stratford's 'Gondoliers'

Toronto, March 13.

Subbing for Tyrone Guthrie, who produced "H.M.S. Pinafore" and "Pirates of Penzance at the Stratford (Ontario) Shakespeare Festival the two previous seasons, Leon Major and Mark Negin will respectively direct and design "The Gondoliers" this summer.

The third Gilbert & Sullivan operetta opens July 6 at the 999-seat Avon Theatre, and will run 45 performances. Casting will begin shortly.

Dramatization of 'Ides' For Spoleto, Ann Arbor

Ann Arbor, March 13.

The American preem of a new drama, "The Ides of March," by Jerome Kilty, based on the Thornton Wilder novel, is scheduled to be held here next fall. The play will be produced here by Robert C. Schnitzer for The Univ. of Michigan's new Professional Theatre Program, which he directs.

Kilty, who will co-produce and direct the play, plans to test it first next summer at the Festival of Two Worlds in Spoleto, with an Italian cast. Then, he intends producing a British version in the fall and to import some of the London cast when he assembles the American preem in Ann Arbor before doing it on Broadway.

Legit Stagers' Strike Threat

A threatened strike by directors and choreographers of shows planned for Broadway next season is apparently becoming serious. The Society of Stage Directors & Choreographers, whose membership has agreed to the strike action unless the group is recognized by the League of N. Y. Theatres, is holding a meeting on the matter tomorrow night (Thurs.) at Sardi's Restaurant, N. Y.

The strike deadline is May 30, the end of the current season. Established Main Stem producers have been informed by the society of the pending action. A breakthrough in the society's drive for recognition by Broadway managers was made recently when the producing firm of Cy Feuer & Ernest H. Martin agreed to deal with the organization as bargaining agent for Robert Fosse, who's to choreograph and co-direct with Feuer the

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K. C. STARLIGHT SETS 'MUSIC,' 'WORLD,' 'BIRDIE'

Kansas City, March 13.

Three productions at the Starlight Theatre here will run for two weeks, giving the alfresco spot an eight-production schedule for its 11-week summer season. "Music Man," "Around the World in 80 Days," and "Bye, Bye Birdie" are the extended runners.

In recent years Starlight has offered nine productions in the 11-week season, but the eight-production season this year will not necessarily be a precedent, according to produced Richard Berger. The season starts June 18 with "Music Man."

Form Repertory Group At Margate, in England

England's 175-year-old Theatre Royal at the seaside resort of Margate, Kent, has been acquired by the newly-formed Margate Stage Co. for the presentation of an international repertoire of classic and contemporary plays beginning April 25. Directors of the new company are playwright-publicist Gerald Frow and his wife, actress-producer Sally Miles.

Frow has been pressagent since 1957 for London's Mermaid Theatre, founded by his father-in-law, actor Bernard Miles. The company will have a nucleous of 15 performers, averaging 30 years of age (Frow is 31 and his wife is 29). The establishment of the repertory operation in Kent is regarded by the company as another step in the extension of legit to areas outside of London.

Set designer Tony Carruthers, who was with the Mermaid Theatre last year, is technical designer for the Margate outfit. He's currently in New York and, as he explains it, the company will begin operations with a repertoire of five plays. Those that fail to click with the public will be dropped and replaced by others.

Sigyn has succeeded Jennifer Billingsley as lead dancer in "Carnival."

Set 'Across the Fields' For London Production

London, March 13.

Henry Sherek has acquired a new play by Janet Green, who wrote "Murder Mistaken" and "Matilda Shouted Fire," which were sold to Hollywood. The work is a suspense melodrama called "Across the Fields."

Miss Green has recently been busy with films, for which she scripted two hits, "Victim" and "Sapphire."

Alex Cohen Pays $12,500 Profit On 9 O'Clock Shows

A combined $12,500 profit has been distributed during the last two months by Alexander H. Cohen on two of his Nine O'Clock Theatre productions on Broadway. The individual dividends were $7,500 on "An Evening with Mike Nichols and Elaine May" for a total profit distribution thus far of $67,500, and $5,000 on "At the Drop of a Hat" for a total profit payment thus far of $60,000.

"Hat," the first of Cohen's Nine O'Clock ventures, was capitalized at $50,000 for its Broadway bow during the 1959-60 season. The two-man Michael Flanders-Donald Swann revue ran 30 weeks in New York and then toured. The Nichols and May entry, also a two-character revue, was capitalized at $60,000. It ended a 38-week Broadway run last July and played an additional six performances at the O'Keefe Theatre, Toronto.

The latest divvy on the Nichols and May offering was made in January. At that time, a profit of $81,149 had been earned by the presentation. The total distributed coin, split equally between the management and the backers, left an available balace of $13,649.

The latest divvy on "Hat" was made in February. At that time a profit of $60,827 had been earned by the revue. The total distributed coin, split equally between the management and the backers, left an available balance of $827.

Cohen also recently refunded $50,000, which had been subscribed for his planned "At Nine O'Clock" presentation of Mort Sahl at the Golden Theatre, N.Y. The show, which had been slated for a December opening, was cancelled. Cohen's next Nine O'Clock project will be the revue, "Beyond the Fringe," which he intends importing from London for an Oct. 27 preem at the Golden.

"Hat" and the Nichols and May offering also played the Golden.

Plan Repertory Setup In Old Aussie Church; Open With Native Play

Melbourne, March 13.

What Joan Littlewood and her productions at the Theatre Royal, East London, did for the English theatre, Wal Cherry and his soon-to-be-opened Emerald Hill Theatre hope to do for Australian legit. Although the actual theatre building (once a church) dates back to 1877, it has been redesigned for both proscenium and open staging, and incorporates a revolving stage.

Cherry intends to present 10 plays annually, in two series of five each, in repertoire. That is, five plays cycled for, say, one week each over six months. He plans for at least two of the five to be Aussie and one a classic.

The first production, opening March 15, is titled "Not With Yours Truly," by Bill Hannan. It is set in a St. Kilda (seaside suburb of Melbourne) espresso bar and is said to be a new departure for Aussie drama.

The Aussie play will be followed by Moliere's "The Would-Be Gentleman." Both have been in rehearsal for many many months. A third production is likely to be a revue.

Coiffure Inflation

Those Bibical hairdos in "Gideon" are an expensive item.

The hairdresser bill is $300 weekly, according to an auditor's statement on the production.

New B'way Theatre Ticket 'Scandal' Settles Down to U.S., City Probes; League Committee Reform Survey

By HOBE MORRISON

The latest chapter in Broadway's perennial saga about the iniquities of theatre ticket distribution has now settled into three fairly well defined categories. Two of these involve investigations and the third represents a new attempt to work out reforms — this time by committee action.

The two investigations are being made independently by the U. S. Bureau of Internal Revenue and N.Y. City Commissioner of Licenses Bernard J. O'Connell. The Federal agency reportedly has three men looking for evidence of possible tax violation, including non-payment of tax on the overage on long-rumored speculator sales and on non-payment of income tax on revenue (known as "ice") from illegal sales.

It's understood the Federal agents are concentrating on examination of books and records of theatre managements, producers and ticket brokerages. The Government is apparently not now considering an investigation in depth to establish incongruity between declared income and scale of living. Such a probe is expensive to conduct, and is generally made only if huge tax-evasion and probably other criminal activity is involved.

Representatives of Commissioner O'Connell's office are reportedly confining their activities largely to the examination of books and records of ticket agencies and, to a lesser degree, theatre managements and producers. As usual in such matters, the U.S. Revenue office and the N.Y. License Commissioner are not working together or sharing information.

The move to work out a reform of the ticket distribution system is sparked primarily by the urging of theatre owner-financier Robert W. Dowling, who has the title of Wagner's Cultural Executive. A committee to deal with the situation, formed by the League of N. Y. Theatres, includes Robert White-

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Pinehurst Doing Season Of Guest Star Revivals

Pinehurst, N.C., March 13.

The Pinehurst Playhouse is presenting its second season of stock, offering a 10-week schedule through April 29. Produced by Donald Filippelli and directed by Rocco Bufano, the series features a professional company with guest stars.

The schedule includes "The Marriage-Go-Round," "Bus Stop," "The Tender Trap," "The Boy Friend," "Send Me No Flowers," "Mister Roberts," "Tea and Sympathy," "The Time of the Cuckoo," "Five Finger Exercise," and "Under the Yum Yum Tree."

'Gideon' Recoups 58% of 150G Nut

"Gideon," now in its 19th week at the Plymouth Theatre, N.Y., had recouped nearly 58% of its $150,000 investment as of Jan. 27. It's estimated that the financial status of the Fred Coe-Arthur Cantor production has undergone little change since then. Business for the six weeks involved has been such that the show is figured to have made money on some weeks and dropped coin on others.

As of Jan. 27, the Paddy Chayefsky play, in which Fredric March and Douglas Campbell co-star, had unrecouped costs of $63,372. The backers have thus far been repaid $45,000 (30%) of their investment.

BUS-TRUCK 'MUSIC' RECOVERS STAKE

The bus-and-truck company of "The Music Man," which began touring last September, is figured to have moved into the black the early part of February. As of Feb. 3, the deficit was $3,343 on the presentation's $110,185 cost. That amount is figured to have been recovered during the week ending Feb. 10.

The motorized venture was financed from profits earned by the Broadway production of the musical, which closed last April, and the first touring company, which ends its road trek Saturday (17) at the Shubert Theatre, Boston. As in the case of the other two editions, the bus-and-truck offering, which is playing mostly split-week stands, was produced by Kermit Bloomgarden (in association with Herbert Greene and Frank Productions).

As of Feb. 3, the overall profit earned by "Music Man" on its original $300,000 stake was $3,203,551. Of that amount, $3,114,360 has thus far been distributed equally between the management and the backers, giving the latter a return of more than 519% on their investment in the Meredith Willson tuner.

Suddenly Buffalo Gets 4 Local Stage Projects

Buffalo, March 13.

A fourth entry in the local sweepstakes for operation of legit in Buffalo appeared last week when Louis Levitch, operator of the North Park and Lackawanna nabe film house, revealed plans for construction shortly of a new theatre in North Buffalo. The spot is to operate 40 weeks a year with pictures, balance of time to be made up in offerings of national touring shows.

Within the past month three others have disclosed plans for some form of local legit activity. Leon Sidell, a real estate operator, announced plans for an arena style auditorium in his Richford Hotel. Also, Harry Altman offered his Town Casino nitery for legit, and Harvey Benatovitch revealed plans for theatre in the Delaware Park—Albright Knox Art Gallery area.

No Theatrics Problem For Thorndike-Casson; They're Touring Aussie

Melbourne, March 13.

Sybil Thorndike and Lewis Casson are making a poetry and dramatic recital tour here, incorporating many towns right out in the Bush, which would appear formidable for a couple even half their ages. He's 86 and she's 79.

The vet English stage couple played to enthusiastic audiences at the Perth Festival, and for the last couple of weeks they've been making appearances in the principal cities of Tasmania. They're now concentrating on the state of Victoria, of which Melbourne is the capital city.

The Cassons picked Melbourne chiefly since their son, John Casson, and his family reside here. The younger Casson played the role of the Salvation Army captain in the film of "On the Beach" when it was made here three years ago.

The noted British acting combo give the first of four recitals in the Assembly Hall here tomorrow night (Wed.). Previously, they've been going backwards and forwards in Victoria, appearing in places like Trafalgon, Wangaratta and Swan Hill. They give two recitals in the Federal capital of Canberra.

Several towns in New South Wales will also see the Cassons, and they'll give two performances in Sydney, and possibly appear in Adelaide at the beginning of May.

Shelley Players Plan 7th Season at Albany

Albany, March 13.

The Shelley Players will open their seventh season July 7 in New Scotland, an Albany suburb.

The venture is operated by Mrs. Shirley Kaye, wife of a local neurologist-psychiatrist, on a site adjoining their home and a day camp for children, in the foothills of the Helderbergs.

'Gideon' B'way-Rochester Telecast Up In Air Over Union Demands

It's possible, but unlikely, that the planned closed-circuit telecast latter this month of the Broadway production of "Gideon" will be scrapped because of a dispute over salary demands for the cast. It's figured that dropping of the proposed telecast by Dynamic Theatre Network Inc. would represent a substantial financial loss to the firm on the basis of coin already spent on preparations for the closed-circuit transmission of the play to the Auditorium, Rochester.

Scratching of the "Gideon" telecast would also create confusion in Rochester, where newspaper ads have already announced the event for four evening performances March 28-31 and a matinee March 31. Expenses incurred thus far in connection with the projected venture include payments to technicians, plus the cast of "Gideon" in connection with preliminary blocking of the show for its closed-circuit outing.

The "Gideon" cast has already received a total of $3,200 in rehearsal pay on the basis of the American Federation of Television & Radio Artists' network minimum of $7.40 an hour. The disagreement over the salary to be paid the performers in the Paddy Chayefsky play hinges principally on rehearsal pay. A minimum of $400, plus a 5% pension and welfare contribution and a 1% cut of the boxoffice gross for division among the cast has been asked by AFTRA.

Dynamic has requested 40 hours of rehearsal, of which 12 would be during time when the performers are off. The other 28 hours involve seven performances when Dynamic wants to photograph the proceedings prior to the actual telecast. Although a performance of the play does not run four hours, AFTRA requires that much time for a minimum rehearsal period.

AFTRA has offered to charge a reduced rate of only $5.40 an hour for the 12 hours of rehearsal involving time when performers are off. Under the terms of that offer there would be no charge for the seven performances which Dynamic wants to photograph prior to the actual telecast.

Dynamic, on the other hand, does not want to pay any rehearsal time and, in addition, wants the $3,200 already shelled out for cast rehearsals to be credited against regular performance salary. It's understood the total performer tab, under the terms requested by AFTRA, would run around $18,000, including the payment to the show's stars, Fredric March and Douglas Campbell.

The deal for the telecast reportedly involves the payment of $10,000 by Dynamic foruse of the property. That would be split as standard subsidiary income 60-40 between the author and the production. Thus, the Fred Coe-Arthur Cantor presentation would get $3,600 as its share of the income after the deduction of 10% commissions.

Dynamic and AFTRA were scheduled to meet last night (Tues.) for further discussions on the matter. AFTRA has jurisdiction over the cast in the closed-circuit area, while Actors Equity retains jurisdiction over the actual legit performances. Equity, however, is functioning as an observer in the AFTRA-Dynamic negotiations.

Dynamic has indicated that it would like to switch from "Gideon" to another Broadway show for its Rochester telecast. That was regarded as a possible subject for discussion at last night's meeting. But it remains to be seen whether such a move will be made. Besides losing the coin already spent on "Gideon," Dynamic would also have to spend additional money in moving its equipment from the Plymouth, where the Chayefsky play is berthed, to another house. If such a move were made it would probably involve a show with a cast smaller than that of "Gideon."

However, it's considered unlikely that AFTRA will ease its demands for another production and, as a union spokesman put it, it's a basic concept of AFTRA that performers do not permit their work to be used for nothing.

Hayes-Evans to Appear At Mich. Univ. Next Fall

Ann Arbor, March 13.

Helen Hayes and Maurice Evans will appear here next Nov. 8 in "As We Like It," a program of scenes from Shakespearean plays.

The booking is part of the new Guest Star Series of the Univ. of Michigan's Professional Theatre Program.

'Subways' Repays Half 400G Ante

Bakers of "Subways Are for Sleeping" have thus far been repaid half of their $400,000 investment. As of Feb. 10, the David Merrick production, currently in its 12th week at the St. James Theatre, N.Y., had unrecouped costs of $145,609. The deficit on the musical is figured to have undergone a substantial subsequent reduction.

Sydney Chaplin and Carol Lawrence costar in the adaptation of the Edmund G. Love story, for which Betty Comden and Adolph Green wrote the book and lyrics and Jule Styne the music.

Off-B'way Review

Endgame and Bertha

Richard Barr & Clinton Wilder presentation of revival dual-bill, comprising "Endgame," a drama in one act, by Samuel Beckett, staged by Alan Schneider; settings, William Ritman; and "Bertha," a comedy-drama in 10 scenes, by Kenneth Koch, staged by Nicola Cernovitch; incidental music, Virgil Thomson; settings and costumes, Remy Charlip. Opened Feb. 11, '62, at the Cherry Lane Theatre, N.Y.; $4.20 top weeknights, $4.50 Friday and Saturday nights.

Casts: Ben Piazza, Vincent Gardenia, John C. Becher, Sudie Bond, Vincent Romeo, Myloquam, M. J. Grimaldi, Alice Drummond, Tone Musante.

Judging by the fist dual-bill presentation, the so-called Theatre of the Absurd series of productions become one of the talked-about undertakings of the off-Broadway season. The direction is crisp and knowing, the acting is smooth, and the series presents an enjoyable and unexpected opportunity to see and discuss a portion of a phenomenon of the theatrical world.

Because the productions are professional, the whole emerges much more important than its parts. It's not necessary to analyze the contributions of playwright, director, and actors. A receptive audience can concentrate on the plays themselves—are they so ridiculous as to be meaningless, or are they the really significant?

In "Endgame," the four people living together in a basement after the apparent annihilation of the rest of the world are confused and helpless. One of them is blind and cannot stand, another is crippled and cannot sit. The other two live in trash cans.

The plot and meaning defy precise analysis, but the general impression is pessimism and the intentionally absurd. Some of the lines and situations are funny, others are pathetic. Still others are just plain dull and uninspired.

Sometimes interest lags and there is a sense of clumsy striving for effect. It can't be shrugged off lightly either. There is excitement and humor in it, and, though puzzling, it is theatrically exciting.

Outstanding cast are John C. Becher, who brings a quality of infantile pathos to the old man in the trashcan, and Vincent Gardenia, by turns wheedling, pompous, arrogant, and terrified.

Kenneth Koch's "Bertha," the other play on the bill, is a brief bit of morbid satire. It's an amusing trifle, and its anti-war sentiments seem unanswerable. Sudie Bond is quite funny in the title role. *Ster.*

Scheduled B'way Preems

No Strings, 54th St. (3-15-62).
Isle of Children, Cort (3-16-62).
All American, Winter Gard. (3-19-62).
Get It Wholesale, Shubert (3-22-62).
Great Day, Miller's (3-28-62).
Thousand Clowns, O'Neill (4-4-62).
We Take the Town, B'way (4-5-62).
Venus at Large, Morosco (4-10-62).
Funny Thing Happened, Alvin (5-3-62).
Brave Giovanni, Broadhurst (5-10-62).

Little Theatre Outfit Acquires Atlanta Church

Atlanta, March 13.

Where the gospel formerly was preached, thespians now tread the boards. The Academy Theatre, an offshoot of the Southeastern Academy of Art & Music, has moved into a new home in Roswell Road, the former Buckhead Baptist Church.

In the old structure behind a building on Peachtree St. there is a 200-seat auditorium and room for classrooms in ground-level basement plus offices and space for rehearsals. Southeastern Academy of A&M was organized in 1956 by Frank Wittow, who later established Academy Theatre as Atlanta's resident acting company. With the move to a new site, Wittow has fulfilled one of his major goals, the establishment of a repertory company.

The first two productions, "The Lady's Not for Burning" and "Endgame," will be joined shortly by two more plays, "Juno and the Paycock" and "Chronicles of Hell," plus a dual-bill "The Zoo Story" and "The Dumbwaiter."

Set April Start For Hub's New Civic Auditorium

Boston, March 13.

Boston's move for an auditorium to provide for everything in show biz from musicals to opera and ballet is seen as going forward with a report from the Boston Civic Auditorium Commission that a low bid of $10,790,000 was opened for construction of the building to be erected at the Prudential Center (Hub's upcoming Rockefeller Center).

"Boston will soon take its place among all the other major cities in the U.S. which honor and provide for grand opera and ballet," Talcott M. Banks, prexy of the Boston Opera Assn. said. Construction of the civic auditorium is expected to start in April and be finished around August, 1964.

When the auditorium is completed, it will include complete facilities for grand opera, ballet and other large scale musical productions as well as providing a home for expositions, trade shows, one nighters, etc. Boston lost its opera house when the Shuberts demolished it five years ago, and the old Mechanics Building, home of circuses, expositions and shows, was razed to make way for the Prudential Center.

APA as Resident Group For 3 Years, Ann Arbor

Ann Harbor, March 13.

The Assn. of Producing Artists has signed a three-year contract as the resident company for the Univ. of Michigan's Professional Theatre Program.

The group, which begins an off-Broadway engagement tomorrow night (Wed.) will be in residence in Ann Arbor for 20 weeks to present a total of eight preductions yearly.

Off-Broadway Shows

(Figures denote opening dates)

Banker's Daughter, Jan Hus (1-23-62).
Black Monday, Vandam (2-6-62).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Checkhov Plays, Gramercy (2-15-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird Mayfair (2-5-62).
Ghosts, 4th St. (9-21-61).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Premise, Premise (11-22-60).
Repertory, Living Theatre (9-12-61).
Repertory, Masque (2-27-62).
Red Roses, Greenwich Mews (11-27-61).
Side of Paradise, Sher. Sq. (2-21-62).
Theatre Absurd, Cherry Lane (2-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

SCHEDULED OPENINGS

Repertory, Folksbiene (3-14-62).
Dear Liar, Marquee (3-17-62).
French Way, East End (3-20-62).
Pilgrim's Progress, Gate (3-20-62).
Electra, Players (3-21-62).
Nathan the Wise, 78th St. (3-22-62).
Mummers & Men, Provincet'n (3-26-62).
Man Out Loud, Cricket (3-27-62).
Long, Short, Tall, Maidman (3-29-62).
Half-Past Wed., Orpheum (4-2-62).
Entertain a Ghost, Actor's (4-9-62).
King Damn World, Jan Hus (4-11-62).
Rosmersholm, 4th St. (4-11-62).
Difficult Woman, Barbizon (4-25-62).

CLOSED

All in Love, Martinique (11-10-61); closed last Sunday (11) after 141 performances.
Mary Sunshine, Players (11-18-59); closed March 4 after 961 performances, but plans re-opening at another theatre.

'Peter Pan' Tunics for Exhibit

Edinburgh, March 13.

Two old Peter Pan tunics have been presented to the National Trust for Scotland for all-time preservation. One was worn by one of the first Peters, Pauline Chase (1906-1914), and she in turn gave it to one of the best-known Peters of them all, Jean Forbes-Robertson (1927-39). The latter wore it in the ship scenes in place of the other tunic also presented, a leather jerkin which she had made for the part.

The gifts came from Kenneth Ireland, director and secretary of the Pitlochry (Scotland) Festival Theatre. Miss Forbes-Robertson donated them to him in 1960 during a Barrie Centenary Memorial Exhibition at Pitlochry. They will be put on display at Barrie's birthplace in Kirriemuir, East Scotland. This is to be reopened soon and will include a display of relics of the playwright.

Also given to the National Trust for Scotand is Barrie's cigar case, which lay on his desk in the Adelphi Theatre, London, and a letter from Barrie to Miss Forbes-Robertson, written in 1935, when she was thinking of retiring from the part.

News-Making Disclosures Spark Fourth Annual ANTA Assembly

The fourth annual ANTA Assembly, held last week at the New Yorker Hotel, N.Y., was a success—definitely. By definition, an assembly is a gathering of individuals for a common purpose. The purpose in this case was discussion of the theatre, under the sponsorship of the American National Theatre & Academy. That's what it turned out to be.

Highlights of the powwow, not necessarily in order of importance or chronology, included the following:

Revelation by Max Isenbergh, deputy to the Assistant Secretary of State for Educational & Cultural Affairs, that the Government is now ready to help underwrite the cost of bringing foreign artists to the U. S. for visits.

An appeal by ANTA president Peggy Wood for theatregoers to urge lawmakers to take action to help the arts, especially theatre arts.

An appeal by Sen. Jacob K. Javits, of New York, for public support of the arts as a requisite for any Government action in that regard.

Disclosure by Ossie Davis, author and star of "Purlie Victorious," that Actors Equity is investigating alleged cases of racial discrimination in Broadway productions.

A statement by Philip Rose, producer of "Purlie Victorious," that dramatists are not writing plays for Negro actors.

Citations to choreographer-director Agnes de Mille and composer-conductor Leonard Bernstein for "outstanding contributions to the living theatre."

Attendance at the confab was below expectations.

Start Construction of New Off-B'way Theatre

Construction has started on the new off-Broadway Rodale Theatre, which will occupy the lower east-side premises where the Royal Playhouse was formerly housed. The theatre building, a three-floor structure, was taken over a few months ago by J. I. Rodale, author, publisher, editor, playwright and off-Broadway producer.

The theatre, a 149-seater, will occupy the main floor of the building. The second and third floors will house a theatre workshop and acting school. The overall cost of the project is reportedly $100,000.

Olsen & Johnson Hokum Vs. Critics

The dailies put accent on the almost-half-a-century professional and personal partnership that existed between the late Chic (born Harold Ogden) Johnson and Ole (born John Sigvard) Olsen. Johnson died in Las Vegas recently at 70 of a kidney disease. Chic Johnson was in Wiesbaden at the time of his longtime partner's death, being on tour entertaining U.S. troops in Europe.

It is also axiomatic that columnist Walter Winchell almost single-handedly plugged O&J's "Hellzapoppin" into a legit hit in face of mixed, dominantly negative, notices from the daily reviews. VARIETY was also somewhat dubious, following the revue's preem Sept. 22, 1938, at the 46th St. Theatre (to $3.50 top) as witness this excerpt from the review by *Scho*:

"Olsen & Johnson plus a dash of the Shuberts and a large sprig of the old NVA roster total the maddest cocktail fed the N.Y. theatre since Clayton, Jackson & Durante first wrecked the Palace stage some years back. Its heavy hoke, zany slapstick and blank cartridge explosions must leave the audience quite shell-shocked; if only moderately received it will at least be heard during its Broadway run.

"'Hellzapoppin' stems from the tall corn districts, but could have been a 100% wow for the metropolis. While in its present form it looks destined for greater success in the sticks, a dash of more class and at least one whistleable tune would have put it in the standout hit class on Broadway. As is, it's merely a glorified version and composite of the numerous Olsen & Johnson vaudeville units, entertaining, racy, fast, loud, but possibly not a $3.50 buy for very long.

"From start to finish, 'Hellzapoppin' makes no pretensions of being anything else but the lowest of vaude's low comedy . . . It's a series of weak blackouts and wild roughhouse . . . If anything else, 'Hells' should be reviewed by the major circuit heads. It's an object lesson in how entertaining vaude can be, and probably many will look at it with an eye to this show's smash possibilities at pop prices if cut down to a totally made 60 or 70 minutes to fit a picture."

Legit Followup

Four to a Bar
(CRITERION, LONDON)

London, Feb. 23.

This is the amiable and disarming "after-dinner" entertainment staged at the Arts Theatre as a Christmas show and since moved to the Criterion Theatre, where it should find a ready following for those relaxed enough to enjoy a combination of concert-party and cabaret.

The cast remain the same, with Ian Wallace, Rose Hill, Peter Reeves and Bryan Blackburn, plus Anthony Bowles on piano and John Johnson on double bass. The format also remains about the same.

The only real change is that Reeves and Blackburn have topicalised their main act and will do so regularly. The show hits its targets accurately and divertingly, but without malice. In fact, Wallace describes it as "the last of the well shows."

Among the best things remain a skit on the Behan Brothers and rock 'n' rollers, Wallace's urbane emceeing and his comedy ballads and Rose Hill, getting fun out of the problems of playing a recorder. *Rich.*

Whitman 'Affrontery' For Off-Broadway Next Season

Milwaukee, March 13.

Sumner Kernan, Fred Miller Theatre public relations director, will produce "The Affrontery of Walt Whitman," his own adaptation of the poet's works, next season off-Broadway.

Will Geer will portray Whitman.

Road Rocky; Silvers $79,765, Det.; 'La Plume' Smash $76,866, Toronto; 'Thurber' $33,012, 'Tenth' $21,275, S.F.

The road, unsteady again last week, losses three of its touring musicals at the end of the current frame. Closing next Saturday (17) are the longrunning "Music Man" company, which has been playing prime time, the initial touring production of "Bye Bye Birdie" and "Do Re Mi."

The closings of "Music Man" and "Birdie" will leave one company of each show on the road. "Do Re Mi," incidentally, was the top road-grosser last week in the second frame of a three-week stand in Detroit.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

ALBANY

My Fair Lady, Palace (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $48,854, Playhouse, Wilmington.

Last week, $56,844.

BALTIMORE

Carnival, Ford's (MC-RS) (1st wk) $6.90; 1,819; $67,300). Previous week, $41,062 with Theatre Guild-American Theatre Society subscription, Shubert, Cincinnati.

Last week, $31,279.

BOSTON

I Can Get It for You Wholesale, Colonial (MC-T) (2d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $40,409 for seven performances with TG-ATS subscription.

Last week, $47,471 with TG-ATS subscription.

Isle of Children, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $36,699). Previous week, $5,635 for six performances.

Last week $6,626.

Music Man, Shubert (MC-RS) (11th wk) ($6.50-$6.75; 1,696; $61-347). Previous week, $25,421.

Last week, $28,038.

CHICAGO

Bye Bye Birdie (2d Co.), Erlanger (MC-RS) (27th wk) ($6-$7; 1,380; $50,500). Previous week, $33,339.

Last week, $35,652.

Irma La Douce, McVickers (MC-RS) (2d wk) ($6-$7; 1,975; $72,000). Previous week, $33,326 with TG-ATS subscription.

Last week, $33,404 with TG-ATS subscription.

Sound of Music, Shubert (MC-RS) (17th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $64,352.

Last week, $58,509. Miss Henderson returned last Monday (12) from a week's vacation.

Taste of Honey, Blackstone (D-RS) (1st wk) ($4.95-$5.50; 1,447; $42,000) (Hermione Baddeley, Frances Cuka). Previous week, $17,690 with TG-ATS subscription, Pabst, Milwaukee.

Opened here March 5 to three endorsements (Dettmer, American; Harris, Daily News; Syse, Sun-Times) and one lukewarm notice (Cassidy, Tribune).

Last week, $20,038 with TG-ATS subscription.

CLEVELAND

Unsinkable Molly Brown, Hanna (MC-RS). (1st wk) ($6.95; 1,515; $54,800) (Tammy Gimes). Previous week, $99,947 with TG-ATS subscription, O'Keefe, Toronto.

Last week $47,852 with TG-ATS subscription.

DETROIT

Do Re Mi, Fisher (MC-RS) (2d wk) ($6.95-$7.70; 2,081; $74,000) (Phil Silvers). Previous week, $70,437 with Fisher Playgoer subscription.

Last week, $79,765 with Fisher Playgoer subscription.

NEW HAVEN

No Strings, Shubert (MC-T) (2d wk) ($6.50; 1,650; $56,400). Previous week, $47,414 for seven performances.

Last week, $56,801.

PHILADELPHIA

All American, Erlanger (MC-T) (5th wk) ($6.60-$7.50; 1,894; $69,000) (Ray Bolger). Previous week, over $39,000.

Last week, $40,003.

Prescription: Murder, Locust (D-T) (2d wk) ($4.50-$5.40; 1,864; $58,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, around $26,900.

Last week, $24,992.

We Take the Town, Shubert (MC-T) (2d wk) ($6.60-$7.50; 1,878; $70,000) (Robert Preston). Previous week, $17,146 for six performances.

Last week, $20,288.

SAN FRANCISCO

Tenth Man, Curran (D-RS) (2d wk) ($5.40-$5.95; 1,758; $54,000). Previous week, $18,057 with TG-ATS subscription.

Last week, $21,275 with TG-ATS subscription.

Thurber Carnival, Geary (R-RS) (2d wk) ($5.40-$5.95; 1,550; $52,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $21,291 for seven performances here, plus $3,743 for one performance at the Harvey, Bakersfield, Cal.

Last week, $33,012.

TORONTO

La Plume de Ma Tante, O'Keefe (R-RS) (1st wk) ($6; 3,211; $92,834). Previous week, $31,301, Ford's, Baltimore.

Opened here March 5 to three favorable notices (Evans, Telegram; Michener, Star; Whittaker, Globe and Mail).

Last week, $76,866 with O'Keefe-TG-ATS subscription.

WASHINGTON

Miracle Worker, National (D-RS) (1st wk) ($5.75-$6.25; 1,673; $54,167). Previous week, $16,632, Royal Alexandra, Toronto.

Opened here March 6 to three endorsements (Carmody, Star; Donnelly, News; Sullivan, Post).

Last week, $34,902 with TG-ATS subscription.

WILMINGTON

Bye Bye Birdie (N.Y. Co.), Playhouse (MC-RS) ($7-$7.70; 1,221; $54,000). Previous week, $55,687, National, Washington.

Last week, $35,204 with TG-ATS subscription.

SPLIT WEEKS

Advise and Consent (D-RS) (Farley Granger, Chester Morris). Previous week, $28,269, Blackstone, Chicago.

Last week, $39,584 for seven performances: Music Hall, Omaha, Monday-Tuesday (5-6), two, $10,000; Stuart, Lincoln, Wednesday (7), one, $5,000; Music Hall, Kansas City, Thursday - Saturday (8-10), four, $24,584 with TG-ATS subscription.

Music Man (bus-and-truck) (MC-RS). Previous week, $43,087, eight-performance split.

Last week, $37,625 for seven performances: Jefferson, Beaumont, Monday-Tuesday (5-6); two, $9,476; Neville High School, Monroe, La., Wednesday (7), one, $7,500; Memorial, Jackson, Thursday (8), one, $5,495; Municipal, Pensacola, Friday (9), one, $6,800; Lanier, Montgomery, Saturday (10), two, $8,354.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, $25,993, seven-performance split.

Last week, $18,855 for eight performances: Moore, Seattle, Sunday (4), two, $5,139; Paramount, Portland, Ore., Monday-Tuesday (5-6), two, $5,400; Orpheum, Minneapolis, Friday-Saturday (9-10), four, $8,316.

Stage manager **A. Mac Leventhal** has returned to New York after a four-month winter holiday on the Riviera and Scandinavian countryside.

OFF-BROADWAY VANDALISM

Steal Trophies, Tickets, Press Book From Living Theatre

The Living Theatre, N.Y., which goes in for earthy language and action in its productions, has been getting an off-stage taste of the seamy side of life. The off-Broadway operation has been the target of several recent acts of vandalism.

A case of trophies won by the company at the Theatre des Nations in Paris last summer has been stolen, as has the theatre's Lola D'Annunzio award certificate. A batch of tickets were taken from the boxoffice one evening and the telephone wires were cut.

Also stolen was the outfit's press book for the period from last September to January.

Encore Williams 'Biog'

"Tennessee Williams," by Benjamin Nelson (Obolensky; $5), is the second work on the same subject to appear within a fortnight. (The first was "Tennessee Williams" by Nancy M. Tischler, reviewed in VARIETY, Nov. 29, '61).

Like Mrs. Tischler's study, Nelson's book evolves from a college thesis. It is less relenting in its dogged analysis of Williams' work than its predecessor, and virtually without the saving grace of humor (a Williams characteristic, incidentally).

Little is really offered concerning the dramatist's life. Both tomes seem content to abandon biographical attempts after reporting rather fully the playwright's childhood and early struggles. Not much is entered about the color, excitement and wistfulness of Williams, the international figure.

Nelson, like Mrs. Tischler, seems to have avoided contact with the professional theatre in preparing his book, although the jacket credits material from "Williams and his friends." Again, a tome has been turned out principally through academic research and is being purveyed as an instrument presenting "insight" to the life and work of an important theatre person.

Rodo.

Australian Shows

(Week Ended March 10)
(Figures denote opening dates)

BRISBANE

My Fair Lady, Her Majesty's (10-28-61).

MELBOURNE

Desert Song St. Kilda Palace (2-23-62).

Sentimental Bloke, Comedy (11-4-61).

Sound of Music, Princess (10-20-61).

Victor Borge, Her Majesty's (2-20-62).

SYDNEY

Buffalo Skinner, Ensemble (12-4-61).

Little Mary Sunshine, Palace (2-10-62).

Luisillo Dancers, Her Majesty's (2-9-62).

Oliver, Royal (2-17-62).

Shipwreck, Union (2-6-62).

Yes, Please, Phillip (10-7-62).

LONDON SHOWS

(Figures denote opening dates)

Affair, Strand (9-21-61).
Becket, Globe (12-13-61).
Bed Bug, Mermaid (2-14-62).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bowle Goup, Wyndhams (10-22-61).
Critic's Choice, Vaudeville (12-6-61).
Four to the Bar, Criterion (2-21-62).
French Rep, Picadilly (2-19-62).
G. & S. Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (8-17-61).
Idiot, Lyric Hammersmith (3-5-62).
Keep, Royal Court (2-20-62).
Luther, Phoenix (7-27-61).
Midsummer, Royal Ct. (1-24-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
My Place, Comedy (2-13-62).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
On Clear Day, Royal E. (1-31-62).
One For the Pot, Whitehall (2-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61)
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-15-60.
Signpost, Cambridge (2-8-62).
Scapa, Adelphi (3-8-62).
Secret of World, Royal E. (3-7-62).
Sound of Music, Palace (5-18-61).
Step the World, Queens (7-20-61).
Young in Heart, Vic. Pal (12-21-60).
Yves Montand, Saville (2-28-62).

CLOSED

Not to Worry?, Garrick (2-22-62); closed last Saturday (10) after 20 performances.
Ross, Haymarket (5-12-60); closed last Saturday (10) after 762 performances.
Twists, Arts (2-16-62); closed last Saturday (10) after 33 performances.

SCHEDULED OPENINGS

Everything in Garden Arts (3-13-62).
Joyce Grenfell, Haymarket (3-14-62).
Arms & the Man, Mermaid (3-20-62).
Juliette Greco, Savoy (3-26-62).
Write Me a Murder, Lyric (3-28-62).
School for Scandal, Haym'k't (4-5-62).
Private Ear, Globe (5-10-62).
Minstrels, Vic. Palace (5-25-62).

B'way Spotty; 'Romeo' Wow $79,359, 'Iguana' $37,173, 'Take Her' $27,857, 'Fair Lady' $31,126, 'Family' $24,805

Broadway was uneven last week. More shows registered increases than decreases, with the amounts varying from modest to substantial. The top-grosser was the Old Vic's presentation of "Romeo and Juliet," which set a record take for the City Center.

Of the regular commercial entries, the only sellout again last week was "How to Succeed in Business Without Really Trying."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Aspern Papers, Playhouse (D) (5th wk; 37p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $23,981.

Last week $24,447.

Camelot, Majestic (MC) (66th wk; 529 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $61,924. Miss Andrews returned from vacation last Wednesday night (7). Helena Scott subbed during her absence.

Last week $58,138.

Carnival, Imperial (MC) (48th wk; 380 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $48,719.

Last week, 49,731. Miss Alberghetti was out of the east Saturday night (10) and last Monday night (12).

Come Blow Your Horn, Atkinson (C) (55th wk; 437 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $19,843.

Last week, $20,416.

Family Affair, Rose (MC) (7th wk; 49p) ($8.60-$9.60; 1,162; $54,000) (Shelley Berman, Carol Bruce). Previous week, $21,721.

Last week, $24,805. May close next Saturday (17).

Gideon, Plymouth (D) (18th wk; 140 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $19,536.

Last week, $18,658.

Gift of Time, Barrymore (D) (3d wk; 20 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia deHavilland). Previous week, $25,486 with parties.

Last week, $23,736.

How to Succeed in Business Without Really Trying, 46th St. (MC) (22d wk; 169 p) ($9.60; 1,342; $66,615). Previous week, $66,975 with parties.

Last week, $67,450.

Man for All Seasons, ANTA (D) (16th wk; 125 p) ($6.90-$7.50 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $48,079.

Last week, $47,804 with parties.

Mary, Mary, Hayes (C) (53d wk; 420 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $38,148.

Last week, $39,019.

Milk and Honey, Beck (MC) (22d wk; 175 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $56,798. Rose Ingham subbed last week for Miss Benzell.

Last week, $57,657.

***My Fair Lady,** Broadhurst (MC) (312th wk; 2,484 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $28,340 for six performances.

Last week, $31,126. Evans is subbing for the ailing Michael Allinson.

Night of the Iguana, Royale (D) (11th wk; 84 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $40,049 with parties.

Last week, $37,173 with parties. Miss Davis was out for five performances with Madeleine Sherwood subbing.

Passage to India, Ambassador (D) (6th wk; 45 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $23,080.

Last week, $20,807.

***Purlie Victorious,** Longacre (C) (24th wk; 188 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $9,711.

Last week, $11,056.

***Ross,** O'Neill (D) (11th wk; 87 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $16,661. Has to vacate theatre March 31.

Last week, $19,734.

Shot in the Dark, Booth (C) (21st wk; 165 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $26,473.

Last week, $26,119.

Sound of Music, Lunt-Fontanne (MD) (115th wk; 916 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $46,333.

Last week, $43,398.

Subways Are for Sleeping, St. James (MC) (11th wk; 85 p) ($8.60-$9.40; —1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $57,151 with parties.

Last week, $52,717 with parties.

***Sunday in New York,** Golden (C) (15th wk; 117 p) ($6.90-$7.50; 773; $30,000). Previous week, $13,020.

Last week, $13,988.

Take Her, She's Mine, Biltmore (C) (12th wk; 92 p) ($6.80-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $26,831 with parties.

Last week, $27,857 with parties.

***Write Me a Murder,** Belasco (D) (20th wk; 156 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $13,527.

Last week, $14,125.

Miscellaneous

Old Vic, City Center (Rep) (5th wk; 40 p) ($4.35; 3,090; $86,552). Previous week, $44,000 for "Macbeth."

Last week, house record, $79,359 for "Romeo and Juliet."

Closed Last Week

***Romulus,** Music Box (C) (9th wk; 69 p) ($6.90-$7.50; 1,101; $40,107) (Cyril Ritchard). Previous week, $15,496. Closed last Saturday (10) at an estimated loss of its entire $125,000 investment.

Last week, $20,281.

Opening This Week

No Strings, 54th St. (MC) ($9.20; 1,434; $67,000).

Richard Rodgers presentation of musical for which the music and lyrics were written by him and the book by Samuel Taylor. Capitalized at $400,000, opens tomorrow night (Thurs.) at a cost of approximately $380,000 and can break even at around $40,000.

Isle of Children, Cort (D) ($6.90-$7.50; 1,155; $39,000).

Lester Osterman presentation, in association with Shirley Bernstein, of Jules Dassin's production of play by Robert L. Joseph. Capitalized at $125,000, opens next Friday night (16) at a cost of approximately its entire investment and can break even at around $18,000.

Dallas to Do 'Gypsy'

Dallas, March 13.

"Gypsy" is the first show booked for the 1962 State Fair Musicals season here. The musical, which ran for almost 700 performances on Broadway in 1959-60, has been dated for July 16-29 at the State Fair Music Hall.

Tom Hughes, managing director of the Musicals, says the original sets and scenery of the touring edition have been purchased for the local production.

'Malice Through the Looking Glass' Pungent Revue on Race Relations

by FRED TEW

Detroit, March 13.

The comfortable accoutrements, the formality and the precision of modern theatre have become so expected and accepted that it is interesting to have them shown for exactly what they are—non-essentials which often are assets but sometimes drawbacks of fine theatre.

The play is the thing and just how unnecessary are the superficialties was revealed by the solid content of reflections cast by "Malice Through the Looking Glass," coproduced here by the Rev. Malcolm Boyd and Aldo J. Bonura.

"Malice" had its opening performance Feb. 28 at "The Un-Stabled," a ramshackle coffee-house in a rundown downtown neighborhood. "Malice" is a series of sharply etched social and political satirical sketches produced on a large stage with elementary lighting. The room is long, narrow and ugly. There is sawdust on the floor and the audience sits on folding chairs, or perhaps stands.

There is more mirth than malice in "Malice." Also, there is a smattering of wisdom and an abundance of witty and pithy comments on the contemporary worldwide scene. It is effective theatre, absorbing, thought-provoking and sometimes funny. The sketches were written by Boyd and B. Edwin Ahearn.

Boyd, Episcopal Chaplain to Wayne State Univ., was formerly an exec in PRB Productions (P for Mary Pickford, R for Charles (Buddy) Rogers and B for Boyd). Ahearn is a university student. Some of the performers are established professionals while others are college students getting their first pro experience. Coproducer Bonura is consultant in communications at the university.

Highlight of the evening is the closing sketch written by Boyd, "Boy: An Experience in the Search for Identity." Boyd stars as a Negro shoe shiner who polishes the shoes of a white man, played by Woodie King, a Negro. King wears a white mask, while Boyd wears a black one. While getting his shoes shined, the white man makes the usual insulting and brutal remarks to the trembling and subservient shine boy.

The staging is excellent with King towering over the kneeling shoe shine boy who has his back to the audience. However, the acting at this point is overly dramatic and the lines are ponderous, so the audience is made uneasy in feeling embarrassment for the actors. The point could have been made better without the excessive hurling of the epithet "nigger" and other such words.

However, the sketch becomes a lesson in race relations when Boyd dons the white mask and demonstrates how he wishes he had been spoken to. He speaks a few, simple, insignificant but friendly words—about the weather, the health of the other person and his loved ones—which would have made all the difference in the relationship between the shoe shine boy and his customer. It brings the whole issue down to person-to-person relations and how a few kind words, so easy to say and mean, could help bring peace and friendship rather than war and hatred.

"How Tamal Was Born," the longest satirical sketch, describes a conference of Continental Radio Network brass at which a new Christmas show is created along the lines of Gian Carlo Menotti's "Amahl and the Night Visitors." At one point, Lucia Mingela, a blonde beauty who plays the part of secretary to The General, CRN's boss, stumbles over the word "denominational."

One of the writers, played by Robert Byars, throws her a substitute word "sect," which she misconstrues as "sex." Whereupon, Boyd, another writer, rapid fires this intelligence: "Research has determined which denominations are most significance by means of a curve balancing numerical strength against mean income of members. The services should be presented in alphabetical order to negate adverse prestige factors."

In another part of the sketch, The General, played very well by Bonura, is distressed to learn that his creative men are planning on having distinguished foreigners as "visitors" in the show. He wants to know what foreigners could possibly be distinguished and Boyd casually tosses off: "Queen Elizabeth, Albert Schweitzer and the Pope."

At another point, it is mentioned that the proposed show will be localed in Bethlehem. The General gasps and reminds the creative group that an aluminum company is the sponsor.

Other well-done sketches include "Detroit Newsreel," featuring neat one-liners on topical political doings;"A Salute to the Diplomatic Corpse," and "Things We Almost Did." Some of the characters are Joan of Arc's psychiatrist, Caroline Kennedy, an Italian Composer, tv network execs and the forerunner of a John Bircher.

The skits are interspersed with blackouts during which some of the funniest lines come over the p.a. system. It would have been better to leave on the few lights there are in the place simply because people like to look at one another when they are laughing. The sight of others laughing begets more laughter.

The revue is playing nine performances, with the proceeds going to the bail fund for the 15 Episcopal priests (Boyd among them) who were arrested in Jackson, Miss., during a freedom ride last September and who must stand trial this spring.

Cast and Credits

Rev. Malcolm Boyd & Aldo J. Bonura presentation of revue in 10 scenes, by Boyd. J. Ffoulquar Ffarquardt, Edwin Ahearn. Production staff, Bonura, Boyd, Ahearn, George S. Cooper, Cynthia Newell, Grace Weston. Opened Feb. 28, '62, at the Un-Stabled coffeehouse-theatre, Detroit.

Cast: Robert Byars, Lucia Mingela, Rev. Malcolm Boyd, Edwin Ahearn, Aldo Bonura, Ranjit Singh Bajwa, Grace Weston, Leonard Newell, Woodie King.

Royal Shakespeare Adds London's Arts Theatre

London, March 13.

The Arts Theatre is to be taken over for at least six months by the Royal Shakespeare Theatre Co., with Peter Hall at the helm. The new setup, starting tonight (Tues.), is to be used as an experimental operation, trying out talent and ideas. The Royal Shakespeare, which headquarters at Stratford-on-Avon, also has the Aldwych Theatre, in the West End.

The opening show, to run a month, costars Derek Godfrey and Geraldine McEwan in "Everything In The Garden," by tv writer Giles Cooper, with Donald McWhinnie as stager. The next offering will be "Nil Carborundum," by Henry Livings, to be followed by Maxim Gorki's "The Lower Depths."

Simon, P.A., Not Merrick, Prepared Chi 'Irma' Ad

Chicago.

Editor, VARIETY:

Your story in last week's issue about the quote ad on "Irma La Douce" after the opening in Chicago incorrectly attributed responsibility for it to the producer, David Merrick. As pressagent for "Irma La Douce," I had sole responsibility, and I inserted the ad in the Chicago papers without either the knowledge or instruction of Merrick, who was in Europe at the time, or of any member of his staff.

Merrick's general manager, Jack Schlissel, did not approve of the ad when I informed him of it, and did not wish it to be inserted, but it was then too late to withdraw it.

Bernard Simon.

Kathleen Widdoes is withdrawing from her featured role in the Broadway-bound "We Take the Town," having submitted her two week's notice last week.

Leaving N.O. for L.A.

New Orleans, March 13.

Lawrence L. Johnson has resigned as executive director of Le Petit Theatre du Vieux Carre, effective in June to become producer, director and writer of film and stage shows for the Paul Garrison Organization in Hollywood.

Johnson served on the speech and drama faculty of Tulane Univ. and then added the Le Petit Theatre post. He was producer of the Sun Parlor Playhouse in Detroit prior to coming to New Orleans.

Dance Review

Martha Graham Co.
(A Look At Lightning)

Annually the high priestess of the modern dance comes to Manhattan for two or three weeks, thanks to the Baron de Rothschild Foundation. This year her house is the Broadway, scaled to $5. The works are partly old, partly new but always stamped M.G. much as the N. Y. City Ballet works always bear the G. B. insignia. Her new "A Look At Lightning" is a case in point. Who else would conceive such a project and carry it off?

There is about the concepts of Miss Graham, as about the choreography of certain of her contemporaries in the same genre when they appear on their own, a certain "willful obscurantism." At least it is seldom totally compresensible what the message is. Why, for instance, lightning as a symbolic queen to awaken three clod-like young men? This is the language of obscure allusion and one of the reasons the audiences for U. S. modern dance remains limited.

And yet, against that, there is always the overpowering display of physical virtuosity. Miss Graham herself is still a stunning instrument of quivering discipline, though she began in 1926. As "Lightning" she cast the dazzlingly coordinated Matt Turney. Add that the resources of the Graham company are amazing, with the three lazy fellows anything but as impersonated by Bertram Ross, Richard Kuch, Robert Powell.

Paul Taylor, whose skills are, or ought to be, legendary appeared in the first and fourth items of the evening which debuted "A Look At Lightning." Repeating "Embattled Garden" he was working with Yuriko, Ross, and Miss Turney. All bring modern dance to almost circus-like sensation, although the "willful obscuratism" thought lingers.

People would surely admire the performances more if they could understand the idiom more. Actually "modern" Miss Graham is always going back to classical literature for her values. This is a non-classical society. *Land.*

Touring Shows

(*Figures cover March* 11-25)

Advise and Consent—Mostly one-niters (12-17); Curran, S.F. (20-24).

Best Man—Mostly one-niters (12-24).

Bye Bye Birdie (N.Y. Co.)—Forrest, (12-24).

Bye Bye Birdie (2d Co.)—Orpheum, Mpls. (12-17, closes).

Carnival (2d Co.)—Ford's, Balto (12-17); Colonial, Boston (19-24).

Critic's Choice—Mostly one-niters (12-24).

Do Re Mi—Fisher, Det. (12-17, closes).

Great Day in the Morning (tryout)—Shubert, Det. (15-24).

I Can Get It for You Wholesale (tryout)—Colonial, Boston (12-17, moves to N.Y.).

Irma La Douce—McVickers, Chi (12-24).

La Plume de Ma Tante—O'Keefe, Toronto (12-17); National, Wash. (19-24).

Miracle Worker—National, Wash. (12-17); Mostly one-niters (19-24).

Music Man — Shubert, Boston (12-17 closes).

Music Man (bus-and-truck)—Mostly one-niters (12-24).

My Fair Lady (2d Co.)—Shubert, New Haven (12-24).

National Repertory Theatre—Mostly one-niters (12-24).

Old Vic—Walnut, Philly (20-24).

Prescription: Murder (tryout)—Mostly one-niters (12-17); Fisher, Det. (19-24).

Sound of Music—Shubert, Chi (12-24).

Taste of Honey—Blackstone, Chi (12-24).

Tenth Man—Curran, S.F. (12-17); Capitol, Salt Lake City (19-24); Auditorium, Denver (21-24).

Thousand Clowns (tryout)—Wilbur, Boston (15-24).

Thurber Carnival — Hartford, L.A. (12-24).

Unsinkable Molly Brown—Hanna, Cleve. (12-17); American, St. L. (19-24).

We Take the Town (tryout)—Shubert, Philly (12-24).

Inside Stuff—Legit

Former Broadway pressagent Phyllis Perlman Bamberger has established two prizes for talented students in the dramatic arts at the Brandeis U. School of Creative Arts, Waltham, Mass. The prizes in honor of the donor's late husband, producer Theron Bamberger, are to be awarded annually beginning with the end of the 1961-62 college year, will go to the best original play written by a student and to a student demonstrating outstanding talent as a director.

Asides and Ad Libs

Kermit Bloomgarden's statement, in cutting the admission scale for his off-Broadway production of "Moon on a Rainbow Shawl," that "Prices for off-Broadway shows are much out of line," has several regular basement and belfry managements burning . . . With the addition of **Joshua Logan** to its membership roster, the Society of Stage Directors & Choreographers now represents virtually every prominent legit director except **George Abbott** . . . When **Anna Maria Alberghetti** switches from the Broadway production of "Carnival" to the touring edition of the musical for its upcoming Civic Light Opera engagements in Los Angeles and San Francisco it's likely that **Susan Watson**, regular femme lead in the road company, will take over for her in New York.

Getting 16 tickets for the performance March 1 of the sellout, "How to Succeed in Business Without Really Trying" for the seven astronauts, their wives and the two children of **Lt. Col.** and **Mrs. John H. Glenn Jr.** was a complicated affair involving switches in dates with individuals who had already secured house seats for the performance that evening. The tickets, priced at $9.60 each, were paid for by Life magazine, which has a contract with the astronauts . . . **Gordon A. Rust**, a founder, trustee and executive vice-president of the American Shakespeare Festival and Academy, Stratford, Conn., has, with his wife, presented the Festival with a collection of Shakespeare paintings and sculpture from the Folger Shakespeare Library, Washington.

John A. Coe, whose role in the off-Broadway production of "The Apple" calls for him to create an "artistic" work by using a cookie turner to throw gobs of paint, mixed on an old kitchen cutting board, at a transparent plastic and then go over it with a rolling pin, has been auctioning the paintings during intermissions to bids ranging from $12 to $90 . . . The sole female among the 52 members of the cast crew and staff of the Broadway production of "Ross" is **Gertrude Schifbauer**, who succeeded **Gene Wilson** as wardrobe supervisor.

When Expo Over, Theatres Remain; Shaw Foresees Seattle 'O'Keefized'

By ROBERT J. LANDRY

Seattle should "come alive" as a legit stand following, and as a result of, this year's World Fair there. It will have as permanent souvenirs of the occasion a number of substantial-capacity new theatres built by the city and intended as a civic arts development, separate from the 1962 occasion.

Significantly all the new houses have entrances on Mercer Street so that during the six months' run of the Expo local citizens and tourists may attend any show without paying the $2 admission to the Fair itself. Theatres are on the flank of the grounds but part of the Civic Center which will stand.

Theatres are about a mile and a half out from downtown Seattle. If the Monorail system, imported from Germany, works out during the Expo it may be retained by the city. It provides high-speed transit, 50c one way, 75c roundtrip.

Harold Shaw, who is the entertainment and booking chief of the Expo, thinks that the carryover values may do for Seattle what the O'Keefe Auditorium has done for Toronto, invigorating a somewhat so-so road stand. The new Opera House in particular is likely to spark a renaissance. Although it may present little opera, the structure with 3,000 plush seats is ideal for large productions which previously tended to pass up Seattle. Scaled at $4.50, as will be many of the bookings during the Fair, house can take $83,000; and if scaled to $6, as will be a few events, the potential take is $105,000.

Shaw points out that Seattle usually meant a one-day loss in transportation up from San Francisco. With the strengthening of the city through municipally-owned, reasonably rented theatres he anticipates that the northwest grouping with Portland, Ore., and Vancouver, B.C., will gain markedly in allure to showmen. Nearly all the events booked during the 1962 will be playing the neighboring towns, plus California.

Opera House & Arena

Alongside the Opera House are the new Playhouse (800 seats, 530 main floor), the reconstructed Arena (5,500 hard seats) for ice-shows and not far away the 20-000-seat Coliseum for sports, hockey and such spectaculars as Scots Guards on parade.

Opera House rental is $800, Playhouse $400, Arena, $500 guarantee and 10% of gross.

Seattle itself has about 500,000 population. It has a high-rate labor force engaged in aviation and electronics, a big university, active transportation and maritime facilities. Shaw describes the restaurant side as vastly improved in recent years. The state's liquor rules are semi-liberal, with Sunday the dead time, about which the Expo may or may not succeed in obtaining special dispensation.

Shaw points out that during the Expo a total of 720 bookings of talent will be absorbed. These will range all the way from week stands for the Comedie Francaise and Old Vic to matinees by Carl Sandburg and Robert Frost to acrobats, circus acts and Pipizanner Horses, trained in the area but ridden by men from Vienna's Riding Academy.

Wide Range

The range of the performing arts during 1962 will be unique but the educational value in terms of creating a local audience of enlarged scope is emphasized by Shaw. The New York City Ballet will perform two weeks, the first in "Midsummer Night's Dream," the second in repertory. This is one of a few fortnightly bookings. Otherwise most events will play a week. Regular change is part of the Expo strategy.

Expo will maintain a downtown and on-grounds daylight boxoffice to sell ducats for all the theatres. After dark single sales will be at each respective b.o. There will be two free matinees daily in the open air grandstands on the fairgrounds.

Expo has lined up the usual array of visiting celebs of which Prince Philip of Britain is foremost. There are 30 lands represented. These were sold on a "package basis," as being represented beyond their own buildings in the arts, music and science displays. This is believed an innovation for an Expo.

Transportation has, of course, been a problem for the Seattle planners and the overseas troupes have been made possible by the combination of travel subsidy by their own governments plus carefully-arranged itineraries in the western states, or cross-country. Japanese Puppets, Thailand Fighters, Ceylon Dancers are among the imports due.

Some part of the legitimate side of the Expo will owe full thanks to the Ford Foundation having previously subsidized the Actors Workshop of San Francisco (which will present a U.S. premiere of Harold Pinter's "Birthday Party," plus "Waiting for Godot"). Alley Theatre of Houston will also play Seattle and possibly the Arena of Washington.

L.A.'s Downtown Orpheum To House Old Vic Group

Los Angeles, March 13.

The Hollywood Bowl Assn. has leased the downtown Orpheum Theatre, for many years a motion picture house, for a three-week booking of London's Old Vic Co. The Sol Hurok management will present Shaw's "Saint Joan," starting April 17, and Shakespeare's "Romeo & Juliet" and "Macbeth." HBA is sponsoring.

Metropolitan Theatres, which operates the Orpheum, has refurbished the house and replaced its 2,213 seats.

CRITICS CHEER FROM COAST TO COAST!

SOLID RAVE REVIEWS IN FIRST NATIONAL TOUR — JANUARY-APRIL 1962

DETROIT Free Press

SINGS, DANCES—SHE'S WONDERFUL

French Revue All Genevieve —In Short, It's All Delectable

The French gamin Genevieve and company (five other players) brought the revue, "From Paris With Love" to the the Cass Theater Monday night.

The show is a delectable package of durable, singable songs coupled with jokes, wisecracks, dancing and froth—altogether captivating. And the whole show, of course, is Genevieve.

The traits which made her Jack Paar's most popular late-night visitor are intact in this show. She is big-eyed, seductive, naive and endearing all at the same time.

MILWAUKEE Journal

Genevieve, a pert charmer from Paris by way of the Jack Paar Show, displayed considerable talent Monday night in the opening of a week's run in her musical revue. The girl with the palm frond haircut and impish grin drew hefty applause.

DENVER—Rocky Mountain News

Genevieve sang, clowned and trouped her way into the hearts of more than 1,000 Denverites Monday night. The program was built around the varied abilities of Genevieve, volatile and versatile star of TV. Whether she appeared in rags as a street singer, in a glamorous gown or dominated the stage in a dramatic solo offering, Genevieve was superb.

LOUISVILLE Courier-Journal

What you have seen of Genevieve on Jack Paar's TV show is not the real Genevieve. In other words, most of her various talents have been previously denied us. Genevieve ran the gamut of all sorts of comedy the mind affords. She was tender, too, but it is in the broad blasts of humor that brings belly laughs that Genevieve is particularly skilled. There has hardly been a more expressive face than Genevieve's. And let me add that she has mastered English very well. Her enunciation is much improved. You had a very clear meaning from her expressions, especially about the eyes. They are eloquent, sad, twinkling, interpretive and suggesting.

VARIETY

From Paris With Love

Toronto, Jan. 23.

Herb Rogers presentation of revue in two acts (26 numbers), by Don Driver. Staged by the author; musical direction, Milton Kraus; orchestrations, Gershon Kingsley. Stars Genevieve; features Lue Poret, Danny Carroll, Norma Doggett, Gus Viseur, Art Merrill. Opened Jan. 22, '62, at the Royal Alexandra Theatre, Toronto; $5 top.

With Genevieve starring, this 26-scene revue tagged "From Paris With Love" could do no wrong and a capacity audience enthusiastically applauded the comedienne-singer's every number and monolog.

PHOENIX Arizona Republic

She is carrying the torch of tradition in her style, which generates warmth, intense mood and plenty of power. A great entertainer with a great big voice and powerful personality. Let us repeat what is bound to become a well-known fact. Genevieve is terrifique.

SOUTH BEND Tribune

Here is something new in entertainment. Genevieve won over the skeptics and fascinated her fans. Her distinctive voice carried fully and clearly, as did her Gallic charm. Whatever the talents being displayed, the sincerity and freshness of Genevieve radiate from the stage. It's her good fortune to have people appreciate her, and she proves equal to that responsibility.

GENEVIEVE

PRODUCED BY HERB ROGERS*

*WHO LOVES HER MORE THAN EVER
(See VARIETY, August 2, 1961)

Tour Direction: WILLIAM MORRIS AGENCY, INC.

XXX

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Jennie" (MD). Producer, Newburge-Porter Prods. (1619 Broadway, N. Y.; JU 6-4886). Available parts: femme, 20, small, lyric soprano; femme, 50's, strong personality; male, 50-60, timid; three men, 35-45, businessman; femme, voluptuous model; character man, 50-60, non-singing; high wire act, one man and one woman; several small male and femme roles. All must sing. Mail photos and resumes, through agents only, above address.

"La Belle Helene" (MC). Producer, Gerard Oestreicher (444 Madison Ave., N.Y.; TE 8-3116). Auditions for Equity singers March 26: men, at 11 a.m. and femmes, at 3 p.m., at the Martin Beck Theatre (302 W. 45th St., N.Y.).

"Little Me" (MC). Producers, Cy Feuer & Ernest Martin (205 W. 46th St., N. Y.; JU 6-5973). Available parts: lead femme, Maire Wilson type, chest and legit voice, good comedienne and actress; femme, 60's, Gloria Swanson type, legit voice; femme, 60's, Sophie Tucker type, must sing; male team, 50's, Weber & Fields type, must sing. Do not mail photos and resumes or call. Weekly auditions will be held by casting-director, Larry Kasha, through agents only.

"Plaster Bambino" (C). Producer, Martin Tahse (1860 Broadway, N. Y.; JU 2-7650). Available parts: male juvenile, 18; several Santa Clauses. Mail photos and resumes c/o Sheila Brice, above address.

"There Must Be a Pony" (CD). Producer, Alan Pakula, in asso. with Eleanor Bissinger (206 E. 20th St., N.Y.; GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man, 40-45, H'wood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

"When the Devil Wags His Tail" (C). Producer, Leo Kerz (200 E. 71st St., N.Y.; BU 8-2664). Available parts: femme, 39-45, spinster, tall, thin, fidgety; femme, 50's, heavy set, not very bright; femme, 18, lovely, compassionate, earthy, sarcastic; man, 55-60, pompous, political; man, 65-70, bureaucrat, urbane; man, 50's, crafty, brutal, opportunist; man, 50's, easily led yet vicious, dense; man, elderly, slim, grotesque dresser, unmerciful; man, intellectual, determined; two non-speaking male roles. Mail photos and resumes c/o above address. Don't phone.

OFF-BROADWAY

"Difficult Woman" (MC). Producer, Nik Fatula (135 Central Park W., N.Y.; SU 7-5522). Part available for a tenor with good legit voice to understudy male lead, Latin type, well-built who can sight read music well and knows harmony. Call producer, above number, for appointment.

"Golden Apple" (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N. Y.; SP 7-8383). Audition for male and femme Equity singers and dancers, all types of voices, next Tuesday (20), 1-2 p.m., at the York Playhouse (64th St. & First Ave., N.Y.).

"Petey and the Pogo Stick" (childrens' musical). Producer, Vera-Dee Productions (346 W. 47th St., N. Y.; CI 5-8549). Parts available as replacements and understudies for juvenile type actors with solid dance technique and tenor or lyric baritone voices. Height not to exceed five feet, six inches. Mail photos and resumes c/o Howard Girven, above address. There are currently two companies in operation, one off-Broadway and the other touring the City area.

OUT OF TOWN

BOSTON

Compass Theatre (Improvisational group). Producers, Alfred & Jay Landesman & Alan Novack (Crystal Palace, St. Louis). Parts available for character actors and actresses, 25-35. Mail photos and resumes and a description of three characters to be used in audition c/o Compass (301 E. 10th St., N.Y.). Companies will also be formed for San Juan, Puerto Rico.

CHICAGO

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male comic, 25-30, and pretty ingenue, 18-22, with excellent singing voice. Contact Weiner, above address.

PALM BEACH

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for young male and femme revue types. Contact Weiner, above address.

STOCK

"Bye Bye Birdie" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes c/o above address.

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (140 W. 58th St., N.Y.; LT 1-3250). Auditions for singers next Tuesday (20): Equity men, at 10 a.m. and femmes, at 11:30 a.m.; open call men, at 2 p.m. and femmes, at 4 p.m. Auditions for dancers next Wednesday (21): same schedule as singers. All calls at Variety Arts Studios (225 W. 46th St., N.Y.).

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (27 W. 55th St., N.Y.). Audition for Equity singers March 30: men, at 1 p.m. and femmes, at 3 p.m., at 130 W. 56th St., N.Y.

BOILING SPRINGS, PA.

Allenberry Playhouse. Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin the first week in April for an Equity resident company. Mail photos and resumes c/o above address.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

KANSAS CITY, MO.

Starlight Theatre. Managing director, Richard Berger (45 E. 51st St., N.Y.; PL 9-4285). Audition for Equity men singers tomorrow (Thurs.), at 2 p.m.; Equity men dancers Friday (16) at noon; and Equity femme singers Friday (16), at 2 p.m. All calls are at Variety Arts Studios (225 W. 46th St., N.Y.).

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for males and femmes with dramatic and musical experience for a repertory company of 25 that will do a season of five musicals and four straight plays this summer. Mail photos and resumes c/o above address. Auditions will begin early in April.

ST. LOUIS

St. Louis Municipal Opera. Managing director, John Kennedy (11 E. 44th St., N.Y.; MU 7-0671). Audition next Tuesday (20) for Equity men dancers, at 2 p.m., at Columbus Circle Studios (981 Eighth Ave., N.Y.).

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company and jobbers, c/o above address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held late in March and early April.

THOMPSON, CONN.

Quadic Summer Playhouse. Producers, Paul Porter & Andrew B. Carrington (Quadic Playhouse, Thompson, Conn.). Parts available for male and femme dramatic and musical comedy performers. Mail photos and resumes c/o managing director Alan James (1272 First Ave., N.Y.). The season starts June 26 and runs for 10 weeks, with an Equity resident company of 8 actors plus apprentices.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

TOURING

"La Plume De Ma Tante" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Part available for an attractive femme dancer who does point work and speaks French, five feet, two inches tall. Contact Alan Shayne, above address.

Television

Jefmar Productions. Producer, Leslie Greenfield (c/o Jefmar, 478 E. First St., S. Boston, Mass.). Available parts for an upcoming dramatic series: lead male actor, 25-30, amputee right arm; lead male child actor, 8-12; four femmes, 30 years or under (presumably intact). Mail photos and resumes c/o above address.

Jim Bennett Productions. Producer, Jim Bennett (2832 Orange Ave., La Crescenta, Calif.). Permanent spot available for a male or femme commentator for newsreel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

Films

"Light Fantastic" (D). Producer, Seneca Productions (21 W. 46th St., N.Y.; LT 1-0480). Available parts: femme, 24, Julie Harris type; man, 30, tall, lean off-beat good looks; femme, 20's, voluptuous; male and femme character actors, 40's-50's. Mail photos and resumes c/o Miss Buchanan, above address; don't phone.

Gerald Productions. (421 W. 54th St., N.Y.; PL 7-2125). Casting director Florence R. Charney is accepting photos and resumes of SAG actors for spots in future tv, commercial, industrial, documentary and educational pix. She is looking for all types, juveniles to acrobats, but only wants photos and resumes from those who have not previously been filed with the office. Mail information c/o above address.

Cabaret

"Around the World in 80 Minutes" (R). Producer, Andre Villon (314 E. 78th St., N.Y.; LE 5-5432 or LO 4-3250). Parts available for a girl, 18-24, attractive, who sings well in French, Italian and Spanish and an Afro-Cuban dance team. Show tours the country's clubs and will have some tv exposure. Contact producer for audition appointment.

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English musical performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Miscellaneous

"Aqua-Carnival" (R). Producer, John McKnight (c/o Park Club, 363 W. 56th St., N.Y.; JU 6-3675), in asso. with NBC Enterprises. Parts available for expert femme swimmers and dancers and showgirls with swimming ability. Mail photos and resumes c/o above address. This is only for those who have not auditioned or been filed with McKnight in the past. Don't phone.

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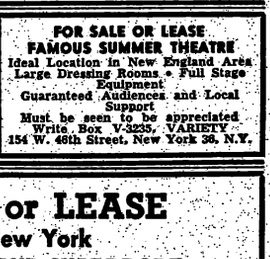

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Shows Abroad

Die Physiker
(The Physicists)

Zurich, Feb. 24.

Kurt Hirschfeld presentation of a two-act comedy by Friedrich Duerrenmatt. Staged by Kurt Horwitz; set, Teo Otto; technical direction, Ferdinand Lange; lighting, Walter Gross; stage manager, Richard Vogel. Opened Feb. 21, '62 at the Schauspielhaus, Zurich; $3 top.

Dr. Mathilde von Zahnd ..... Therese Giehse
Marta Boll ..... Ellen Widmann
Monika Stettler ..... Hanne Hiob
Uwe Sievers ..... Peter Ehrlich
McArthur ..... George James
Murillo ..... Ernst Zwahlen
Herbert Georg Beutler ..... Gustav Knuth
Ernst Heinrich Ernesti ..... Theo Lingen
Johann Wilhelm Moebius ..... Hans-Christian Blech
Oskar Rose ..... Erwin Parker
Mrs. Lina Rose ..... Angelika Arndts
Adolf-Friedrich ..... Josef Sidler
Wilfred-Kaspar ..... Joerg Scherrer
Joerg-Lukas ..... Heinz Buehlmann
Richard Voss ..... Fred Tanner
Court Physician ..... Friedrich Braun
Guhl ..... Alex Freihart
Blocher ..... Edwin Maechler

For his eighth play and first in three years, Swiss dramatist Friedrich Duerrenmatt has chosen a theme as topical as tomorrow's headlines. He has molded it into a theatrical form of such striking effectiveness that "The Physicists," given its first production at the Schauspielhaus here, is a cinch to become an international hit.

The work is first class, an exciting show which has received outstanding press and boxoffice reaction. Interest was so intense that the production was scheduled for a triple opening (on three consecutive nights, unusual for a repertory theatre), to accommodate play scouts and critics from abroad.

The play's theme is basically the conflict between science and politics, and it argues that if the scientists continue to place their ever-increasing knowledge into the hands of political powers, no matter what side, the end of the human race is unavoidable. As in his "The Visit," the author presents his grim, depressing theme in the form of a comedy with tragic overtones. The play is short (slightly over two hours), terse, suspenseful, often hilarious, sometimes chilling and always fascinating.

The locale is a private lunatic asylum, managed by an ambiguous old maid. Among the inmates are physicists, three who take themselves for Albert Einstein, Isaac Newton and a man who has daily revelations from King Solomon. Each of them has strangled his nurse, but cannot be arrested on grounds of insanity.

In the second act the three men are shown to be merely feigning insanity. The spinster-manager, a mental disease specialist who has been aware of their schemes all along, arranges to use the three inspired, lethal plans for political purposes, whereupon the three physicists really go insane.

Unsavory as the plot may be, with doomsday constantly threatening, it is gripping theatre enhanced by sharp, realistic dialog. It also offers four topnotch roles in the characters of the hunchback spinster and the three physicists. In the Schauspielhaus performance they are magnificently portrayed by Therese Giehse, Hans-Christian Blech, Gustav Knuth and German stage and screen comedian Theo Lingen, for whom this constitutes an offbeat characterization.

Notable in supporting parts are Hanne Hiob, a daughter of the late Bertolt Brecht, as one of the three murdered nurses, Ellen Widmann as a headnurse, Fred Tanner as a police inspector and Angelika Arndts as the ex-wife of one of the physicists. Kurt Horwitz has provided an impeccable staging job, wisely choosing to let the play speak for itself. He gets valuable assist from Teo Otto's excellent single set. *Mezo.*

Boeing, Boeing

London, Feb. 22.

John Gale (for Gale Productions and in association with Jack Minster) presentation of a two-act (three scenes) comedy by Marc Camoletti, adapted by Beverley Cross from "The Wrench." Staged by Jack Minster; decor, Hutchinson Scott; musical theme composed and played by Acker Bilk. Stars David Tomlinson; features Carole Shelley, Patrick Cargill, Carmel McSharry, Andree Melly, Jane Downs. Opened Feb. 20, '62, at Apollo Theatre, London; $2.95 top.

A farce set in a Paris apartment with two young men, three pretty girls and a maid, with one set and seven doors. These facts tell their own story. It's a slim idea, stretched to its limits, and there are numerous dull patches when the author has supplied padding.

Beverly Cross has adapted Marc Camoletti's Paris hit and, without seeing the original, it's tough to assess whether he has improved it or lost something in the course of his labors. The frothy idea is that a French man-about-town runs a precarious love life involving three air hostesses, who ultimately and predictably arrive on the scene simultaneously.

As the amorous apartment owner's naive friend, David Tomlinson has a lightly comic, inventive style and he is able to obtain laughs from most unlikely dialog and situations. Patrick Cargill, as the Lothario, is a useful foil in the earlier stages but his role splutters out.

Andree Melly, Jane Downs and Carole Shelley decoratively serve their purpose as the air-hostesses, French, German and American respectively. Much of their stint is employed in getting on and off the stage briskly to cue and this never misfires.

Carmel McSharry scores constantly as the appartment's housekeeper.

The staging by Jack Minster is fast enough to cover some of the weak passages and Hutchinson Scott's decor fills the bill. "Boeing Boeing" may have to struggle to survive at the beginning but, if it does so, could settle down to a reasonable run. *Rich.*

Les Violons, Parfois

London, Feb. 20.

Michael Dorfman presentation of the Compagnie Marie Bell in two-act comedy by Francoise Sagan. Staged by Jerome Kilty. Features Marie Bell, Pierre Vaneck, Roger Dutoit. Opened Feb. 19, '62, at the Piccadilly Theatre, London; $4.20 top.

Charlotte ..... Marie Bell
Leopold ..... Pierre Vaneck
Antoine ..... Roger Dutoit
Augusta ..... Henriette Barreau
Vinclair ..... Tristani
Celie ..... Yvonne Martial

Five current Paris legit productions are playing a week apiece for an engagement grandly dubbed "A Festival of French Theatre, 1962." It's a bold enterprise, and as a widener of dramatic horizons has much to commend it. Certainly there should be enough French-speaking playgoers in London to ensure success. Later plays by Moliere, Marcel Achard, Jean Anouilh and Paul Claudel will also star such names, familiar from French movies, as Dany Robin and Danelel Delorme.

Marie Bell, who clicked in a brief London engagement last year, brought over her company to launch the festival. Unfortunately, practically the only virtue of the play chosen, Francoise Sagan's "Les Violons Parfois," was that it was easily comprehensible to foreigners. If this is typical of its best, French legit clearly needs a blood transfusion.

The plot is a thin contrivance about an avaricious woman who loses an expected inheritance when her rich lover dies, and her conquest by the innocent youth who receives the money and doesn't really want it. There is much talk of sex, and frequent sorties to the off-stage boudoir. This arouses a few pink-faced giggles, but the characters are so skimped of motive and depth that little involvement is possible.

Mlle. Bell, a tragic actress of resource, is miscast as the toast of Poitiers, where the play is set, although she makes something of a few brittle lines. Pierre Vaneck is okay as the naive youth, although he is inclined to force the gaucherie.

The best performance is by Roger Dutoit in the thankless role of the woman's lover. He scores in the otherwise conventional drunk scene, when he learns that he is to be supplanted by the youngster.

Jerome Kilty's direction is deft, but in a stale tradition. *Otta.*

Twists

London, Feb. 20.

Oscar Lewenstein & Laurier Lister presentation (by arrangement with the Arts Theatre) of a two-act revue devised, written and staged by Steven Vinaver with music by Carl Davis. Decor, Sally Jacobs; musical director, Ian Macpherson. Features Fenella Fielding, Anton Rodgers, Michael Williams, Ann Beach, Riggs O'Hara. Opened Feb. 16, '62, at the Arts Theatre, London; $2.15 top.

Originally devised as late-night entertainment for the Edinburgh Festival, "Twists" is a modest little revue which pleasantly beguiles a short evening at its present home. But if it should venture into the cold wind of the commercial theatre it would need considerable revision and bolstering of material.

As it is, the youthful and talented cast has its work cut out to spread the thinnish material for a complete evening. Of its 25 items, about a third click and another third gets reasonably by.

However, Steven Vinaver, who has written and staged the revue has an undoubted talent, which is not yet developed enough for a complete evening. He is particularly interested in jokes about music, inarticulation and the outcome of sound effects, smartly orchestrated by Carl Davis.

There are half a dozen items concerning music and two or three

(Continued on page 76)

Legit Bits

Al Goldin, Broadway general manager, is recovering from a foot operation in Mt. Sinai Hospital, N.Y.

Al Jones, on leave of absence from his post as house manager of the currently dark Alvin Theatre, N.Y., is company manager for "Gideon."

The off-Broadway and Washington companies of **Theodore J. Flicker's** "The Premise" have switched locations with **Sandy Baron** succeeding Flicker with the group now in New York.

A double-bill of two comedies by **William Herman**, "Man Out Loud, Girl Quiet" and "The Spanish Armada," is scheduled for a March 27 opening at the Cricket Theatre, N.Y., under the production auspicies of **A. M. Jimsohn** and Anthea Productions Inc. **Paul E. Richards** will direct.

Leon De Bobes, vet doorman at the Imperial Theatre, N.Y., is recuperating at home after being hit by a taxi and is due back on the job in a few weeks.

Virgil Miers, amusements editor of the Dallas Times Herald, arrived in New York last Saturday (10) for 12 days of seeing Broadway legit fare. He'll also observe auditions for the State Fair Musicals, Dallas, being held in N.Y. by **Tom Hughes**, managing director.

Byron Webster has joined "Camelot" as standby for **Robert Coote**.

Gene Wesson's "Infidel Caesar," for which **Sammy Davis Jr.** has reportedly put up a substantial part of the $125,000 budget for first refusal on the film rights, has been announced for Broadway presentation this spring by **Ray Shaw**, in association with **Bernard A. Lang** and **Peter Petrello. Luis Martinez** is to be stager.

The Stratford (Ont.) Shakespeare Festival's musical season next summer will include for the first time leading dancers of the National Ballet of Canada. The soloists will appear the afternoon of July 13 and the evening of July 15 in "The Schoenberg Heritage," a special program for which **Grant Strate** is arranging the choreography.

A production of Polish playwright **Arthur Swinasky's** "Alcestis Comes Back" is planned for off-Broadway production next month by **Leonadis Ossetynski** and **Ken Gaston.**

Carol Teitel is in the cast of "The Merchant of Venice," which opened last night (Tues.) at the McCarther Theatre, Princeton.

A new English adaptation by **Sydney Walker** and **Roy Franklyn** of Gotthold Lessing's "Nathan the Wise" is slated for an off-Broadway unveiling March 22 by **Roy Franklyn** at the 78th St. Theatre in Finch College, N.Y.

Michael A. Roman, plans a Broadway production next season of "Bubbles," for which he wrote the book and **Fred Hillebrand** the music and lyrics. The musical is to be staged by **Robert C. Jarvis.**

"La Svengali," a musical adaptation of "Trilby" by **David Durston** and **Guy Gilbert** with music by **Ulpio Minucci** and lyrics by Gilbert, is scheduled for Broadway production next season by Genisus Productions (**Gen Genovese** and **Harold Hackett**).

Edward Everett Horton planed last week from New York to Sydney, Australia, to appear at the Palace Theatre there in "Nina."

Playwright **Harold J. Kennedy** will play a featured role in his new comedy, "The Inkwell," which opens next Tuesday (20) for a try-out engagement at Drury Lane, Chicago. It's intended as a vehicle for **Gloria Swanson.**

Ralph Alswang will design the lighting for the upcoming Aqua Carnival at the N.Y. Coliseum.

Louis Turenne and **Robert Mackie** have respectively succeeded **Michael Clarke-Laurence** and **John Taliaferro** in "Camelot."

August Heckscher, recently appointed Cultural Coordinator for the White House, has joined N.Y. Mayor **Robert F. Wagner's** committee for the support of the N.Y. Shakespeare Festival.

Mordecai Gorelik, research professor of theatre at Southern Illinois U., Carbondale, conducted a seminar in "Epic Theatre" last week at the Goodman Memorial Theatre and School of Drama at the Art Institute, Chicago.

The fifth annual summer course of the National Community Theatre Center will be held next June 18-July 13 at the U. of Wisconsin, Madison.

Patrick Waddington will costar with **Nancy Walker** and **Donald Woods** in the upcoming off-Broadway production of "Rosmersholm."

Gerry Jedd has joined the Assn. of Producing Artists repertory company.

Ernest Truex and **Boris Tumarin** will appear in "Venus at Large," for which **Donald Oenslager** is set as designer, **Ann Roth** costumer and **Jean Barrere** production stage manager.

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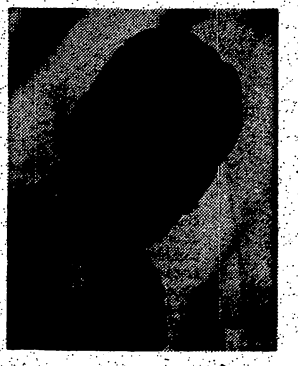

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Literati

Kup's and Buchwald's Newies

Chi and Paris columnists are on the World Pub. Co. agenda with new books for summer and late fall respectively.

"Kup's Chicago" is by Chi Sun-Times columnist Irv Kupcinet, an entirely new volume, and not an anthology of his columns. Art Buchwald's "Is It Safe To Drink The Water?" is a sequel to his currently bestselling "How Much Is That In Dollars?"

Time's Silver Burdett Dead

Textbook publishers Silver Burdett Co. will become affiliated with Time Inc. as a separate operating division. Announcement of the absorption was made jointly by the textbook publishing house prexy Earl E. Welch and Time's president James A. Linen. Time will issue 85,000 shares of its common stock (worth about $7,000,000) in exchange for the firm subject to approval of both boards and the Silver Burdett stockholders. An increase of Time's authorized shares are also expected to come as a result of the acquisition.

Silver Burdett, staffed by 204 people, publishes textbooks used chiefly in elementary schools. Total sales in 1961 amounted to $7,565,171. The firm will operate as part of Time's book division formed early last year.

Kerr's Talk

N.Y. Herald Tribune drama critic Walter Kerr addressed the Publishers Adclub on Monday (12) at the Advertising Club on "Why Bo : Reviews Will Not Get To Heaven." Pat Dennis and Cris Alexander also did a satirical spoof called "Literary Questions and Answers."

Sonia Levinthal (McGraw-Hill) is current prez of PA; Edward C. Delafield Jr. (Crown), veep; Pat Ullman (Atheneum), sec.; John Shinn (Morrow), treasurer.

More on 'Numbers Race'

The jockeying for "numbers game" leadership in the women's mag field last week disclosed top editorial shakeup at two distaff-angled slicks.

At Curtis' Ladies Home Journal, Bruce and Beatrice Blackmar at Harper's Bazaar, fashion ed Diana Vreeland exited after 26 years. Replacing the Goulds is 34-year-old Curtiss Anderson; Gwen Randolph, HB associate fashion ed for 25 years, ascends to Miss Vreeland's post.

The Journal change of guard accents the bitter one-two competition vis-a-vis rival McCall's. Journal for many years was supreme in the field, until McCall's vaulted past it in recent years under the editorship of Herbert R. Mayes. The Goulds had resigned Feb. 2, but the action wasn't announced until a successor was found. Anderson, who joined the Journal as associate ed in November, 1960, and became managing ed in June, '61, previously served with Better Homes & Gardens.

Editorial upheavals at the slicks are becoming the rule in the life-and-death struggle for readership and advertising. It's recalled that Ben Hibbs, the veteran Satevepost ed, retired about three months ago.

In other Journal changes, v.p. E. Kent Mitchel moves up to the post of publisher, and Jess L. Hadsell becomes assistant publisher and promotion director. Mary Bass continues as exec editor, and Cathy DiMontezemolo, formerly with Vogue, replaces Wilhela Cushman as fashion ed. Latter now becomes a contributing ed in charge of special projects.

HB's Miss Randolph is Mrs. P. Franklin. Her predecessor is married to T. Reed Vreeland.

National Book Awards

Walker Percey's "The Moviegoer" (Knopf) won the nod as year's best novel in the National Book Awards judging yesterday (Tues.) at the Astor Hotel, N.Y. Non-fiction honor went to Lewis Mumford's "The City in History" (Harcourt, Brace & World).

Annual awards are sponsored by publishers and printers, with selections jury comprising authors and reviewers. NBA honors are likened to the film biz Oscars, but with the key difference that the former seldom translate into a sharp sales boost for the favored tomes. Just beaucoup prestige—and $1,000 cash to each winnah. Gould are out after 27 years, and

Publishing Stocks

(As of March 13, closing)

Allyn & Bacon (OC)	33½
American Book	64¾
Book of Month XD	27⅛
Conde Nast, (N.Y.)	11
Crowell Collier (N.Y.)	40¼
Curtis Pub. (N.Y.)	12¾
Ginn & Co. (N.Y.)	29¼
Grolier (OC)	45¾
Grossett & Dunlap (OC)	19
Harcourt Brace (OC)	39
Hearst (OC)	25
Holt, R&W (N.Y.)	35
L.A. Times Mirror (OC)	36½
Macfadden Bartel (AS)	4⅛
McCall (N.Y.)	28¾
McGraw-Hill (N.Y.)	33¼
Nat'l Periodical Pub.	15½
New Yorker (OC)	97
Pocket Books (OC)	19
Prentice Hall (AS)	41⅝
Ran'm House (N.Y.)	28¼
Scott Foresman (OC)	27
H. W. Sams (OC)	45½
Time Inc. (OC)	88
Western Pub. (OC)	59

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

CHATTER

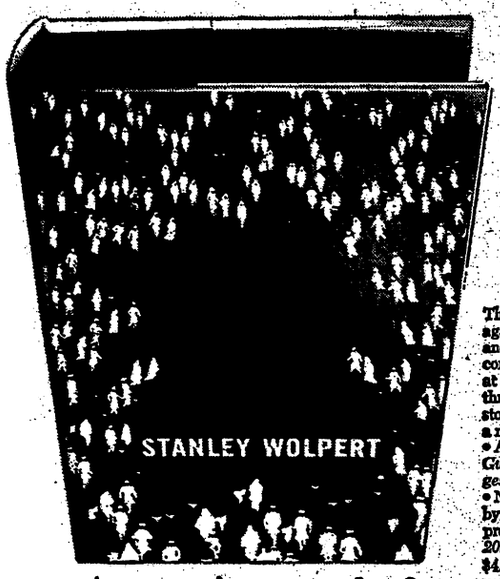
Jerry D. Lewis' new "Crusade Against Crime," just published by Bernard Geis Associates, into second printing.

Whodunit author Frank Kane whose "Conspirators" (Dell) is his nth book, recalls the decision he had to make in the 1930s when he was columnist on the N.Y. Journal of Commerce and writing detective stories on the side—whether to become a 100% freelance or continuing "doubling." He did the latter and his mystery books have sold into the millions and become translated into many languages.

Nancy White, Editor of Harper's Bazaar, appointed Mrs. Gwen Randolph as senior fashion editor.

Fay O'Neill has joined Ingenue magazine as merchandising manager. She recently had her own consulting office and before that headed the merchandising department for Red Book mag.

Simon Michael Bessie, president of Atheneum, planed last Saturday (10) to London to visit authors and publishers there and in Paris, Rome and Germany. He's due back about the end of April.



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RANDOM HOUSE

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Shows Abroad

Continued from page 75

Twists

others that have their point in the eccentricities of noises, and the audience is over exposed to these japes, even though one or two of the musical skits are among the best offerings of the revue.

The main trouble is that few of the items have a boff punchline and they tend to tail away like interrupted party pieces. Among the best of the author's notions are three of the cast playing invisible instruments, a maestro conducting the noises produced by his audience as well as his orchestra, two young men trying to talk to each other in language beyond their comprehension, and a zany sketch in which two estranged lovers are reunited in a park over an impromptu picnic with food produced from their raincoats.

On a practically bare stage and with the minimum of props and costume switches, the players work hard and with immaculate timing and zest. Fenella Fielding has talent but she appears in 19 of the 25 items, which is a lot to ask of her. But her extraordinary speaking voice is used to excellent effect and her mocking eyes and sly feline sex appeal get plenty of yocks.

Anton Rodgers, Michael Williams and Riggs O'Hara do good work in a mostly deadpan style and Ann Beach, better known as a straight actress, is a smart foil for Miss Fielding, both in looks and attack. Altogether, a passably diverting show which still needs a heap of revision. *Rich.*

Come Blow Your Horn

London, Feb. 28.

Bernard Delfont & Frederick Granville presentation by arrangement with Michael Ellis & William Hammerstein) of a comedy in three acts by Neil Simon. Staged by Cy Endfield; decor, John Boyt. Stars Bob Monkhouse, David Kossoff; features Claire Gordon, Libby Morris, Michael Crawford, Nyree Dawn Porter, Ada Ship. Opened Feb. 27, '62, at the Prince of Wales Theatre, London; $2.95 top.

Alan Baker ..... Bob Monkhouse
Peggy Evans ..... Claire Gordon
Buddy Baker ..... Michael Crawford
Mr. Baker ..... David Kossoff
Connie Dayton ..... Nyree Dawn Porter
Mrs. Baker ..... Libby Morris
Visitor ..... Ada Ship

Though the Prince of Wales Theatre is too large for this small cast comedy it is in the right locale (near Piccadilly Circus) to catch the passing trade that should revel in the corny but yock-raising situations and dialog. There seems evidence of a healthy run.

Like many other American offerings, "Horn" suffers slightly from being played with phony American accents, but brisk direction by Cy Endfield and a sharp cast largely eradicates this problem, and the Broadway click should find a ready audience among the less demanding public.

One other fault noted on the first night was a tendency for the slick repartee of author Neil Simon to be drowned by the cast talking through laughs. When settled down, the cast will certainly garner the laughs to full value.

The yarn of two brothers escaping possessive parents is not particularly new, and better entertainment is supplied by the situation of the elder brother's dilemma when he finds that his younger, greenhorn brother picks up the playboy technique quickly and at the expense or the suave wolf.

The action can hardly be faster, so it may be neeessary to trim the play a little, and that would be to its advantage. Bob Monkhouse, a top tv personality, plays the elder playboy son commendably straight. Previously, his over-ingratiating grin and "want-to-be-loved" personality has occasionally grated on the small screen. Here he has made a successful attempt to break away from it.

Michael Crawford, as the younger brother, is an excellent new discovery. He's only 19 and, regrettably, looks less, but he shows himself equally at home with both the early gaucheness and the rapid transformation into pseudo sophistication.

But it is David Kossoff as the stern father, wrapt up in his wax fruit business, who snatches most of the honors. Kossoff, a first class Jewish character actor, gives the play body and never misses a trick in his few, but effective scenes.

He is well matched by Libby Morris as his wife. She, however, is the greatest culprit in gabbing through the laughs. Still, Miss Morris rises splendidly to the occasion in one scene when, without pencil or pad, she tries to cope with a persistent telephone.

The two girls who complicate the lives of the brothers do not get an abundance of opportunity, but fulfill their chores with zest. Nyree Dawn Porter, the nice girl in love with Monkhouse, has been noted before as a promising new talent, while Claire Gordon is physically well endowed as the ambitious starlet who pops in and out as the plot demands. Ada Ship completes the cast with a one-line curtain appearance.

John Boyt has provided a sufficiently flashy decor for the New York apartment in which these predictable events are presented to waves of laughter. *Rich.*

Not To Worry?

London, Feb. 23.

Donald Albery (for Donmar Productions) & Richard Armitage presentation of a two-act revue sketches, lyrics, music and staging by Stanley Daniels; decor, Carl Toms; musical staging, Peter Wright; lighting, Richard Pilbrow; orchestrations, Norman Percival; musical director, Colin Beaton. Stars Alec McCowen, Lynette Rae; features Prunella Searles, Derek Waring, Macolm Goddard, Charles Lawson, Eithne Milne. Opened Feb. 22, '62, at the Garrick Theatre, London; $3.50 top.

Since Stanley Daniels elected to write all the sketches, lyrics and music and also staged "Not to Worry?" he must take the rap for the shambles at the Garrick. It is one of the most witless and inept entertainments in years.

The material consists of about 30 items, of which none hits the mark and only two or three have any seed of promise. There are a number of sick little love songs with predictable rhymes, and there are sketches which plod doggedly towards equally inevitable taglines.

Alec McCowen, making his revue debut, seems lost, though he brings a certain touch to a sketch where as a lonely husband he finds himself talking to the furniture. His singing voice is no great shakes.

Lynette Rae, experienced in revue, is a pert leading lady, again handicapped by the material. Prunella Seales, Derek Waring, Malcolm Goddard, Eithne Milne and Charles Lewsen are the rest of the loyal but underprivileged cast involved in a show that numbed most of the first night audience. *Rich.*

(Closed March 10 after 20 performances.)

On Ne Sait Comment

(No One Knows How)

Paris, Feb. 26.

Fernand Lumbroso presentation of three-act drama by Luigi Pirandello, adapted by Michel Arnaud. Staged by Jean Tasso; sets and costumes, Andre Acquart. Stars Alain Cuny, Maria Mauban, Delphine Seyrig, Yves Vincent, Gilles Queant. Opened Feb. 22, '62, at the Theatre du Vieux-Colombier, Paris; $3.75 top.

Romeo ..... Alain Cuny
Bice ..... Maria Mauban
Ginevra ..... Delphine Seyrig
Giorgio ..... Yves Vincent
Respi ..... Gilles Queant

For the 20th anniversary of Luigi Pirandello's death, Fernand Lumbruso has presented the French premiere of the Italian dramatist's last play, written in 1934. "On Ne Sait Comment" ("No One Knows How") is an exploration of responsibility and guilt in surface terms of upper class decadence in pre-World War I Italy, with typically Pirandello subtleties about degrees of reality, fantasy, sanity and madness.

The intriguing drama ostensibly involves two couples visiting together, with revelations of past love affairs, a confession of murder, and finally a jealousy-motivated killing. The skillful presentation and effective performance make the ultra-theatrical affair engrossing. Especially effective are Alain Cluny as a guilt-ridden husband, and Maria Mauban and Delphine Seyrig as the two women.

For the record, the original title of the play is "Non Si La Comme."

"Half-Past Wednesday," a musical based on the "Rumpelstiltskin" fairy tale with book by **Anna Marie Barlow**, music by **Robert Colby** and **Nita Jones**, is scheduled to open April 2 at the Orpheum Theatre, N.Y., under the production auspices of Parthenon Productions (**Hal Raywin** and **Jerome Rudolph**). **Gene Bayliss** is choreographer and **Burlingame** is set designer.

Broadway

U.S. soprano Phyllis Curtin to Milan for debut there tonight (Wed.).

Hildegarde en route to Australia for her first-Down Under engagements.

Louis Marx Jr., son of the "toy king" w.k. in show biz, engaged to Helen Zanetti. May wedding planned.

Patricia Bredin en route from London to replace Julie Andrews in the lead of "Camelot," latter departing mid-April.

Paul N. Lazarus Jr. opened an office in New York as a preliminary to a new affiliation in show business. Nothing definite yet.

British music publisher Reg Connelly returned to his London base from Hollywood, via the polar route, after a Bahamas holiday and biz trips to Miami Beach, N.Y. and the Coast.

John Resko, the "prison Rembrandt" and subject of an upcoming Allied Artists film, "Reprieve," is in Gotham for talks at Doubleday anent the new novel he's writing.

Bricktop en route from her Via Venito base in Rome to see the shows, do some tv guesters and cut a disk or two before returning to the Italian capital where she operates Bricktop's.

Johnny Desmond subbed for Frank Sinatra at the $100-per-plate dinner attended by Pres. Kennedy at the Fontainebleau Hotel, Miami Beach, after latter couldn't go on because of a sore throat.

Vet vaude agent Tom Fitzpatrick, pioneer booker of such stars as Jack Benny, Burns & Allen et al., in Ward 4-A, Bellevue Hospital, with lung ailment and would like to hear from old friends.

"William Buckley Jr., the erudite young spokesman for the Far Right in U.S. politics, gets off some pretty funny cracks. He's a sort of Neander-Sahl," quips Vancouver Sun columnist Jack Wasserman.

Word from Paris: with Zanuck "Longest Day" principal photography completed, his publicity chief, Fred Hift, went into hospital for minor throat surgery. Now resting at his 118 Blvd. Raspail home.

Life did one of those "a day with Louis Nizer" layouts, following the show biz attorney and now author of the No. 1 bestseller, "My Life In Court," around for 24 hours, taking pictures of every move.

Mayor Wagner proclaimed 1962 as Negro Actors Guild Silver Anniversary Year in ceremonies last week in which a delegation of NAG members, headed by president Frederick O'Neal, participated.

Ann and Art Buchwald and their children wound up their U.S. stay (he was lecturing) in Palm Beach as Milton Biow's guests, and headed back to their Paris base direct from Florida (changing planes only in Idlewild).

Korean moppet star Ginny Tiu in from the Coast for benefits and to present the first Ginny Tiu doll to Caroline Kennedy and the second to Mayor Wagner. Personal rep Capt. George H. Maines accompanied the Tiu family east.

Rudolph Bing is contracted through 1963-64 season as managing director of Met Opera. Separate story, this issue, suggests probable delay in company completing its new home in Lincoln Center before 1965, even later.

Realtor Lawrence A. Wien, w.k. in show biz, sold out his third interest in the Palm Beach (Fla.) Tower, hostelry where many in show biz bivouac seasonally, to Harry Hemsley (Spear). Francis S. Levien still retains his third.

Geraldine Brooks, actress-daughter of costume exec James E. Stroock and designer Bianca Stroock, planed to the Coast last Thursday (8) to costar with Ernest Borgnine and Theodore Bikel in tele drama for General Electric.

Adela Rogers St. Johns' book, "Final Verdict," on her father, Earl Rogers, famed California criminal lawyer, which Doubleday will publish in August, is in New York on exploitation powwows in addition to her regular show biz writing chores.

A new blurbery has been formed by Jim Rose and Howard Magwood. Rose was with the defunct Transfilm-Caravel and recently formed Jim Rose Productions. Magwood was a producer-director for MPO, Transfilm and other flackeries in N.Y. and Hollywood.

Brooks Atkinson, the former Times legit critic (now hopscotching columnist), on the committee marking the centennial of Henry Thoreau. Commemoration will include meetings and a bust unveiling May 5-6 at the Pierpont Morgan Library in the Community Church.

Paris dispatch reports Anatole Litvak's fall from a 10-foot platform during the studio filming of "Five Miles To Midnight" (Sophia Loren-Anthony Perkins) and being rushed to American Hospital at Neuilly in an unconscious condition. A "bad concussion," several broken bones and "internal injuries" was the initial diagnosis.

Tom Scherman, using real basset horns, obsolete 18th century contrivances for Little Orchestra Mozart B-Flat Major Serenade. Search seemed solved when, right in his own ensemble, Paul Howald Howland and Harold Freeman possessed the rarities. But they were on loan to Washington. Much ado got them unglued for Scherman's use.

Hyman Levinthal, 72, who died on the Coast of a heart attack, never knew that three of his sons (one of them theatrical manager Jack Levinthal) had been killed in that American Airlines jet crash in Jamaica Bay on March 1 which took 95 lives. News of the tragedy sent their mother, Rose, to the same Crenshaw Hospital in L.A. where her husband succumbed.

After their "Evening With 'The Music Man'" concert next Friday (16) at Chi's Executives Club, Meredith and Rini (Mrs.) Willson go to Philly to catch Robert Preston in "We Take The Town." Preston played the original title role of "Music Man" and dittoed in the WB film version. They hop back to L.A. thereafter to attend the opening of "The Unsinkable Molly Brown" touring company.

Dave Garroway sold his Westhampton Beach surfside manse one day before last week's storm demolished it. For which he can thank his devotion to a hobby—star gazing. The tele star found that proximity to the sea kept his telescope lens fogged, so he put the home on the market last summer and bought another one in the Catskills. Deal for the beach residence was concluded (money transfer) on the day, in fact, that the manse was being washed out to sea.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 5920)

"My Geisha" (Par) and "Tender Is Night" (20th) getting okay reviews.

Yank rock-n-roller Bobby Rydel did special one night in-person and radio show at the Olympia.

Pic director Roger Vadim also producing three pix while making "Warrior's Rest" with Brigitte Bardot.

"La Fayette," French spec pic, starting off big with 53,496 attendance in first three days at four theatres.

"Rien Pour Rien" (Nothing for Nothing), by Charles Maitre, marks Marisa Pavin's first legit appearance in Paris.

Marcel Achard's legiter "Patate" and "Eugene Ionesco's "The Bald Singer" celebrating their 2,000th performances this week.

Jean-Luc Godard starting his new pic with wife Anna Karina as star, "Vivre Sa Vie" (Live Her Life). Pierre Braunberger produces.

Chansonnier comic Jean Rigaux settling in Switzerland because of taxes here. However, he will do four months of dates in France every year.

Alain Bernardin, owner of the top strip boite, Crazy Horse Saloon, opened a private membership club dedicated to twister, called Le Caramel.

New title of Fernandel starrer, "That Imbecile Rimoldi" is "The Killer Is In Phone Book." It seems a man named Rimoldi objected to the former title.

Three of Richard Leacock's tele documentaries, produced by Richard Drew for Time-Life tv stations, put together for a firstrun arty theatre (La Pagoda) showing. Local Time-Life setup is co-releasing with Mrs. Decaris, owner of theatre.

Remus Production "Term of Trial" (WB), a British pic shot mostly in Ireland, in for a week of Paris locationing to wind film. Sir Laurence Olivier, Simone Signoret and Sarah Miles star. Peter Glenville is directing this James Woolf production.

London

(MYDe Park 4561/2/3)

Billy Daniels started a cabaret stint at Bal Tabarin last week.

Michael Eliott took over from Michael Benthall as director of the Old Vic.

Bernard Hunter set up as London associates of Hugh French's American agency.

D'Oyly Carte Opera Company to tour the sticks before its American tour next August.

Among the visitors here are Ruth Gordon, Paul Orr, Sandu Scott and Jack Durant.

Richard Todd left for Israel March 10 to beat drums for "Long And Short and The Tall."

Max Bygraves stood in for Bud Flanagan in "Young At Heart," when Flanagan injured a knee.

Erich Gruenberg named leader of London Symphony Orchestra; takes up the appointment this fall.

Canadian vocalist Donna London is the star of "London Nights," current floorshow at L'Hirondelle eaterie.

"Reach For Glory," a Blazer production for Columbia Pictures, had special showing before Members of Parliament.

Ex-Columbia Pictures press agent Alan Tucker, who now has his own business, will represent Rogers & Cowan in Britain.

Charles Goldsmith, ex-Metro London topper, whose contract expired March 3, left for U. S. Friday (9) on the Ile de France.

Mary Field presented with a gold plaque for her work in connection with children's pix. Dr. Juan Gaona, first counsellor of the Argentine Embassy made the presentation on behalf of Argentine Film Fest committee.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Johnny LaMonte musical comedy trio opened in Silver Slipper lounge.

Ritz Bros, starring at the Dunes, guests of honor at party tossed by the downtown Nevada Club.

Latest count shows 15 members of the Trop Folies Bergere cast as buying homes in Las Vegas.

Sands publicist Al Freeman back at his desk after being bedded down with throat ailment.

Dick Van Dyke in at Tropicana to see comedy routines of his brother Jerry, a big click in the lounge.

Judy Harriet, featured singer and twister with Jim Bungett and his Twisters at Riviera Lounge, a graduate of Walt Disney's Mouseketeers.

Berlin

By Hans Hoehn
(760264)

Actress Lucie Englisch observed her 60th birthday.

"Two Among Millions" will be Germany's entry at Mar del Plata Film Fest.

Eggy Ley's jazzmen playing at Badewanne (Bath-Tub), city's foremost jazzcellar.

Arne Lindner took over the part of Freddy in Berlin's "My Fair Lady" from Rex Gildo.

"Goodbye Again" (UA) reported the most screened film in 14 West German cities in past five months.

Lex Parker plays title role in "Death of a Playboy." Lineup of playgirls includes Ingmar Zeisberg, Juliette Mayniel and Adelin Wagner.

After an interruption of two months, Berliner Theatre again is playing the successful German musical, "Prairie Saloon," which stars Ingrid van Bergen.

Fritz Kortner rehearsing "Andorra," new play by Max Frisch, at Schiller Theatre with Martin Held, Klaus Kammer and Wilhelm Borchert in the leads.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Guy Madison mulling Sudan safari, with a tele tiein planned.

Sam Marx may begin his next production in southern Italy this May.

Robert Wagner has taken an apartment in Rome and plans indef stay.

Horwat Lacy and his Gypsy group still a big draw at the Little Budapest dinery.

Peer Oppenheimer lensed footage of Gina Lollobrigida for his "Here's Hollywood" tv show.

In town: Zachary Scott, Ruth Ford, Harry Belafonte, Sacha Distel, John Effrat, Frank Folsom, George Marek and Paul Anka.

Franco Rossi, who just wound "Smog" for Titanus on L.A. locations, off to Brazil to scout for his next pic with scripter Pier Maria Pasinetti.

"Senilita," Moris Ergas production starring Anthony Franciosa and Claudia Cardinale, preemed in Trieste, but since has been banned by the Italo censor.

RCA gave Paul Anka a local sendoff via press confab at Grotte del Piccione to present singer's first Italo-recorded RCA-Victor platters. German swing follows.

Harry Tytle hosted Casina Valadier supper to honor Annette Funicello, Tommy Kirk, Nino Castelnuovo and director Steve Previn prior to their local start on Walt Disney's "Escapade in Florence," a new tenant at Cinecitta.

Boston

By Guy Livingston
(423 Little Bldg.; DE 8-7560)

Sam Bornstein, managing editor Sunday Advertiser, off to Hawaii for rest.

Rene Martel heads show at Caesar Tamagno's Monticello, Framingham.

Carmel Quinn and Irish show in for onenighter at Donnelly Memorial Theatre March 17.

Rudy Vallee skedded to do a onenighter at Donnelly Memorial theatre in April, on a Sunday.

Hub's new War Memorial auditorium in Prudential Centre skeded to be completed within 28 months. Will seat 6,000.

Joe Cohen moved his Joseph G. Cohen Enterprises to new spot on Film Row and is distributing "Poor White Trash" to driveins.

George Clarke, longtime nitery columnist of the Record, since combined with the American, feted by friends at Blinstrub's before leaving Hub to take up residence in Florida.

Australia

By Eric Gorrick
(Film House, Sydney)

The Twist is near zero here.

Metro readying "Mutiny on Bounty" for preem showing next fall.

J. C. Williamson Ltd. has a major hit with "Oliver" at Royal, Sydney.

"Spartacus" (U) wound record 63 weeks at the Forum, Sydney, for Greater Union Theatres.

Harry Wren, indie vaude-revue producer, given verdict in claim for 4,000 by a local attorney who had alleged money was a personal loan.

Elizabethan Trust bidding for a repeat season here by the American Dance Troupe. This group did sellout biz on an eight day stopover in Sydney.

Milton Goldstein here to gear "El Cid" publicity in cooperation with Greater Union Theatres and British Empire Films. Film is being set for an early release at Forum, Sydney.

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; Locust 4-4848)

Sammy Venus named general manager of the Milgram chain's remodeled Uptown Theatre.

Glenn and Brenda, brother and sister juve organ duo, off on month's tour of southwest and northwest.

Harold Brason, former manager of Fox Theatre, returns to midtown film scene on managerial staff of Trans-Lux.

Philadephia Orch skedding additional series of seven Thursday concerts for next season in addition to regular weekend and Monday evening sessions.

Roger Courtland, former local band leader and public relations exec, named executive secretary for National Assn. of Consumer Organizations, Washington, D.C.

Mrs. Adele Bryne, winner of the Columbia Pictures-Food Fair jingle contest for "Gidget Goes Hawaiian," leaves for Hawaii March 8 to appear in pic, "Diamond Head."

Karen Balkin of "Children's Hour" is the daughter of Sid Balkin, Houston promotion man who used to be chief of service at Stanley Theatre here under Al Rey, about 20 years ago.

Hollywood

Jimmy Stewart attended board meeting of Princeton regents.

Martin Gosch back from Rome.

Nat James fractured his hip in fall.

David Lichine named artistic director of newly-formed L.A. Ballet Theatre.

Arthur P. Jacobs flackery set Richard Okamoto as Tokyo and Far East rep.

June Wilkinson on tour of Southeastern states to plug AIP's "Twist All Night."

Jack Webb checked into Warner Bros. for talks on features and telepix he'll produce.

Jack Zide appointed AIP franchise holder rep for its Cincinnati and Indianapolis exchanges.

Grant K. Smith new chairman of American Cinema Editors' Research and education committee.

Dave Gould here from Down Under to cast for Sydney production of "Guys and Dolls" in May.

Stan Stanley arrived from Gotham for huddles with Chappell Music's Coast reps Joe Nadell and Dave Jacobs.

George Stevens moves from present 20th-Fox headquarters to Desilu-Culver Studios to film "Greatest Story Ever Told."

Meredith Willson, Richard Morris and Theatre Guild negotiating with British producers on London presentaton of "Unsinkable Molly Brown."

Chicago

(DElaware 7-4984)

Candlelight Theatre doing "My Three Angels."

New Wine Singers featured at the Rising Moon.

Ron Terry's polka band plucked a regular weekend booking at the Aragon Ballroom.

Ice Capades opened this week at Chicago Stadium, staying through March 25.

Seven Darden rejoins Second City here next week, after a stint with the New York troupe.

Nat (King) Cole tapped for an appearance at Junior Women's Advertising Club annual fashion show April 4.

Add to the various Twist emporia the Candystick Lounge, newly opened by Jerry Ryan in the French Village.

Football star Rick Casares will landlord a summer theatre this year, adjacent his bowling alley in suburban Buffalo Grove.

Winnipeg

By Robert Hucal
(WH 2-5435)

Town N' Country has Sam Fletcher.

Richard Dyer-Bennet set for a one-nighter at Playhouse.

"King of Kings" (M-G) strong on extended run at the Gaiety.

British composer-pianist Benjamin Britten inked for recital late in March.

Royal Winnipeg Ballet preemed works by Agnes DeMille and George Ballanchine at Playhouse last week.

Winnipeg Symphony fund-raising fiesta features Tommy Ambrose and Fred Davis, both of whom are taking time off from their CBC-TV network shows for the one-nighter in mid-March.

Mpls.-St. Paul

By Bob Rees
(2208 Kenwood Parkway; 374-4015)

White House nitery has pianist Claude Jones.

Theatre St. Paul has smallfry offering "Cinderella."

Israeli pianist David Bar-Illan to give concert for suburban Lake Minnetonka Music Assoc. Monday (19).

"Bye Bye Birdie," final roadshow of Minneapolis Orpheum legit series, here this week. Top scale hiked to $6.50 for this entry.

Playing third date here in 10 months, comic Dick Gregory opens fortnight stay at Freddie's Thursday (15). Also on bill are folksingers Inman and Ira.

Metropolitan Opera's Upper Midwest regional auditions won by mezzosoprano Elizabeth Fischer, voice teacher at University of Wisconsin's Milwaukee branch.

Roadshow "Tenth Man" will be fifth St. Paul Theatre Guild offering week of March 26 at St. Paul Auditorium. Final TG entry, "Irma La Douce," opens April 16, replacing "Toys in Attic."

'My Fair Lady' 7th Year

Continued from page 1

as many as 2,000 consecutive performances in one city.

Approximately 3,500,000 people have shelled out over $19,000,000 to see "My Fair Lady" in its six years in New York, double the sum ever gained by any other musical on Manhattan Island. The national company of "My Fair Lady" will complete its fifth year on Saturday night (17) at the Shubert, New Haven, the theatre in which the New York company played its first performance on Feb. 4, '56. As of March 3, the national company had played to $17,348,720. Because it plays theatres with as many as 3,000 seats, this company has played to as many people as the Broadhurst's tenant, in a year's less time.

There is ample evidence to support the claim that "My Fair Lady" may be our most popular export. As of tonight the show will be available to audiences in London, Berlin, Amsterdam, Buenos Aires, Malmo (Sweden), Brisbane, Christchurch, N.Z., and Reykjavik, Iceland. Here and abroad "My Fair Lady" companies in a variety of tongues—German, Dutch, Spanish, Swedish, Danish, Norwegian—have played to just under $60,000,000. Here is the overall boxoffice take:

New York Co. thru March 3	$19,041,308
National Co. thru March 3	17,348,720
London Co. thru Feb. 17	7,913,522
Australian and N.Z. Cos. thru Dec. 23	7,091,353
Scandanavian and Finnish Cos. thru Dec. 30	5,439,271
Dutch Co. thru Nov. 23	943,992
Berlin Co. thru Jan. 16 '62	426,292
Buenos Aires Co. (estimated) thru March 3	540,000
	$58,746,458

As "Mia Bella Dama," the Spanish company in Buenos Aires has been playing at El Teatro Nacional since Aug. 25, '61, where it grosses approximately $20,000 a week at 200 pesos ($2.50) top. The bite for ochestra seats in Berlin is 24 marks ($5.61), while the best seats at the Drury Lane in London go for $3.50. The show's run in the last named is the longest ever enjoyed by an American musical in the British capital. Lars Schmidt, husband of Ingrid Bergman, has the continental European rights to "MFL" and is plotting productions for Vienna and Switzerland. Robert Lerner, brother of the librettist, hopes to have a Portuguese company in Rio de Janiero within six months.

Long-Run Champs O'seas Too

Duplications of "My Fair Lady" have broken all long-run records in Stockholm, Melbourne and Sydney. It is the first American musical to play in Holland, and only "Plain and Fancy" has preceded it in Buenos Aires. Robert Lerner sponsored another Spanish production in Mexico in '59 but it had to close while playing to capacity trade in Mexico City because the federal authorities insisted on a 12 peso (96c) top at the Palace of Fine Arts there. [Films still have a 32-36c top.]

Seventyfour musicals have opened and closed in New York since "My Fair Lady's" christening six years ago. Only one of these, "The Music Man," ran as many as 1,000 performances. Of its current competitors only two have run up 500 repetitions, "The Sound of Music" and "Camelot."

"My Fair Lady's" triumphs here and abroad have not been confined to record-breaking runs. The original cast album, made on the Sunday following the New York opening, has sold over 3,300,000 copies, an all-time high for any album. Not so long ago the screen rights to the musical were sold to Warner Bros. for $5,500,000, twice as much as any other stage property ever brought from Hollywood's nabobs. Some years will elapse before the screen version can be released.

One of the principal beneficiaries of the loot gained by "My Fair Lady" is the Estate of George Bernard Shaw, from whose "Pygmalion" Lerner & Loewe fashioned it. Shaw's cut of the $60,000,000 gross will be $1,800,000. His heirs will also profit from the screen sale.

The Eliza Doolittle at the Broadhurst is Margot Moser, fourth of her line. Julie Andrews, now the Guenevere of "Camelot," sang the role for two years; Sally Ann Howes for one; Pamela Charles for two; Miss Moser, first American-born Eliza, has been defying Henry Higgins since January of '61. Edward Mulhare succeeded Rex Harrison as Higgins and he, in turn, was succeeded by Michael Allinson. As this is written Michael Evans, long the Higgins of the national company, is filling in for Allinson, demobilized by illness these past four weeks.

Stagers' Strike

Continued from page 69

scheduled presentation of the musical, "Little Me."

The League, which represents Broadway producers and theatre owners, has refused to recognize the society on the grounds that it represents independent contractors, not employees, and consequently its members are not entitled to union status. The League's stand has been upheld by the National Labor Relations Board. Feuer and Martin are members of the League, but their recognition of the society is an independent action.

Actors Equity has expressed support of the society, which has a membership of around 130, including virtually all the top Broadway stagers and choreographers except George Abbott. Among the Society members are Joseph Anthony, Harold Churman, Frank Corsaro, Hume Cronyn, Howard Da Silva, Agnes De Mille, Vincent Donehue, John Gielgud, Peter Glenville, Hanya Holm, Garson Kanin, Elia Kazan, Michael Kidd, Robert Lewis, Joshua Logan, Sidney Lumet, Alfred Lunt, Daniel Mann and Albert Marre.

Also, Gian Carlo Menotti, Laurence Olivier, Arthur Penn, Stanley Prager, Otto Preminger, Jose Quintero, George Schaefer, Alex Segal, Ezra Stone, Helen Tamaris, Margaret Webster and Shepard Traube, president of the society.

Milstein's Walkout

Continued from page 2

25 years to play with the Symphony and on seven occasions has worked under the baton of Steinberg. He also has four albums on Capitol with Steinberg and the Symphony, one work being the Beethoven Violin Concerto.

Dorothy Steele, manager of Syria Mosque where the Symphony plays, said that the only thing that topped this was when Arturo Toscanini walked out before a concert because the shell was not on the stage. Since the shell could not be set in time for the concert that night, the great maestro stormed out of the auditorium.

"But that was a display of real artistic temperament," Miss Steele said. "All Milstein did was pack up his violin and go. Nobody knew he was that angry and that he wasn't coming back."

Met's 1966 Move

Continued from page 1

problems and failure to agree on a final design, together with money problems, the Metropolitan Opera building, scheduled for opening in 1964, will probably not be ready until 1965, with a possibility that the premiere date may even be put back to 1966;

(2) The 2,500-seat Ballet Theatre, on which work has already begun (this is the Philip Johnson-designed building), will emerge as the first state-subsidized theatre in America since the WPA-inspired Federal Art theatricals of the Roosevelt Administration, thanks to city and state "sponsorship" money. It will be rechristened the State Theatre, with activities expanded to include opera and other events, at minimum prices, along with its basic staple of ballet (a la the existing City Center);

(3) The inevitability of the Met Opera's high-priced performances clashing head-on with the State Theatre's season of low-priced opera portends a heretofore unforseen and unpredicted "cultural rhubarb" that could only have wide and startling repercussions.

While the one and possibly two-year setback to the Met Opera's building plans may be heartening news to the staunch champions for a perpetuation of the existing Broadway & 39th St. building, more significant is what the delay bodes for the City of New York, which has been pinning high hopes of tieing in the Lincoln Center of Performing Arts (with the new Metropolitan Opera as its chief talking point) as the "west side adjunct" of the New York World's Fair.

Meanwhile a meeting of the Metropolitan Opera board has been called for tomorrow (Thursday) with the architects in a new bid toward resolving the design stalemate. This, of course, is exclusive of the Met's "money problems," which are reported to be considerable.

Ticket Probes

Continued from page 69

head, producer and League president; producer Leland Hayward, chairman; producer Kermit Bloomgarden, producer-theatre owner Lester Osterman, and theatre executive and general manager Herman Bernstein. The group was to hold its first meeting yesterday afternoon (Tues.).

Significantly, there is no Shubert representative on the committee, although the Shuberts currently operate 18 of the 34 theatres on Broadway. Moreover, theatre managements tend to be the key factor in ticket allocations, since they normally have joint control of ticket distribution under theatre rental contracts, and also are the employers of boxoffice employees.

It has been explained by League spokesmen that the Shuberts are not members of the theatre owner - producer organization, so couldn't be represented on the committee. It's also implied that if the group can come up with a promising plan for ticket reform, the Shuberts would be under pressure to cooperate.

Opposition has already been expressed against Dowling's proposal for a substantial raise in prices for the down-front seats for hit shows, and for elimination of the ceiling on the legal overage brokers may charge for tickets. The theory of a market-price level for seats for hit shows has long been argued by theatre observers, but boxoffice men, managers and other insiders have generally dismissed the idea as "visionary" and "impractical."

That or most of the other suggested reforms, including central ticket offices with electronic equipment for instant verification of seat availabilities at different theatres (such as airline ticket offices have), would presumably be difficult to work out. But some of the people not on the inside of the ticket-distribution setup are convinced a modern system would be possible and must be attempted.

Another of Dowling's proposals, for earlier curtains for Broadway shows every night in the week, would apparently run counter to the experience of last year, when such a setup for Wednesday nights seemed to decrease attendance. One thing is certain: restaurant owners, who assisted in the campaign for the elimination of the N.Y. City admissions tax, would howl in anguish and outrage at any attempt to bring back an early curtain, even one night a week.

Abe Lincoln on-B'way?

A veteran Broadway manager, noting the current agitation about theatre ticket distribution, recalled that such furore has been recurring periodically for the 40-odd years he's been in legit.

"It reminds me," he commented, "of that line in the final scene of Robert E. Sherwood's play, 'Abe Lincoln in Illinois,' when the President-Elect, saying goodbye to the townspeople of Springfield, Ill. before taking the train to Washington, remarked, 'I have heard of an eastern monarch who once charged his wise men to invent him a sentence which would be true and appropriate in all times and situations. They presented him with the words, 'And this too shall pass away.'"

'Hollywood-on-The-Volga' Deal

Continued from page 1

showing them how to do such Russian classics as "The Brothers Karamazov" or "War and Peace." The Soviets in fact are now doing their own version of "W & P," which Ponti - DeLaurentiis with backing from Paramount, did some years ago in Italy and Yugoslavia with "a cast of thousands" including one or two Russians.

In pulling off his deal for the Soviet-U. S. film adaptation of American novelist Mitchell Wilson's "Journey to a Far Meridian," about the private and professional rivalry between an American and a Soviet scientist, Cowan thus is one up on a number of other U. S. showmen who have tried but failed to interest the Reds in such a joint venture.

The late Mike Todd, with jumbo-sized fanfare and wife Elizabeth Taylor in tow, made a mission to Moscow in 1957 in the hopes of setting up such a deal, but nothing ever came of it. More recently, Miss Taylor's current husband, Eddie Fisher, reportedly was trying to arrange an "Anna Karenina."

A Yank in Moscow

Kim Novak, who was in Moscow for a looksee while Cowan was there, gained a lot of local press space by saying she'd be delighted to do a coproduction, but, apparently, if she has any idea of playing Catherine The Great, she better forget it. Cowan suggested as a perfect property idea, both from her and the Soviets' point of view, the story of a Moscow-based American newsman's family, whose kids are going to a Moscow school.

The point, he says, is that the Soviets are interested in stories in which Americans and Russians would figure naturally, and which, at the same time, would contribute to mutual understanding. They would also be interested in a comedy, since Soviet films and film talent are so heavily oriented toward straight drama. But don't try to teach them about film specs—they've done some of the best of all time.

Cowan feels he accomplished something of a coup for "Meridian" in that, despite the fact there was no previous blueprint for the agreement, he and the Russians were able to negotiate it in just eight days. It could set the pattern for the future.

Producer had high praise for the Russians with whom he dealt—V. Surin, general director of Mosfilm; Mme. Furtseva, minister of culture; M. Danilov, deputy minister of culture, and M. Davidoff, of Sovexport.

Financing

Although casting of the two principal U.S. stars and two Russ stars, as well as an actual budget, awaits the finishing of the script, expected by the end of the summer, Cowan and Soviets agreed on certain broad areas re financing and distribution. Cowan and his U.S. production partners, Walter Reade Jr.'s Continental Distributing, will control all rights to the Western Hemisphere market, and the Russians all rights to the Iron Curtain market. In addition, the Soviets will get from Cowan and Reade certain percentage of receipts from western world markets outside the Western Hemisphere. Just how big this percentage will be, according to Cowan and Irving Wormser, Continental proxy, depends on the final budget breakdown. It's anticipated latter will be about 50-50 for each side.

Wilson, now in Russia working on the treatment for the screen, expects to finish in about eight weeks, at which time the Russ director will be chosen to work with Wilson on final screenplay. U.S. sequences may be shot here next winter, with main body of picture to go in Russia in the spring and summer of 1963. In addition to having the Russian director, pic, going in the Russ 70m process unveiled last year at Cannes with great success, will have a Russian cameraman. Cowan will have his own American production manager over there and his own editor.

Both the Russian and American versions of the pic are required, by contract, to be exactly the same.

Cowan goes to Washington Thursday (15) to confer with the State Department's Turner Shelton, thence to Hollywood to line up talent.

He brought three Russ pix back here with him, with an eye to finding distrib outlets, and, at the end of this week, will ship over prints of 10 of his pix which they might distribute. Included in the group are "My Little Chickadee" and Marx Bros.' "Love Happy," since comedy is one thing they're short of.

Jessel on Audiences

Continued from page 2

on top of that, but the midnight biz is weak.)

Jessel's pals, however, wondered and have been quite vocal about "what price glory?" This has to do with the many benefits for diverse causes, but the vet comedian minimizes that because he disclaims "overexposure" in New York ("I haven't played a Waldorf-Astoria banquet more than three times a year"). None the less, having done so many, his show biz friends have expressed themselves that there's such thing as "giving away so much that they won't buy it when you want some business."

This is why Shor did a burn. On the other hand, some 30 Lambs (of which Jessel is not a member) did show up at this opening.

Jessel makes light of it because the moneyed people who do know of his serious speeches (Israeli Bonds, City of Hope, Catholic charities, March of Dimes) also know of his Jolson and Cantor impressions, and his own song styling (many of them his own authorship). "The kids don't know except from what their papas and mamas tell 'em the next morning," says Jessel, "but they go without being told to Anka or Chubby Checker or any of The Twist joints."

The "toastmaster general of the U. S." billing thus can work for him (with the adults) or against him (with the kids). Jessel says he's even been misintroduced as "the postmaster general."

There is a one-man show tour (legit) in the offing, in the fall, but the comedian insists he is not doing a Lauder or a Bernhardt—with their nth number of "farewell" tours.

Comedian returned to the International Sunday (12) after interrupting his run for three days because of earlier speechmaking and charity-drive commitments on the Coast, and closes next Monday (20).

Coffeehouse Funsters

Continued from page 2

designation of a fictive coffeehouse, with the plot mirroring (a la spoof) the travail—licensing obstacles, alleged police harassment, etc. —similar to that Flicker and other downtown espresso bonifaces have experienced. It will be shot (in July or August) in Manhattan, is budgeted at about $150,000 (coin now being raised), and if it goes—"or even if it doesn't"—Flicker is primed for extended cinematic satirizing. The second would kid the French nouvelle vague filmmakers, and would be lensed in Paris. A third project mentioned is a western.

It's Flicker's further vision that the satires need not necessarily be confined to the art-specialty circuit. If they eventuate as the funpacked celluloids he conceives, he suggests they could very well play at least part of the commercial market. This, evidently, is his hope.

Associated in the production entity are Bob Young, tv director (several of the NBC-TV "White Paper" installments), and Michael A. Roemer, who has functioned variously as director, producer, cameraman with the Louis de Rochemont indie. "Punctilious," which Flicker plans to direct, is being scripted by him and Coast tele writer Buck Henry. Incidentally, a key backer in the venture is Bernard Bralove, owner of the Shoreham Hotel.

There is no distribution deal as yet, but Flicker emphasizes no anxiety on this score in the belief that the finished product, if right, should have no trouble landing a willing distrib. On the other hand, however, he does acknowledge interest at this point from two majors, unspecified, though stating no dickers are underway.

OBITUARIES

Continued from page 68

owned the American, Roanoke, Park and Rialto Theatres in downtown Roanoke, but only the American is still open. He came to Roanoke from Cincinnati in 1906 as a baseball player for the Roanoke team of the old Virginia league. Latter he owned the ball club.

Survived by wife, two daughters and a son.

LILLIAN B. JONES

Mrs. Lillian B. Jones, 80, who produced and staged one-woman shows in Chicago and New York several decades ago, died Feb. 17 in Milwaukee. A native of St. Thomas, Ont., she wrote monologs in a series that was presented at Town Hall, N. Y., among other houses.

Surviving are a daughter and two grandchildren, one of whom is actress Catherine Smythe.

ARTHUR SANDFORD

Arthur Sandford, 63, pianist, died Feb. 20 in London. He studied at the Royal Academy of Music and became a member of the Darcy Walden vaude trio. In 1935 he was appointed BBC staff pianist and worked with the BBC Variety Orchestra.

Sandford was also an arranger, notably for ITMA during the war. He also broadcast frequently as a solo pianist.

MANNIE SCHWARTZ

Mannie Schwartz, 53, pioneer promoter of r&b shows in the west, died of heart attack March 5 in Oakland, Cal.

Schwartz, a native of Newark, originally was a fight manager and promoter, later moved into r&b field, booking "packages" of shows from El Paso to Vancouver.

Wife survives.

FRANK W. NICHOLS

Frank W. Nichols, veteran film studio controller, died March 6 in Hollywood. He had been associated before retirement with such companies as Stage Five Productions, Fireside Theatre, Samuel Bronston Productions and RKO Pathe.

His wife, son and three brothers survive.

CHARLES L. BUCHANAN

Charles L. Buchanan, 77, former music, drama and art critic, died March 10 in New York after a long illness. He started his career on the music dept. staff of the old N. Y. Globe. He expanded later into art and drama.

Survived by wife, son and a daughter.

J. J. LEVIN

J. J. (Bookie) Levin, 61, veteran booking agent credited with being first to book big name acts into lounges, died of a heart attack March 2 in Las Vegas. He was prexy of Mutual Entertainment Agency.

His wife, two sons and three daughters survive.

JAN NOOY

Jan Nooy, 74, retired Dutch legit producer and playwright, died Feb. 15 in Amsterdam. He produced Zola's "The Pothouse," "The Seventh Command" by Herman Heyermans and "The Ragpicker of Paris."

A daughter survives.

WARREN A. SLEE

Warren A. Slee, 62, film publicist, died in Oakland Feb. 28. He had come to San Francisco only a few months ago to become an executive with Blumenfeld Theatres.

Son and two daughters survive.

LEONA LOCKLEY

Mrs. Leona Lockley, 56, gospel singer, died of cancer Feb. 24 in Dallas. She sang on several religious radio programs.

Survivors include her husband, daughter and a son.

Herbert Bardgett, 68, chorus master, died Feb. 27 in Yorkshire, Eng. He was associated with the Huddersfield Choral Society, the Leeds Festival Choir and the Halle Choir in Manchester.

Mother, 68, of Paul Nathan, associate producer for Hal Wallis, died of heart attack March 4 in Hollywood. Another son, Wynn, prexy of TV Marketeers, N. Y., also survives.

Mother, 76, of John B. T. Campbell, 20th-Fox publicist, and widow of late Jack Campbell, former L.A. Herald-Express managing editor, died March 6 in Los Angeles.

Capt. Joseph M. Fahey, Jr., 33, son of Joe Fahey, account executive at KYOK, Houston, was killed recently in a South Vietnam air crash.

Thomas C. Weightman, longtime cinema organist in Gaumont-British cinemas in north of England, died recently in Bradford, Eng.

Karl Ehrlich, 67, independent Austrian film producer and one-time head of the Tele Film Co., died Feb. 8 in Vienna.

Mother of Dave Gerber, of the General Artists Corp. tv dept., died March 3 in Los Angeles. Also survived by another son.

John Barclay, 79, former dance-band leader, died recently in Thornton, Fife, Scotland.

MARRIAGES

Celia Hart to Eddie Calvert, Manchester, Eng., March 1. Bride is an actress; he's a trumpeter.

Armine Sandford to Norman Robinson, London, Feb. 23. Bride is a tv actress.

Harriet Feinberg to Larry Levin, San Francisco, Feb. 27. He's manager of Vogue Theatre there, son of exhibitor and Frisco Film Fest director Irving M. Levin.

Mary Karr to Bill Murphy, New York, March 3. Bride is an ex-TV Guide and Show Business illustrated staffer and NBC show flack, he's a commander in the Navy airforce.

Ann Levy Siegel to Herbert J. Siegel, New York, March 3. Bride is the daughter of Isaac Levy, former owner of WCAU, Philadelphia; he's board chairman of Baldwin-Montrose, parent company of General Artists Corp. They had been previously married to each other.

Kay Virchow to Joseph Sharp, Nashua, N. H., March 10. He is manager of mail operations at CBS.

Judy Etherington to Neil Fitzweilliam, Edinburgh, March 3. Both are dancers in touring company of "West Side Story."

Jean Eliot to Tom Bosley, New Haven, March 8. Bride's a dancer; he's an actor.

Martha Leonard to Dan Taylor, Edinburgh, Scotland, March 1. Bride is a cinema owner; he's a fairground operator.

Celia Hart to Eddie Calvert, Manchester, Eng., March 1. Bride is a dancer; he's a trumpeter.

Wendy Macadam to Michael Carter, Esher, Eng., March 3. Bride is a tv actress.

Grace Emanuel to Paul Russell, Belfast, Northern Ireland, Feb. 26. Bride's a model; he's a bandleader.

Barbara Gitsom to George Ghezzi, Bristol, Eng., Feb. 24. He's member of the clown trio, Three Ghezzis.

Cannes Film Fest

Continued from page 2

Yank awards have been garnered by invited pix.

The Yank move also was a surprise since America's attitude toward film fests have become bullish in the last few years with the big ones treated as good prestige spots rather than a necessary evil. U.S. growth in foreign take and production also behooved good fest participation.

One American spokesman intimated that it was the major companies in the U.S. who led to the MPAA move since many were not happy at the festival's own choices. No matter what happens, there will be Yank major pix at Cannes and the local Motion Picture Export Assn. will handle handouts, publicity and official representation for the U.S. films that get there.

Other fest heads are wondering if the MPAA move will apply to all fests. Ironically the MPAA move will apply to all fests. Ironically the MPAA once kept out of the Venice Fest because the festival chose its own Yank pix.

BIRTHS

Mr. and Mrs. John Colicos, son, New York, March 1. Father is a legit and tv actor.

Mr. and Mrs. Jack Sobel, son, March 3, New York. Father is national sales manager for Screen Gems, Inc.

Mr. & Mrs. Chuck Johnson, son, March 4, Mineola, L.I. Father is news director for radio station WHLI.

Mr. and Mrs. Jules Rifkind, son, New Hyde Park, L. I., March 5. Father is national radio promotion manager for MGM Records.

Mr. and Mrs. Sal Ianucci, son, New York, Feb. 26. Father is director of business affairs for CBS Television.

Mr. and Mrs. Ernest Stern, son, Los Angeles, Feb. 25. Father is director of press information, CBS-TV, Hollywood.

Mr. and Mrs. Michael Selsman, daughter, Hollywood, March 2. Mother, Carol Lynley, is film actress; father is publicist with Arthur P. Jacobs Co.

Capt. and Mrs. Stephen T. Cogen, son, Bayreuth, Germany. Mother, former Helene Josephs, is daughter of George Josephs, veep and general sales supervisor of Astor Pictures.

Mr. and Mrs. Jan Schultz, son, Chicago, March 2. Father is NBC-TV sales service manager for central division.

Mr. and Mrs. Robert Osborne, daughter, Louisville, Feb. 23. Father is managing director of the Brown Theatre there.

Mr. and Mrs. Gene Kelly, son, Hollywood, March 3. Father's the actor-dancer-director.

Mr. and Mrs. Brian Stenhouse, daughter, Glasgow, March 6. He's a tv advertising scripter.

Mr. and Mrs. Jack Gray daughter, Hollywood, March 6. Mother is former dancer Donna Grey; father is KHJ-TV video tape engineer.

Mr. and Mrs. Marty Shapiro, son, Hollywood, March 2. Father is head of GAC TV literary dept.

Mr. and Mrs. Duncan Lamont, daughter, Edinburgh, recently. Mother is actress Patricia Driscoll; father is an actor.

The Officers, the Board of Directors and Guests of

PERCY WILLIAMS HOME mourn the passing of

Harold G. Williams

son of its great benefactor

PERCY G. WILLIAMS

on March 2, 1962 at St. Petersburg, Fla.

He was deeply and sincerely interested in the Home established by his father, and he continually was concerned not only with its welfare but with the well-being of all members of the theatrical profession.

His memory will be a blessing to all of us.

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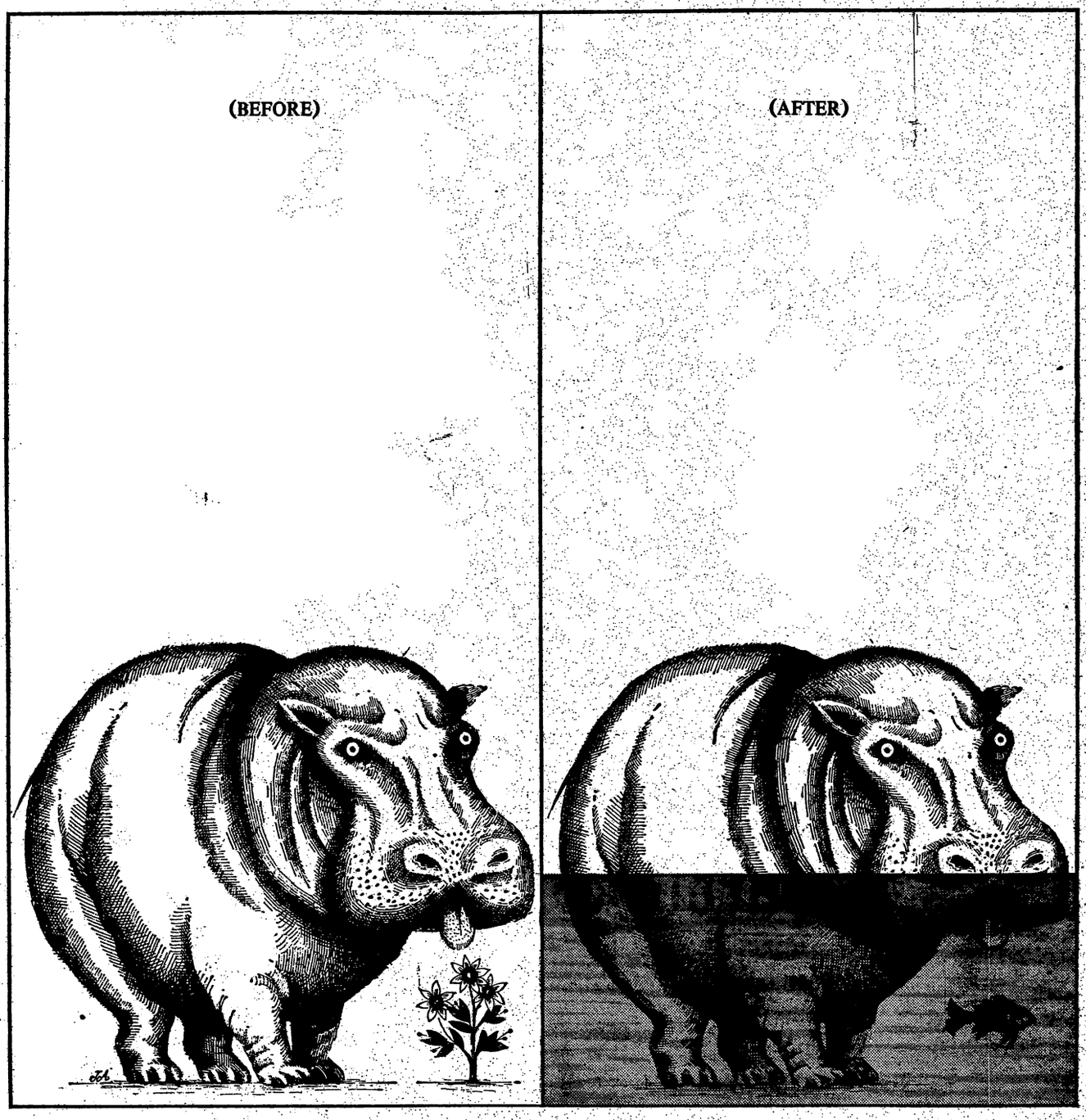

HOW ONE TV PERFORMER SOLVED HIS WEIGHT PROBLEM.

Dr. Desmond Morris, the London Zoo's Curator and host of Granada's programme "Zoo Time," illustrated how some of the animal world's heavyweights licked their problem. Most fascinating was the hippo. Basically a land animal, he prefers to live his life in water. (The buoyancy comfortably supports his enormous weight.) Most astonishing is the fact that his head has "redesigned" itself to life in the water. His eyes, nose and ears have all moved to the top of his head to enable him to stay almost submerged. Viewers were both amazed and amused by this version of the liquid diet. This programme (or, for that matter, the entire series) is for sale to other television stations. ***GRANADA TV NETWORK, ENGLAND***

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CANAVERAL IN SHOW BIZ 'GO'

Diskeries on Opera Kick to Cash In On a Burgeoning Longhair Market

Opera buffs are in for some healthier-than-usual disk activity. Currently there are several diskeries actively engaged in opera series of one form or another, involving increased production and availability of this musical form.

Pacing the field is RCA Victor, which already has a strong opera catalog and healthy production schedule and is prepping an even stronger push. Part of the plan behind the opening of the new Rome facilities was an upswing in opera waxing. Victor plans on capitalizing on availability of opera performers in Europe during periods like the summer when so many are there and free. This summer the diskery is planning on production of two new opera sets in Rome.

Victor has been placing a heavy

(Continued on page 54)

Cost of a Global TV Network: $112,000,000; $56-Mil a Year to Run

A global tv network that could be established for $112,000,000 and sustained for $56,000,000 a year, would help to solve the gigantic educational problems existing today in foreign countries, declares William G. Harley, prexy of the National Assn. of Educational Broadcasters.

Speaking at a tv workshop sess-

(Continued on page 60)

BIG POTENTIAL FOR MID-FLORIDA

By EDDIE KALISH

Cocoa Beach, March 20.

The space age has launched a show biz paradox right in its own backyard. Radiating from Cape Canaveral, Central Florida has become the nation's No. 1 growth area in just about every category. But, although this boom has produced many stylish and spacious entertainment outlets and more than ample audiences to fill them, little is being done to promote or produce a brand of show biz that

(Continued on page 69)

Richman's Comeback: LQ's 'Roaring 20s' Revue And Maybe Also Biopic

Harry Richman, perhaps the No. 1 nitery personality of the Prohibition era, may parlay a "comeback" next year with a nostalgic revue being planned by Ed Risman, managing director of the Latin Quarter, on Broadway, to be built around him; and a possibility of a Dean Martin filmusical based

(Continued on page 71)

Joey Adams Blasts German Agents' Booking 'Control' of Acts In GI Clubs

By ROBERT F. HAWKINS

Rome, March 20.

A closed door policy which currently "discriminates against" and almost excludes Yank talent from the 300-odd service clubs catering to U. S. Army personnel in Germany is about to be publicly denounced by entertainer and AGVA prexy Joey Adams following a personal o.o. of the situation. According to Adams, only "about 5%" of acts currently being used in this important German market are American.

The AGVA topper, who is currently completing a German-Italian tour of Army installations together with double-talk headliner Al Kelly and a small group, attributes the situation to "monopolistic and dic-

(Continued on page 61)

'Tropic' Novel O.K., But Chi Cops K.O. Public Reading

Chicago, March 20.

A public reading of passages from Henry Miller's novel, "Tropic of Cancer," was raided by the vice squad last week, and the four actors who took part were arrested. They were charged with presenting an obscene reading before the general public and enhancing it by their vocal delivery and physical actions.

The reading was presented three weeks after Superior Court Judge Samuel B. Epstein lifted the city's ban on the novel by ruling that it was not obscene but "a literary work of substantial merit." The actors said they had thought that made the reading okay. Some 60 persons attended the performance at the Actor's Club, paying an ad-

(Continued on page 71)

'Wall' as Germany's Paris Play Entry

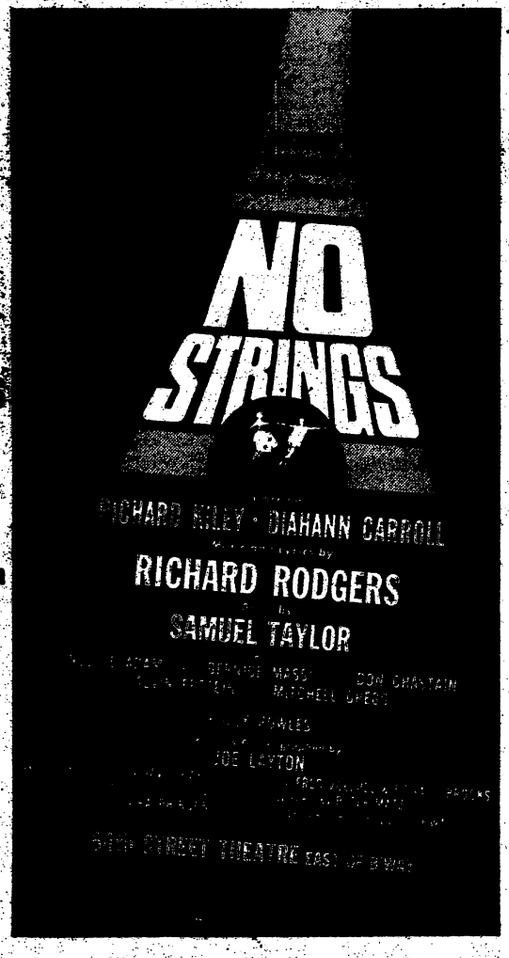
A sort of roundabout way of doing it is the Munich repertory theatre company's presentation of Millard Lampell's "The Wall" as its entry to the International French Theatre Festival to be held in May in Paris. "The Wall" will be the German entry although it is essentially an American playwright's work.

Hans Fahl did the German adaptation for the Munich repertory company which will be judged not only on its play but on its players.

Capitol

IS PROUD TO BE ASSOCIATED WITH RICHARD RODGERS AND "NO STRINGS"

Original Cast Album on sale TODAY in New York City record shops; throughout the country March 26



Seattle Expo Advance B.O. Hits Wham $7,000,000

Seattle, March 20.

Seattle World's Fair will open here in one month with an advance ticket sale of around $7,000,000, representing more than 3,000,000 admissions. Advance sale closed March 15, but last few days before closure saw such demands that fair was hard put to supply tickets to all outlets, which total around 1,000 in Washington, neighboring states and Canada.

Cash in the till the morning of the 15th was $5,413,000, with another million at outlets. Officials are still counting up sales of the last day, and said all bona fide orders placed before midnight the 15th would be filled. No more ticket sales until fair opens.

The advance sale, which officials had hoped to reach 250,000, far ex-

(Continued on page 71)

Stahls, Realtors, Take Over Lindy's

In a quiet operational and ownership move, theatreowners and realtors Max and Stanley Stahl (father-and-son) are the new owners of Lindy's, the famed Broadway and 51st St. restaurant on property owned by the Stahls, who also own the adjoining Mark Hellinger Theatre. They bought out Jack M. Kramer who, in turn, had bought out Albert Abend, a nephew whom Clara and Leo Lindenbaum (Lindy) brought over from Germany and who was their sole heir.

With the change of ownerships,

(Continued on page 70)

Dietrich Puts Accent on Her Forte As 'Diseuse', Not Gams or Gowns

By DALE OLSON

Las Vegas, March 20.

Marlene Dietrich, whose singular artistry has been praised, if not always completely understood, throughout the world, unraveled a good deal of the mystery of her unusual performing style by pointing up a rapidly diminishing traditional artistic field little known to Americans.

Critical appraisals ranging from "stylization to offkey ramblings" have greeted the star's singing. She appears aware of the latter description, noting few people, particularly in America, have ever had any indication of the true background of what she does. Even the word that describes her style—diseuse—is generally unknown; in fact no word to replace it can be found in the English language. A traditional French term that, loosely translated, means a speech singer or storyteller, the true diseuse, of which Miss Dietrich is an example, is one who delivers a song in a kind or recitative style essentially limited to a five-note range on which the sounds are speech but considered song because they are spoken on key.

Discussing the esoteric form, Miss Dietrich pointed out it is rarely practiced today in the true sense. In Europe, she asserted, there is more opportunity to perform and to be understood because audiences are brought up with a knowledge of the medium. She recalls Yvette Guilbert, made famous

(Continued on page 24)

Murrow's Milestone

Washington, March 20.

Edward R. Murrow celebrated his first anniversary in Government with this observation on his life as a bureaucrat: "I've now passed the point where I debate which button to push or which window to jump from."

The local chapter of American Women in Radio & Television arranged a party to honor the first birthday in the lush new State Dept. quarters which were constructed for entertaining purposes. There was even a huge cake for the U.S. Information Agency chief.

Spiritual Revival in Bible Belt Mines Bonanza For Unknown Gospel Singers

By MATTY BRESCIA

Memphis, March 20.

It's now from Carolina to Texas (not Natchez to Mobile) that the spiritual revival along the nation's Bible Belt is producing a gospel-singing recording bonanza.

And the word is "go" right here in Memphis, where new recording outfits and unknown artists are racking it up in the moola derby by digging up timeworn religious music and adding a fresh touch for a new twist—and what's more it's paying off.

Latest to pull stakes out of the revival tents into the sound studios are Mrs. Bette Stalnecker, blond contralto, and bass Ray Weems, both w.k. along religious singing row in this sector.

Mrs. Stalnecker has already released three LPs, and her latest bestseller is "Bette Sings," which has crashed the local radio charts. Dennis Tenney, Denver composer,

(Continued on page 24)

Ariola Documentary LP Chronicles Famed Plot To Overthrow Hitler

Berlin, March 20.

Among various historical and documentary items which German diskeries have released lately is an Ariola LP, entitled "Aufstand des Gewissens" (Uprising of Conscience). It's a documentation on the German resistance fighters against Hitler. This unusual disk contains excerpts of speeches by the leading Nazi chieftains (Hitler, Goering, Goebbels, Himmler) as well as others who fought the regime such as Otto Wels, a Social Democrat who held the last oppositional speech in the German Parliament before the Nazis killed any sort of parliamentary opposition, and Pastor Niemoeller who spent eight years in concentration camps because of his anti-Nazi attitude.

The greatest part of this waxing concerns the attempted plot to overthrow the Hitler regime in 1944. The gruesome voice of Roland Freisler, the infamous president of Hitler's then lawcourt, is heard several times, as are those of some of the defendants. Some 7,000 persons were then

(Continued on page 70)

CREDIT BERL SENOFSKY AS PITTSBURGH SAVIOUR

Editor, VARIETY:

Columbia Artists Management was considerably jolted to read on Page 2 of your March 14 issue that Hurok came to the rescue in the Nathan Milstein "walkout" with the Pittsburgh Symphony. Berl Senofsky, who came to the rescue in this case, has been under our exclusive management since 1956.

At 11:20 a.m. last Friday, March 9, we had a long distance telephone call from John S. Edwards, manager of the Pittsburgh Symphony, telling us that Milstein would not be able to perform that night and that they were in des-

(Continued on page 70)

GEORGE JESSEL

"The Toastmaster General of the United States," says:

"In some situations if it's a question of PAUL ANKA or me, I gotta get killed . . . they GO, without being told to ANKA."

"I am indeed grateful that an artist of the stature of Mr. Jessel should speak so well of me."

PAUL ANKA.

Yank Oil Influx May Further Hypo Canary Tourism

By JOHN L. DOOLEY

Las Palmas, March 20.

Fat increase of European tourist trade in last two years has put high premium on entertainment value in Las Palmas, largest city of Spanish-ruled Canary Islands, located 60 miles off the west coast of Africa. New hotels, night clubs and second annual International Festival of Arts indicate island business and tourist office is going all-out to capture a larger slice of annual tourists, now estimated at 100,000.

Warm sunny climate, long stretches of beach, inexpensive food, drink and hotel rates have long been the drawing card for Scandinavian, English, German, French as well as Spanish mainland visitors.

American tourists here are negligible but impact of American dollar is anticipated. Eleven Amer-

(Continued on page 62)

Dance Marathons Back, Coast Nitery Kicks Off 1st National Twist Grind

Hollywood, March 20.

Marathon dances are back again, with Gene Norman tomorrow night (Wed.) beginning the first national Twist marathon at his Interlude nitery. Dance will start at 6 p.m. and run until 2 a.m. Thursday, continuing again at 6 a.m. and lasting until the last contestant, with only four hour rest periods set between 2 and 6 a.m. each day. Teeoff will be in the street Wednesday night, with dance then carrying on to the club.

Troy Walker and the Hustlers will play their regular stint for the marathoners, with records to be used for the remaining time.

(Continued on page 24)

Birds 'n' Bees LP

In case anyone is having trouble telling their little boy or girl how he or she came about, Decca Records has an album ready for release soon designed to help out. Called "Mommy, Where Do Babies Come From?", the LP is an instructional narrative designed for moppet listening.

Decca purchased the platter from Academic Records for release on its own label. With narration by Emily Allen Smith, the material covered includes explanation of conception, birth and other common points of child sex inquiry.

Diskery interest in this subject seems to be mounting. Recently Bill Grauer Productions put into release a similar type package called "A Child's Introduction to Sex," on its moppet-aimed Wonderland label.

Edit Those Credits!

The television "specials" pay scrupulous attention
To the task of allocating equitable mention.
Is it Hamlet we are viewing upon that Famous Hall?
This kind of thing winds when credits slowly start to crawl:

As Hamlet, starring	Sir Crass Duffer
And co-starring	Dame May Huffer
Also starring	Clarissa Cruddy, Derek Crane and Sedgwick Fuddy
Also starring	Georgie Spelvin, Terry Klawth & Cookie Feldman
Produced by	Gabriel Mal de Mer
Directed by	A. Sickle, Pere
Teleplay by	Ronald Surly
From the stage hit by	Tyrone Gurly
Adapted from a story idea	Attributed to W. Shakespeare
Video by	Cummerbund
Audio by	Doxenhund
Music arranged by	Aldo Basso
For art direction	Sue Picasso
Dame Huffer's gown	Designed by Rorshach
Dame Huffer's hairstyle	Anton-of-the-Dvorshach
Sir Duffer's doublets by	Dub-Hose
Miss Cruddy's capelet by	Queenie Clothes
Gravediggers shovels by	West Side Hardware
Swords of guards by	All Kinds Guardswear
Yorick's skull by	Lifeline Cemetery
Nails and screws by	R. H. Newberry

Verily is justice done.
But mercy on us? There is none.

Edna Amadon Toney.

Tax Deductions for Show People

By J. S. SEIDMAN, C.P.A.
(*of Seidman & Seidman*)

Show people are entitled to many income tax deductions. To claim them is easy. To make them stick is something else again. The Government is entitled to proof of two things: (1) that the amount was actually spent; and (2) that the items are professional, not personal expenses. Mere say-so or "guesstimate" is not enough. If these two requirements are met, all of the following items are deductible:

Preparation expenses—research, cost of material, dialog, gags, music; lessons to maintain professional skill, special coaching lessons; costumes, wigs, shoes, makeup; repair, pressing, cleaning, dyeing, and rental of professional wardrobe; wardrobe valet; beautifying, physical culture; studio rentals, tips to studio employees; recordings of voice or program; screen tests, auditions, accompanist.

Booking expenses—scouting for engagements; agent and personal management commissions; legal expenses on contracts; income taxes paid abroad on foreign bookings.

Traveling expenses—transportation, board, and lodging away from home; automobile upkeep and depreciation; cabs from one engagement to another; expenses on trips taken to get material, background, or ideas for professional work.

Public relations expenses—development of public following; handling of fan mail; photographs; complimentary tickets; entertaining press, playwrights, critics, backers, agents, directors; club membership dues; advertising and publicity; press agent's fees.

Miscellaneous expenses—VARIETY and other trade papers; Equity and other union dues; telephone exchange; accountants' fees; bodyguards; rent, secretary, and office expense; household expenses, like rent, maid service, utilities, telephone, insurance (but only to the extent household is used actively for conferences with authors, writers, agents, or on other professional matters).

Kennedy's Palm Springs Place Chosen by Guards; Crosby Hideaway Safer

Palm Springs, March 20.

Jockeying to house President John F. Kennedy for next week's weekend made Bing Crosby the winner, though the Groaner was not particularly known as a hot partisan of JFK.

Reason for the choice over Frank Sinatra's place and the desert home of the late Marion Davies was security. Crosby's place is up against a mountain in Palm Desert at a place called Silver Spur. Either side of it is a villa, one owned by Jimmy Van Heusen and the other by Pete Petitto. It's up a dirt road called Van Heusen Road. The Secret Service decided it was more easily protected.

Crosby's house is not large, three bedrooms and three baths. Prez's sister Pat and his brother-in-law Peter Lawford will occupy the Van Heusen place and the cops presumably Pete's place. There is no golf course too close, which was

(Continued on page 24)

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CALIFORNIA'S DEFENSE: WIT

Diversification Mantle Obscures RKO Theatres Identity Within Glen Alden

Annual report put out by the Glen Alden Corp. for 1961 reflects one on the most glaring examples of how the finances of major-scale theatre operations have been removed from public view by way of diversification. Alden's holding of RKO Theatres is tucked in a corporate fiscal report with textiles, railway warehouses, oil and gas properties, calfskin handbags, aluminum, anthracite coal.

The overall Alden financial statement is a good one, but how, specifically, did the RKO chain do? President-chairman Albert List of Alden covers the exhibition division, in entirety, as follows: "RKO Theatres Inc. again experienced a year of satisfactory profit. Our 71 theatres are strategically located in the larger cities of the United States. During 1961 they showed a number of outstanding films and we look forward in 1962 to continuing availability of fine features."

A page in the annual report which carries a cut of Harry Mandel, president of the RKO wing, states operations were "favorable" in 1961. Cited are the television competition, some fine theatricals, rentals for non-conventional film programming such as business meetings, privileges for senior citizens, etc.

Alden had a net of $3,038,000, or 54c per share, in 1961, representing a mighty gain over 1960's loss of $1,047,000, or red ink per-share of 19c.

But to repeat there's no telling as to how well the RKO circuit actually did.

Hecht-UA Deal Via Daiei, Tokyo

Producer Harold Hecht, who releases through United Artists, has concluded a deal with Masaichi Nagata, Daiei Films of Tokyo, for the coproduction in Japan of the Yul Brynner starrer, "Flight from Ashiya." The pic, which starts in June under Michael Anderson's direction, will be distributed in Japan, Korea and Okinawa by Daiei, and by UA in the rest of the world.

A somewhat similar arrangement was made another UA product source, the Mirisch Co., for the coproduction of "Town Without Pity" with Kirk Douglas in Germany last year. The German partner, Gloria Films, had "Town" for release in Germany.

BEN-LAR PLOTS FILM ON POLAND'S JEWS

Lawrence Rothman, president of Ben-Lar Productions, is in process of producing a documentary on Jewish life in Poland, spanning 1,000 years but mainly focusing on the two world wars and the destruction of Polish Jews during World War II by the Nazis. He states he blueprints completion within the next three months.

Film, titled "The Last Chapter," was written by S. L. Schneidermen, author of "The Warsaw Heresy," who is now in Poland at work on completion of the commentary for the film.

Feature-length pic will be comprised of motion pictures, rare photographs and century-old drawings. Release unset as yet.

JFK ENCORES BOB BENJAMIN

Pesident Kennedy announced yesterday (Tues.) that United Artists board chairman Robert S. Benjamin has agreed to serve another year as chairman of the U.S. Committee for the United Nations.

Benjamin is the first chairman to be appointed to two full terms in the post.

JOIN PRODUCERS GUILD

Capra, Bronston, Manulis Run Total Up To 188

Hollywood, March 20.

Frank Capra, Samuel Bronston and Martin Manulis have joined the Screen Producers Guild.

Membership now totals 188, a near record.

Jacques Bar Sked For Metro Hitting Point of Returns

Six pictures in one year—this is the schedule for French producer Jacques Bar, whose Cipra corporate setup, based in Paris, is owned 51% by himself and 49% by Metro. In New York last week, the 40-year-old filmmaker described the alliance with MGM as somewhat unique, for it has the aura of permanence.

Cipra is to be a going concern, rather than the usual kind of alignment between a Hollywood company and an indie calling for one, two or a few pictures. It has reached the point where the money recoupment from one picture can now be used to finance another on sort of a revolving-fund basis.

Bar got into the business of making pictures in 1948, has since made 35 of them. Two of them now ready via the MGM tieup are "Very Private Affair" and "Swordsmen of Sienna." Latter has Stewart Granger in the lead and a release print should be available in April. "Private Affair," with Brigitte Bardot and Marcello Mastroianni, should be set for release shortly. A title change is in order, related Bar, so as to avoid confusion with Noel Coward's "Private Lives."

The producer asided a word about Miss Bardot: "She's very sensitive and exclusive and works well with people she likes."

Bar also has completed "Rififi in Tokyo," which he emphasizes is not a sequel to "Rififi," and is readying "The Bookmaker," with Jean Gabin, for an April 2 start, and "Tomorrow Is Another Day" for camera work in the summer. As for the latter, Bar is in the States shopping for a male lead to play opposite Simone Signoret.

Bar, evidently in close touch with international film trade affairs, stated he shares the view expressed by Italian producer Dino De Laurentiis about a forthcoming end of production subsidies in European countries. Subsidies, he said, simply would not be com-

(Continued on page 21)

Preparation Wasted, Name Literary Agents In 'Great Prince' Flaw

Los Angeles, March 20.

Ronnie White and Marvin Rothman have slapped Famous Artists Agency Inc. and four individuals with a $1,013,000 damage suit in connection with a proposed film about the assassination of Leon Trotsky. Action was filed in Super Court March 13.

Plaintiffs claim they had spent $13,000 in prepping pic to be based on book, "The Great Prince Died," only to discover they did not have clear title to the book and screenplay.

Bernard Wolfe, author of book, and Charles O. Neal, scripter, were listed as defendants along with two FA literary agents, Reece Halsey and Dick Blodgett.

WRITERS SPOOF THOSE 'RUNWAYS'

Hollywood, March 19.

Writers Guild of America, holding its annual awards presentations at the Hollywood Palladium here last week, made it a fun show with comedy in depth. Nothing was sacred as the big names in filmmaking were roasted for decisions of the past they'd like to to forget about. So-called "runaway" production got the major going-over. Bob Newhart, playing a midwest exhibitor, implored Walt Disney to sex up his pictures.

Steve Allen presented "The Samuel Bronston Award" to Generalissimo Franco, "without whom so many American pictures could never have been made—so inexpensively." Producer Bronston's allegiance to Spain for his filmmaking was in for more ribbing. Accepting the award for Franco was a Col. Rodriguez (Hershel Bernard) who said he won his Purple Heart because "I pulled that . . . cannon over the mountain in 'Pride and the Passion'." He added: "What are you schlepping around here for? You can make a deal with us in five minutes and save yourself a fortune. Remember what Sam Bronston said: 'a tree is a tree and a rock is a rock—shoot it in Spain'."

A sketch called "The Moguls" had major studio brass considering the "dangerous possibility" of having to return to theatrical production after exhausting the potentials in drilling for oil, real estate, television commercial, backlog rentals, buses for the backlot tourists and "even suing directors."

A song and dance routine included these lyrics:

"Like the time Jack Warner shouted

Big screen is not for me
It's much too big
And much too loud
The future is in 3-D."

Another sonnet went:

"Like with 'Mutiny on the Bounty'.
I spoke up from the chair
Let's make it in Tahiti
'Cause it's so much cheaper there."

And: "Like when Y. Frank Freeman said/I know what will click/

(Continued on page 21)

Pleskow: UA Europe Up 17%; 'West Side Story' Looks Ending France's Distaste for U.S. Tunepix

First quarter business for United Artists in Europe and the Near East will be approximately 17% ahead of the comparable period last year, Eric Pleskow, UA manager for those territories, reported in New York last week just before returning to his Paris h.q.

UA, says Pleskow, has no more pictures in release this year than last. Increase reflects, rather, more bookings and a greater penetration in individual markets. Exec says that "West Side Story" is repeating its stateside success in all European dates so far, and seems finally to have broken the jinx re Yank musicals in France. Picture is playing all its foreign dates in subtitles, and knocking the old "must dub" maxim into a cocked hat. "West Side" pic is repeating —and expanding — the success which the legit version of the show had in Paris last year.

Undoubtedly helping in France, said the exec, is the fact the music from "West Side" is just now getting the big play, and thus bringing attention to the film. The legit show, while a hit, was in for a limited engagement and the score never had a chance to catch on.

Exec also commented on the fact that as domestic and overseas release dates on the same pix are coming closer and closer together, same "one world" concept is being applied to ad-promotion. Time was, he said, when the homeoffice was only concerned with setting up the domestic campaign on a picture, and when that was formulated, it might be circulated to managers abroad with the note that they could use or throw away what they wished.

Now, he said, overseas personnel

(Continued on page 21)

Benny Thau's Future

Hollywood, March 20.

Benjamin Thau, associated with Metro for more than 30 years, will check off lot when his contract as veepee, expires June 1, it has been established upon firm authority.

Exec will take a holiday before setting or disclosing new plans. Says he has no intention of leaving the film industry.

Irv Rubine Echo: 'Barabbas' Gallery Exhib in Gotham

By GENE ARNEEL

A film company has taken on the role of "patron of the arts," this is the form of the commissioning of six oils by established artists. Columbia is the picture outfit, as teamed with Italian producer Dino De Laurentiis, whose production of "Barabbas" was assigned as the theme of the paintings. The De Laurentiis religioso feature is being distributed by Col.

Story behind the tieup is ironic, for the reason that the man who conceived and followed through on the unusual hand-in-hand between a pic outfit and distinguished brush specialists is now dead. The fruition of his ideas and labors are on exhibition, as of yesterday (Tues.), at Manhattan's Midtown Galleries.

Irving Rubine, v.p. of Highroad Productions, headed by Carl Foreman, on loanout from Foreman to De Laurentiis for a six-month period. He was asked to give "Barabbas" some special meaning in terms of public relations.

Details of what happened there-

(Continued on page 21)

Keaton, Lahr, Foy In Canadian Film

Toronto, March 20.

With Buster Keaton, Bert Lahr, Eddie Foy Jr. and Dion Dimucchi costarring in "10 Girls Ago," cameras started rolling this week on an under-$500,000 film production that will be shot in color and take four weeks. It is believed to be first musical feature ever shot in Canada.

Under the Am-Can Productions Ltd. label, the prospective 90-minutes feature will be a satire on tv and will be distributed in Canada by International Film Distributors and in the U.S. by Universal. Producer is Edward A. Golin, prexy of the Canadian setup. Harold Daniels is director. Script is by Peter Farrow and Diane Lampert, with Sammy Fain contributing some 10 tunes. Jennifer Billingsley, recently with "Carnival," heads the dancers, with choreography by Joseph Harnell. Lee Game is chief American cameraman, with Paul B. Ross as unit publicist.

Although locale of story is a large eastern American city, exteriors and interiors will all be filmed at Toronto-International Studios, a subsidiary of Nat Taylor's 80-unit chain of Ontario theatres.

National Boxoffice Survey

Biz Still Socko; 'Lover' Champion Again, 'Story' 2d, 'Judgment' 3d, 'Walk' 4th; 'Hour,' 'Cid' Next

While not helped by much new product, current session across country is distinguished by the number of strong films which are grossing $150,000 or better in key cities covered by VARIETY. Obviously this swells the overall total gross, and makes for a very bright b.o. picture.

Still pacing the field is "Lover Come Back" (U) despite few new opening playdates. It is playing in fourth and fifth sessions in some keys but continuing big to sturdy even in these. "West Side Story" (UA) again is finishing second but this time coming close to "Lover" in total coin.

"Judgment at Nuremberg," another from United Artists, is winding up in third spot although playing in only 11 key cities. "Walk on Wild Side" (Col), which was fourth last stanza, again is copping fourth position.

"Children's Hour" (UA), which showed promise last session, is capturing fifth money the first time out to any extent. "El Cid" (AA) is taking sixth place. It was fifth last week. "Four Horsemen" (MGM), sixth a week ago, is taking seventh spot.

"Sergeants 3" (UA) is winding up eighth. "Satan Never Sleeps" (20th) is copping ninth position. "Pinocchio" (BV) (reissue) will be 10th.

"View From Bridge" (Cont) is pushing up to 11th while "Light in Piazza" (MGM) rounds out the Top 12 pix. "Murder, She Said" (MGM), "Majority of One" (WB), "Les Liaisons" (Astor), "La Dolce Vita" (Astor) and "La Belle Americaine" (Cont) are the runner-up films.

"Rome Adventure" (WB), among the more ambitious newcomers, is rated solid opening week at N.Y. Music Hall. "Day Earth Caught Fire" (U), also new, is rated big at two N.Y. firstruns. "The Couch" (WB) is spotty in current stanza, being sad in Frisco and Washington, so-so in Detroit and okay in Boston.

"Premature Burial" (AI), still socko in Chi, is rated fancy in Buffalo opening week. "One, Two, Three" (UA), now finished on its top firstrun dates in bigger keys, is slick in Boston, and good in Portland and Washington.

"Victim" (Indie), good in N.Y. and Chi, is rated tall in Pitt. "Summer and Smoke" (Par) looks good in Providence and Portland but is only fair in Balto and Cleveland.

"Black Tights" (Magna) still is lively in N.Y. "Call Me Genius" (Cont) looms trim in Frisco.

(*Complete Boxoffice Reports on pages* 10-13)

PAUL LAZARUS PLANES TO PARIS, ROME, MADRID

Paul N. Lazarus Jr., who left a v.p. post at Columbia with a projected presidential post at Allied Artists in mind, but which did not materialize, left New York over the weekend for calls on indie producers in Paris, Rome and Madrid.

There was no official explanation but indications are that Lazarus is out to form a new company in association with indie filmmakers.

Two Story-Line Cineramas Set to Go; Mastermind Which Oughta Go Out First

Hollywood, March 20.

Faced with two Cinerama biggies in color being canned within a few weeks of each other in July, MGM and triple-screen toppers will conclave in Gotham before the week is out to resolve the double-pronged problem. Two factors to be weighed are:

(1) Should $12,000,000 "How the West Was Won" be released internationally first and followed by $6,000,000 "Brothers Grimm"? Or vice versa?

(2) Should "West" be made available to foreign countries, "Grimm" in U.S., both playing simultaneously? As "West" completes engagements abroad "Grimm" would follow, and vice versa in U.S.

Favored in some quarters is second as solution. That is provided dubbing of numerous stars' voices doesn't present any barriers in getting prints out on time.

It's figured by first preeming "West" in foreign countries, dealing as it does with western and northwestern Americana, film will garner mucho moral supoort from U.S. Information Agency headed by Edward R. Murrow.

Some execs feel pic, while in no sense a travelogue on U.S., probably represents best American image on screen(s) to date. Five different episodes in various states reputedly will give new persnective to Europeans, etc., moreso than any of previous Cineramas lensed by Lowell Thomas group, pre-Nick Re'sini.

Also it's felt that exhibiting "Grimm" in summer when fairy-tale fanciers are more amenable to being herded to theatres would fill U.S. bill. The Walt Disnev pattern of releasing Buena Vista big ones when school's out (summer vacation, Easter and Xmas-New Years) has proved a b.o. bonanza. Hence, there's no questioning the potency of policy for corralling

(Continued on page 21)

OKAY FAYETTEVILLE BUY

Judge Gives Paramount Chain N. C. Ozoner Situation

Federal judge Edmund L. Palmieri of New York has authorized American Broadcasting-Paramount Theatres' acquision of the Boulevard Drive-in, Fayetteville, N. C.

Certain restrictions were laid down pertaining to the Boulevard's playing of firstrun product in competition with other area theatres.

L. A. to N. Y.

Steve Allen
Emery Austin
William Castle
Marty Connelly
Morton Da Costa
Jack Donahue
Harry E. Gould
Maxwell Hamilton
Ben Kalmenson
Buzz Kulik
Abe Lastfogel
Francis S. Levien
Lori March
James Mason
Cynthia Pepper
Milton R. Rackmil
Budd Rogers
Maximilian Schell

Willam Self
Leo Steiner
Dan Terrell
J. Lee Thompson
Oliver H. Treyz
Meredith Willson

U. S. to Europe

Harriet Cohen
Tad Danielewski
David Emanuel
Garson Kanin
Elia Kazan
Frank Launder
Paul N. Lazarus Jr.
Janet Munro
Gerard Oestreicher
Joy Parker
Donald P. Pleasance
Clinton Wilder
Darryl F. Zanuck

Europe to U. S.

Brad Ashton
Jean Goldwurm
Philip Miles
Mo Rothman
Ed R. Svigals

N. Y. to L. A.

Staats Cotsworth
Martin Davis
James B. Harris
Joseph Lebworth

Form Roth-Kershner

Hollywood, March 20.

Leon Roth, who resigned as United Artists Coast ad-pub head four years ago to swing over to The Mirisch Co. as veepee, checks out of latter outfit April 15 to form Roth-Kershner Productions with director Irvin Kershner. New outfit will develop a program of features in associations with Mirisch unit for UA release.

Intent of new company, according to Roth, is to "create a program of films whose appeal arises out of emphasis on content."

Columbia Retains Stakes in 'Dolce'

Distribution rights to "La Dolce Vita," turned out in Italy by Rizzoli Films and a major grosser, continue to be held by Columbia in various global territories, states a Col man in New York. Col, he said, remains as the releasing agency in Colombia, Peru, Ecuador, Puerto Rico, Bolivia, India, Australia, New Zealand and England.

Last week's news story on Astor Pictures buying the picture from Rizzoli led to some thought that Astor had also acquired all distribution contracts. Col spokesman clarifies that Astor bought ownership of the negative but the releasing pacts remain the same.

End Sinatra Battery Suit

Los Angeles, March 20.

Battery suit for $100,000 against Frank Sinatra, pending nearly two years, has been settled out of court for an undisclosed sum. Plaintiff was Edward Moran, 22, working at time of incident, May 14, 1960, as parking attendant at Moulin Rouge, who charged Sinatra attacked him. Latter, however, claimed he merely put out his hand to ward off an expected blow.

Earlier, John Hopkins, an employee of Sammy Davis Jr., served 10 days on battery charges connected with incident, following a benefit show at nitespot.

NYU Prof Checks, Finds Screenplay Most Vital Element of 'Navarone'

Robert Gessner, professor of motion picture and television studies at New York U., has found that exhibitors believe the screenplay is the most important element behind the success of an outstanding boxoffice picture, while aesthetic students rate the pacing of the same production as the biggest contributing factor.

Gessner queried theatremen and NYU scholars as to the most significant elements in "Guns of Navarone." This Carl Foreman production was chosen for the survey because it led the list of 1961 b.o. hits in VARIETY's annual roundup. Grant for the poll came from Columbia Pictures, "Navarone" distributor.

Gessner sent out his questionnaires to 282 exhibs internationally, got replies from 32% domestic and 12.5% foreign. They thought acting performances and star names were about equal following the screenplay in terms of b.o. importance following the screenplay. Production values were fourth and pacing fifth. Music was last.

As for the students, they voted, after pace, star names, performances, screenplay and production values equally.

COLUMBIA'S SIX MONTHS DOUBLES LIKE PERIOD

Columbia Pictures for the six months ended Dec. 30 nearly doubled earnings over the same period of the previous year. Net for the new period amounted to $2,050,000, or $1.30 per share, compared with $1,095,000, or 66c per share.

Tax loss provision for previous years helped the new period but still there was a tax provision of $253,000. No tax for the earlier period.

Actually, Col in the 1960 six months had an operational loss of $522,000 but listed a profit of $1,617,000 via sale of studio properties. Similar item in 1961 amounted to $413,000.

Per-share earnings are based on 1,497,650 shares outstanding.

Henry Lombroso on Spear & Sandals

Italo Cheapie Spectacles Ran Course—but Always Good Market for Well-Produced 'Antiques'

Although he believes that both the European and U.S. markets have had their fill of Italo spectype pix, distributor-producer Henry Lombroso of Globe Films of Rome is mapping the early start of two such films, "Semiramis" and "Ninive Versus Babylon."

Lombroso, however, doesn't think he's contradicting himself. He says that the run-of-the-mill specs—real cheapies that lack notable story, star or production values—are now a drug on the market. He plans that both "Semiramis" and "Ninive" will be worthwhile in all departments, with budgets topping the million dollar mark. "Semiramis" will get extensive location shooting in Egypt and starts at the end of April. "Ninive" goes in May.

Lombroso, whose Globe Films had its genesis in 1957 as a distribution org to succeed the defunct Republic Pictures, was in New York last week for talks with potential U.S. production partners, including Jim Nicholson and Sam Arkoff of American International, whose pix Globe handles in Italy.

Although Globe is generally regarded with having pioneered in the distribution of art pix in Italy, the company has in recent years been turning to exploitation films to supplement its income: "Man can't live on art alone." One of its biggest moneymakers recently was AIP's "Pit and The Pendulum."

Credited by Lombroso for making the Italians conscious of the b.o. potential of offbeat imports were such Globe releases as "The Lovers," "Hiroshima, Mon Amour" and "A Condemned Man Has Escaped," all from France. Globe has managed to hit the mass and class markets simultaneously with a number of these pix, plus a couple of Japanese imports (Globe is European agent for Nikkatsu of Tokyo). On its upcoming release sked for Italy is Luis Bunuel's "Viridiana," co-winner of the Cannes grand prize last year.

In one important respect, Lombroso pointed out, Italo distribs of art pix have an advantage over similar distribs in the States. Cost of dubbing in Italy, he says, is approximately the same as the cost for subtitling, so all imports, both mass and class, get the local language treatment.

He notes, however, that the Italian artie market is just as difficult to predict as it is in the States. He reported that Louis Malle's wacky French comedy, "Zazie," had been preemed in Rome to generally poor reviews and comparable business. Then for the Milan opening, Globe brought Malle to Italy as the focus of a highpowered campaign. Pic opened to fine reviews and business, and Lombroso now expects the film to make more money in Italy than in France. "Zazie" did okay in its Paris firstrun but fell off sharptly after that.

New York Sound Track

Members of Congress, the Cabinet and other Capitol Hill figures, many of them anxious about the who's who of "Advise and Consent," turned out for a special showing of the Otto Preminger feature at D.C.'s Trans-Lux Theatre last night (Tues.).

Hope Lange and **Robert Jiras**, her brother-in-law, bought film rights to **Vinnie Williams'** novel, "Walk Egypt," for indie production as actress' outside commitment on her 20th-Fox pact . . . **Connie Francis** will star in Metro's "Follow the Boys". . . Paramount assigned **Alexander Ramati** scripting chores on "Red Pawn," based on original story by **Ayn Rand** studio has owned for several years . . . **Rory Calhoun** stars in "I Cried in the Storm," **Joe Behm** indie to be lensed in Acapulco under his Gothic Pictures banner.

Joe E. Levine, wife **Rosalie** and the two kids cruising the Caribbean for a fortnight aboard the S.S. Mauretania . . . **Al Tamarin** exited as topkick of the "El Cid" promotion unit . . . Four short films are to be screened at tonight's (Wed.) Screen Directors International Guild forum in the Donnell Library Center auditorium. Program is titled "Films and Their Directors". . . **Ben Gazzara** back home from the Coast after winding his star stint in Allied Artists' "Reprieve". . . But **Eli Wallach** goes west — to Arizona — for a Metro-Cinerama seg of "How the West Was Won."

Director **J. Lee Thompson** in for "Cape Fear" (U) promotion. Pic preems in Miami April 6 at the Olympic . . . **Cesar Romero** signed for **Ross Hunter's** "If a Man Answers," and **Alice Ghostley**, the comedienne-singer, goes straight in "To Kill a Mockingbird," both via U . . . Allied Artists brought in its division sales managers last week for an h.o. powwow on new product. And in another exec huddle, Stanley Warner brass and zone managers made with a study of theatre operations . . . **Budd Rogers** and **Paul V. Connelly** back at their Pathe-America roost after Coast meetings on "Victim" and "Whistle Down the Wind". . . **Sophia Loren** skedded for the Time mag cover a week before the Oscars are passed out. She's a nominee for the "best actress" accolade.

Apropos the Screen Actors Guild admonishment that thesps should "give a full day's work for a full day's pay," **Bob Thomas**, AP's H'wood man, cites examples to the contrary. Such as the star, angry with the studio over a script, who spitefully played a scene expressionless. Over and over. Or the expensive actress whose wilful and persistent tardiness and "banker's hours" were figured to have wiped out any chance the production had for profit. Also, the young actress, playing only her third pic, but sufficiently arrogant to stage a sit-down —on the set—until she got the script revisions she demanded. Such tantrums are, of course, ho-hum to yet observers of the backlot; and if anything the SAG rap was deemed extremely tardy.

At Waikiki in Honolulu annex recently have been either on business or vacation **Joan Crawford**, **Lloyd Bridges**, **Gertrude Berg**, **Dennis Morgan**, **Dennis James**, "Captain Kangaroo" (**Bob Keechan**) and **Ed Begley**. Busy on nearby Kauai Island is "Diamond Head" (Col) location with **Charlton Heston**, **George Chakiris**, **France Nuyen**, **Yvette Mimieux** and **James Darren**. **Dave Brubeck Quartet** also present.

Charles A. Smakwitz, Stanley Warner zone manager, at dinner show of the Legislative Correspondents Assn., in Sheraton-Ten Eyck Hotel, Albany, Saturday (17). Municipal Court Justice **Fred G. Moritt**, former State Senator from a Brooklyn district, and one-time professional singer and songwriter, made the trip to Albany with Smakwitz.

At the contemplative age of 12 days, the son of **Eric Pleskow**, United Artists manager for Europe and the Near East, received his very own passport. Among the vital statistics, height: 1', 8". Father returned to Paris Saturday (17). Mrs. Pleskow and the kids will follow in a couple of weeks . . . British documentary film producer **John Grierson**, long absent from the U.S., returns next month to address the Carolina Symposium of the U. of North Carolina in Chapel Hill . . . **David Horne**, who has been a veep of Titra Sound for last seven years, has been promoted to exec veep and named a member of the board under a new three-year contract. He's also acquired a large block of Titra stock.

Astor Pictures sends out a release reporting prexy **George Foley** to be visiting Beirut, Cairo and Athens as a member of an economic development mission. Just whose mission is not revealed . . . The pocketbook version of **Ian Fleming's** "Dr. No," basis of the upcoming UA pic, will get a big play both here and in England, with 1,000,000 copies set for distribution by Pan Books in England, and 5,000,000 by New American Library in the States.

Now it's to be The Cinema of The Absurd. New Yorker **Stephen O. Browne** says an outfit styled Vortex will produce a program of absurd featurettes over the next two years, with first, still untitled, to be seen this fall . . . Norwegian exhibs picked **Stanley Kramer's** "Inherit the Wind" as best foreign film of 1961 . . . **Ed R. Svigals**, Trans-Lux Distributing veep, back in New York after a biz trip to London, Paris and Rome . . . **Dave Emanuel**, prexy of Governor Films, off to London.

Joining the New York group headed for the Mar Del Plata (Arg.) film fest this week: **Orestes Trucco**, local rep of Argentine Film Enterprises, and **Meyer Ackerman**, partner in Ackerman and Furman Theatres. Both Trucco and Ackerman also are members of the recently formed Angel Productions, which is set to handle U.S. release of the pix of Argentine film director, **Leopolde Torre-Nilsson** . . . **Jean Goldwurm**, prexy of Times Film, and Mrs. Goldwurm are back in New York after a two-month buying trip to the Continent.

Two early experimental films, "Autumn Fire" and "The Artist," by **Herman G. Weinberg**, film historian and subtitlist, were on the bill at the Charles Theatre last Friday and Saturday (16-17) . . . Roman Catholic Legion of Decency has given an A-1 rating to Paramount's "Hatari" with an added recommendation of the film for the entire family as "superior, wholesome entertainment."

American actor **John Frederick** was reported to be the only rep of the entertainment industry at the U.S. ambassador's reception for **Mrs. John F. Kennedy** during her two-day Roman holiday . . . Director **Elia Kazan** is scouting locations in Greece and Turkey for his upcoming "The Anatolian Smile," to be produced in association with Seven Arts this summer . . . **Harold Arlen** and **E. Y. Harburg** will write a special number for **Judy Garland's** "The Lonely Stage."

Richard Beymer with **Ingrid Bergman** in 20th' "The Promise of Dawn," formerly tabbed "First Love," to be produced in Paris next September". . . **Ted Richmond**, prepping "The Inside Man" for his Metro production slate, is aiming project as a **Dean Martin** starrer . . . **Walt Disney** bought **Geoffrey Wilkinson's** story, "The Monkeys," and assigned scripting chores to **Maurice Tombragel**, who also wrote producer's "Moon Pilot". . . **Audie Murphy** to star in "The Iron Collar" for **Gordon Kay's** U production . . . **Vittorio DeSica** will direct "The Children of Sanchez," which **Elliot Kastner** will produce in Mexico from **Abby Mann** script . . . **Robert Sterling** purchased film rights to "Park Avenue," novel by **Q. Bryson Watts**, for indie production . . . **Anthony Franciosa** snagged star role in Metro's "Period of Adjustment," **Chubby Checker** and **Bobby Rydell** in **Sam Katzman's** "Do You Take This Prince?" at Columbia Pictures . . . On Coast George Stevens Productions has moved from 20th-Fox to Desilu-Culver lot to launch preparations on "Greatest Story Ever Told". . . **Robert Enders** will produce Metro's "A Crack in the Steeple". . . **Laurence Harvey's** Harmon Productions bought "The Moor of Venice," to be produced with **Fermac Films** and **Marvin Schwartz**.

NOW, HERCULES CHAINS VIDEO

Stuffy Millionaire Ambassador

Paul Hyde Bonner's seventh novel, "Ambassador Extraordinary," which Scribner's will soon release at $4.50, is a hot candidate for film adaptation. Plot is a pot pourri of recent headlines—(1) a Trujillo-Batista type supported by (2) an imbecile, lecherous, detestable, millionaire ambassador from Washington, and (3) supposedly idealistic Castro-like agrarian reformer who succumbs to Communism and becoues a worst dictator. All this makes for trouble in the U.S. State Dept. and for various melodramatic Caribbean shenanigans, sexy innuendo combined with libertarian idealism.

The novel reveals signs of haste in composition, as if to make the market. Certain scenes are thinly written. Letters substitute for action and there is a rush of thread-tying and quick-matings so that the last third of the book is novelistically mediocre for a writer of Bonner's style and potential. But the film possibilities are promising. The central idealistic spy, Juanita, is a flamenco dancer, so the role suggests Rita Hayworth, Cyd Charisse or others who can make with the feet. She is managed in the novel by an impresario friend of the State Dept. called Sol Jacobs, as to whom no second guesses are needed. *Land.*

Zanuck Details His Playoff Strategy

Roadshow Preem in Summer—Credits Alphabetical—Calls $10-Mil Budget Cheap for Content

Twentieth-Fox has tentative plans for a roadshow preem of "The Longest Day" in July or August, producer Darryl F. Zanuck informed trade reporters in New York Wednesday (14). Zanuck emphasized, however, that the final decision on the release policy won't be made until he completes editing his total of 360,000 feet of exposed film, which would run for some 66 hours, down to a feature of between three and three hours twenty minutes.

Zanuck, who came in the previous weekend, returned to Paris Friday (16). All shooting is completed except for one short sequence involving French star Bouvril, which Zanuck was to knock off this week. After that, he says, he retires to the projection room to start the mammouth editing job.

As might be expected from the nature of his latest film, the producer was full of statistics on "Day" logistics: shooting schedule, nine months, 17 days; cost, a fraction over $10,000,000, "give or take a couplpe of hundred thousand" and described as "a cheaple" considering some other production

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Astor Pictures' Trade Ad Coin

Astor Pictures has allocated what it terms a "record sum (for a film import company) of $75,000" for trade paper advertising in the next year, Mike Hutner, veep and ad-pub-exploitation director announces. "Intensified trade ad campaign" is being launched with Astor's "Last Year at Marienbad."

Hutner attributes a major measure of "La Dolce Vita's" success to extensive trade campaign. Decrying recent decline in trade-paper advertising, Hutner said the best way to communicate enthusiasm about a picture to exhibs is through the trades, thus avoiding that "dangerous void" in ad-publicity between end of production and start of distribution.

DALLAS NEWS REPEATS TEXAS' OSCAR GUESS

Dallas, March 20.

Eighth annual Academy Award Sweepstakes Contest is sponsored again this year by Dallas Morning News and five theatre circuits, Interstate, Rowley United, Trans-Texas, Lone Star and I. B. Adelman.

Started March 18 with the 21

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Harry Brandt at N.Y. Desk

Harry Brandt, head of the Brandt Theatres, N. Y., reports back to his Gotham desk Monday (26) after a three-month Palm Beach recuperation from illness.

He's also prez of the Independent Theatre Owners Assn.

CHANGE OF OWNERSHIP

But Fox, Brooklyn, Still To Operate Via Fabian

Brooklyn (N.Y.) Fox Theatre, 4,000-seat Fabian situation, has been sold to Fox Flatbush Corp., but Brooklyn-Fox Corp., Fabian subsid, will continue to operate the palace. Property was bought for cash over a first mortgage of $1,500,000.

Theatre was built in the late 20s by William Fox, and has been in Fabian hands since 1937.

AA's 26-wk. Loss $996,000 Albeit Without 'El Cid'

Latest financial disclosure from Allied Artists, covering first 26 weeks, may shed some light on the distrib's position from the viewpoint of prospective new-management lineups.

For the 26 weeks ended last Dec. 30 (sans audit), distrib sustained a net loss before Federal taxes of $1,041,000, compared with a profit of $363,000 for the same period a year ago. Provision for Federal imposts of $51,000 was made the previous year, whereas in the currently-reported period this shows a credit of $45,000. Result is a final net loss for the period of $996,000, compared with a net profit in the 1960 period of $312,000.

Broken down by quarters, however, the report kindles some optimism. The big red ink splash occurred in the first quarter, ended

(Continued on page 6)

SEE JOE LEVINE AS SYNDICATOR

By JACK PITMAN

Per forecast, Embassy Pictures is going to unloose Hercules, chains and all, for home consumption—meaning the Joe E. Levine indie is primed to put its theatrical features catalog into video playoff. Still to be decided is the method of distribution, but this decision should come within a month.

It's been established reliably that Embassy would transfer its vaulties to homescreens on a staggered basis, rather than unloading the whole caboodle at one shot. Counting productions now in, or nearing, theatrical release, the ex-Bostonian's company has about 35 features to feed tv, which, based on present projections, should swell to about 100 in five years time.

Recall 'Godzilla'

Levine previously sold tv one of his early-escapist films, the made-in-Japan monster pic "Godzilla." That particular one was a bird-in-the-hand deal, since the film never caught on at the pay-windows as per others that zoomed Levine into contention.

Any deal for the Embassy backlog, it's believed, would stipulate a suitable time clearance between theatrical and home exhibition respecting current product—that is, a "Madam Sans Gene," "Two Women," "Boccaccio 70," and the sundry other pending and blueprinted projects.

At least one tv network, Columbia Broadcasting, has already overtured Embassy in an effort to sew up the catalog for the web's five owned-and-operated stations. Although Levine has yet to decide on whethe to handle tv syndication or farm out the job, it looks a good bet he will scout for some managerial talent and create his own tv department. That, of course, would be in line with his natural gravitation to do-it-yourself, which in the past year has marked Levine's transition from that early "presenter" billing to a bonafide status as a distributor. Almost certain, too, is that Embassy will insist on a leasing arrangement, a la Universal and Metro, thereby retaining future tele rights.

The batch of the product that would be initially available to the home medium would include the Steve Reeves Italo-made epics ("Hercules," et seq., "Morgan the Pirate," etc.), and probably such other titles as "Where the Hot Wind Blows," "Atilla the Hun" and "Bimbo the Great."

The approaches from CBS and others bespeaks not just an interest in the titles, but also an avidity to cash in on the original Levine showmanship. This razzmatazz plainly enhances any deal, a web rightly figuring that what's presold for theatres should prove ditto for tv display.

Director Since 1937, Likely Remaining But Koster Has 20th Offer to 'Produce'

Director Henry Koster, whose Hollywood career has been running along steadily ever since he launched Deanna Durbin in producer Joe Pasternak's "Three Smart Girls" (1937), seems to be one of the few major company directors without a burning desire to become his own producer.

Having just wound shooting on his latest 20th-Fox pic, "Mr. Hobbs Takes a Vacation," Koster was in New York last week to see the shows, particularly the Art Carney-starrer, "Take Her, She's Mine," which could be his next at 20th should James Stewart be as high on its picture potential as is Koster. The director, who has more than 30 pix on his credits, including Universal's current "Flower Drum Song," said he'd been approached by 20th production chief Pete Levathes about adding producer chores, but as yet he'd made no decision.

He gave the impression that while he might like to, it wouldn't be absolutely vital to his future happiness. With the exception of his experience with three men whom he declined to name, Koster has had excellent relations with his producers—men like Pasternak, Sam Goldwyn, Darryl Zanuck Jerry Wald and Ross Hunter. They are "enthusiastic" and "positive" in their relations with a director, according to Koster.

"Kibitzing" producers are something else again. Apologizing for

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STAN KOHLBERG DICKERS

May Result in Not Filing Re Columbia Terms

Chicago, March 20.

Parties in the so-called "Starlight case" have agreed to hold off all proceedings for 30 days to explore the possibility of settlement out of court.

The case is one in which Stan Kohlberg, who operates the Starlight, the Dunes and 53 Drive-In Theatres, has charged Columbia and local ozoner booker Sy Griever with conspiring to deprive Kohlberg's drive-ins of product through Col's demands for "excessive guarantees."

Griever books all al fresco theatres in this area save Kohlberg's three.

Stanley Warner Wants to Expand, With Court's Nod

Hollywood, March 20.

Stanley Warner circuit will start a national expansion program immediately, it was decided at three-day zone managers seshes in New York. Decision came on heels of optimistic reports from all operating heads. However, all new projects must have U.S. District Court approval in N.Y.

President Si Fabian and his associates have been mulling such plans for some time. Recent visit of exec veepee Nat Lapkin and veepee Harry Kalmine here and in Arizona was for express purpose of looking over sites, several of which have been decided upon and being brought to court's attention before definitive moves are made.

Shortly after Eugene Klein assumed presidency of General Theatre Corp. (NT&T) he decided on building program of 28 new houses in three years. No specific number or time limit for S-W additions have been set.

New shopping areas for drive-ins and hard tops will be first considerations. Likewise, California with its "definite growth" possibilities already established will get prime attention with zone head Pat Notaro in charge. He's had a number of offers under consideration in the home office and now has been given the GO signal. He returned Friday (16) from Gotham quarterly palavers for zone toppers.

British Columbia Studio Sets Two

Vancouver, March 20.

First script to be shot this spring by new Commonwealth Film Productions Ltd., with four stages on 53 acres at Hollyburn, B.C., is "The Bitter and the Sweet" by Ernie Perreault of Vancouver. It's about the mistreatment of west-coast Japanese-Canadiens during the war.

Second, "Circle of Greed," is an outdoor action pic scripted by Hollywood writer James Clavell. Each is budgeted at $750,000. Producers are Oldrich Vaclavek of Vancouver and William Magginetti of Hollywood.

'RIGHT HAND OF DEVIL' NOT FOR UNIVERSAL

Hollywood, March 20.

Aram Katcher, denied an MPAA Production Code seal for his indie film, "Right Hand of the Devil," has sliced three areas of footage on which Code officials frowned. Cut was a scene of a nude mannequin, a strip number by Georgia Holden and a scene in which actor Brad Trumbull is tossed into a tub of acid and his body dissolves.

Katcher, who completed film in which he starred as well as produced, wrote and directed for under $35,000, frankly admits deletions were in hope to effect sale of pic to Universal. Major wouldn't release it sans a seal.

After Katcher cut the sequences, print was shipped to homeoffice in N. Y. Initial sales talks were started by U's general manager Morris Weiner and Katcher, who says his outright sale pricetag is $225,000.

U Passes It UP

Universal h.o. in Manhattan screened the pic but nixed a buy.

ELEVATE I. H. LEVIN

Los Angeles, March 20.

Irving H. Levin has been upped to exec veepee of National General Corp. (formerly National Theatres & Television) and will function in overall company operations. He'll work closely with prexy Eugene V. Klein in chain's recently-announced expansion and diversification programs.

Levin became a director of company last Aug. 9 and veepee Nov. 23.

Exhib-Financiers Hardly 'Risk-Prone'; They'll Budget by Realism—Per AIP Pair

There is no shortage of financing for low budget product of likely boxoffice appeal; there may be for offbeat low budget pix, but it isn't likely that exhibitors are going to be any more "adventurous" in backing that kind of film than are present sources of financing.

This is the comparatively reserved opinion of American International Pictures prexy Jim Nicholson and veep Sam Arkoff re the recently proposed Theatre Owners of America plan to establish a fund to guarantee producers of offbeat low budget pix against losses. Declared purpose of the plan is to stimulate the production in the U.S. of inexpensive "quality" pictures of the kind from Britain and the Continent which have been having increasing success in the States.

Nicholson and Arkoff, who started out with inexpensive exploitation features and have been gradually working towards more ambitious themes and budgets, were careful to point out that they wouldn't knock any plan which might actually result in increased production, but they were obviously skeptical of the chances for success of the TOA fund.

Exhibitors (who would put up the money for the TOA fund) are just as hardheaded at business as are major distribs or bankers, Nicholson commented. And, perhaps more than any other segment in the industry, exhibs are interested in cast and readily discernible selling points. He wondered whether any group of U.S. exhibs would have had the foresight to guarantee "Room at the Top," for example, since that is the film which most people mention today when they start talking about the b.o. potential of offbeat low-budgeters.

Nicholson and Arkoff were in New York last week for a round of product promotion talks with exhibs, climaxed Friday (16) evening by an exhib-press dinner prior to a "sneak" preview of their "Burn, Witch, Burn." A special feature of their promotion is a 30-minute product short featuring extended clips from "Tales of Terror," "Survival" and "Premature Burial." AIP will have 11 pix in release between March and the end of September, and the total for the year is expected to be about 20. In addition to the titles already mentioned, the March-September sked includes "The Adventures of Marco Polo" (going out in July and not to be confused with French producer Raoul Levy's "Marco Polo," now shooting), and "Goliath and the Golden City," which like "Polo," comes out of Italy.

Nicholson, with a view to the

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Rome Adventure
(COLOR)

Troy Donahue, Angie Dickinson, Suzanne Pleshette, Rossano Brazzi in a wide-eyed tour of scenic points in Italy with an unlikely young-love romance along the route. Sell values.

Warner Bros. release of Delmer Daves production, written & directed by Daves. Stars Troy Donahue, Angie Dickinson, Rossano Brazzi, Suzanne Pleshette; features Constance Ford, Al Hirt. From novel by Irving Fineman; camera (Technicolor), Charles Lawton; editor, William Ziegler; music, Max Steiner. At Radio City Music Hall, N.Y., March 15, '62. Running time 119 MINS.

Don	Troy Donahue
Lydia	Angie Dickinson
Roberto	Rossano Brazzi
Prudence	Suzanne Pleshette
Daisy	Constance Ford
Al	Al Hirt
Albert	Hampton Fancher
Contessa	Iphigenie Castiglioni
Young Man	Chad Everett
Mrs. Riggs	Gertrude Flynn
Agnes	Pamela Austin
Angelina	Lili Valenty

As producer, director and scripter Delmer Daves seems to have been uncertain as to just what he was setting out to do with "Rome Adventure." For the finished product is as much a travelog as it is a story of a couple of young Americans on the loose in Italy and engaged in off-and-on romance.

Pictorial values have their place on the screen, of course, when presented as background. But in this instance the scenic stress is such that the picture in large part comes off as a guided tour and the makebelieve story frequently gets lost.

This almost rates as a blessing, it might be said, because the script by Daves, from a novel by Irving Fineman, is an unlikely and shallow affair, played stiltedly and unimaginatively directed.

Producer Daves apparently is pitching for the teenage market, which is sizeable, via employment of relatively new and pretty faces enmeshed in romantic adventure on foreign terrain. Not a bad commercial thought.

Doubtless there will be boxoffice response as the message is gotten across that Troy Donahue is teamed with Suzanne Pleshette and Angie Dickinson. There are Donahue fans who, on the basis of the performer's work here, evidently are not overly concerned with acting. Distracting to the non-partisans (at least one male observer) is his elaborate hair-do.

Miss Pleshette is a very pretty gal and talent shows through. But she and the also highly attractive Angie Dickinson are handicapped with dialog that's apparently intended to be frisky, instead is largely banal.

Miss Pleshette is a librarian in a femme college. She's chided for recommending a hotsy book, heads for Italy "where they know all about love." Rossano Brazzi, that familiar charmer of the boot country, is on hand to prove her point.

Also encountered is Donahue, an art student who travels all over the place on a motor scooter. Miss Dickinson is an old flame Donahue eventually wants to extinguish. Constance Ford, Al Hirt, Hampton Fancher and Iphigenie Castiglioni are in featured roles.

Daves has given his production an expensive look. Many of the interiors are nicely set and the gals' wardrobes are attractive. Charles Lawton's photography (Technicolor) is a major asset, capturing more adventure out of the Italian sightseeing than the story. Editing is fair enough and Max Steiner's music is firstclass. *Gene.*

Sol en Llamas
(Flaming Sun)
(MEXICAN-EASTMANCOLOR)

Mexico City, March 6.

Peliculas Nacionales release of Rosas Films production. Stars Antonio Aguilar, Maricruz Olivier. Fernando Soler; features Irma Dorantes, Domingo Soler, Beatriz Aguirre, Hector Godoy, Jose Chaves, Antonio Raxel, Manuel Arvide. Directed by Alfredo B. Crevenna. At Alameda Theatre, Mexico City. Running time, 90 MINS.

The Mexican Revolution is a favorite theme of recent screenplays. This one covers the end of dictator Porfirio Diaz' era chronicling the instigation of the first outbreaks of rebellion.

Director Alfredo B. Crevenna has bypassed telling of another "historic episode" of the revolution, concentrates his camera on a family in the latter days of the Diaz regime; an old hacendado, stern and unyielding, a tyrant in his own domain; his peones, his children—and how all react to a social crisis through which the republic passed.

As in other films, director Crevenna has a natural setting, with action unfolding in its entirety on the La Gaviota hacienda in the State of Mexico. Fernando Soler, as the old hacendado who holds to the line of tradition in what he considers his rights, portrays an excellent character, true to type. Maricruz Olivier, as the daughter, also gives an excellent performance as a girl of the aristocracy of that era.

Antonio Aguilar, as the idealist who inspires the peones, without recourse to unnecessary violence, is also convincing.

This is a better-than-average effort because of coordinated acting, direction and realistic photography in color. Pic shows a technical maturity seen in few Mexican screen efforts although it just misses being great by over-dramatizing certain sequences which depict the widening division between the old feudal organization and enslaved peones.

In smaller roles Irma Dorantes, the late Domingo Soler, Beatriz Aguirre and Hector Godoy add to the realism.

As a film version covering an aspect of the budding Mexican revolution, this one will have interest in Spanish-speaking areas, and can even be shown effectively in English language markets because of the good technical aspects and uniformly good acting by the cast. *Emil.*

Jessica
(PANAVISION—COLOR)

Hackneyed modern takeoff on "Lysistrata."

Hollywood, March 16.

United Artists release of Jean Negulesco production. Stars Maurice Chevalier, Angie Dickinson, Noel-Noel; introduces Danielle De Metz. Directed by Negulesco. Screenplay, Edith Sommer, from Flora Sandstrom's novel, "The Midwife of Pont Clery"; camera (Technicolor), Piero Portalupi; editor, Renzo Lucidi; music, Mario Nascimbene; assistant director, Ottavio Oppo. Reviewed at Fox Wilshire Theatre, March 16, '62. Running time, 105 MINS.

Jessica	Angie Dickinson
Father Antonio	Maurice Chevalier
Old Crupi	Noel-Noel
Edmondo Raumo	Gabrielle Ferzetti
Nunzia Tuffi	Sylva Koscina
Maria Lombardo	Agnes Moorehead
Luigi Tuffi	Marcel Dalio
Nicolina Lombardo	Danielle De Metz
Gianni Crupi	Antonio Cifariello
Virginia Toriello	Kerima
Beppi Toriello	Carlo Croccolo
Mamma Farigi	Georgette Anys
Rosa Mesudino	Rosanna Rory
Pietro Masudino	Alberto Rabagliati
Antonio Risino	Angelo Galassi
Filippella Risino	Marina Berti
Lucia Casabranca	Manuela Rinaldi
Filippo Casabranca	Gianni Musy
Rosario	Joe Pollini

Jean Negulesco's "Jessica" is a trite, frivolous variation on the oft-exploited "Lysistrata" theme. Except for the picturesque scrutiny of Sicily, there is little to recommend it to modern filmgoers save those with the most easygoing, escape-at-all-costs dispositions. An aggressive campaign, with the emphasis bluntly on sexual attractions, may generate some mild boxoffice response. But the domestic outlook is pretty dim for the United Artists release, a Franco-Italian coproduction produced and directed by Negulesco.

Angie Dickinson enacts the title role of an anatomically-streamlined midwife from America who unwittingly tips the Freudian scale in a small Sicilian village just by sheer sex appeal. As Edith Sommer's screenplay, from Flora Sandstrom's novel, "The Midwife of Pont Clery," has it, the misguided senoritas of the community Lysistrategically organize a sex strike. Objective: "no babies, no midwife." As any fool kin plainly see before the picture is a third unspooled, "Jessica" will fall for yon handsome widower Marquis, and strike will expire of natural causes.

It is no strain on Miss Dickinson's histrionic ability to wiggle through this role. Her proportions are tailored to its specifications, and that's about all that's required.

Maurice Chevalier breezes through the part of village priest with that familiar sunny countenance, and pauses occasionally to narrate or tackle one of several listenable, but undistinguished, ditties by Marguerite Monnet (music) and Dusty Negulesco (lyrics). Venerable Gallic character actor Noel-Noel chips in the most charming characterization as an aged gardener. Satisfactory featured support is dispatched by Agnes Moorehead, Marcel Dalio, Gabrielle Ferzetti, Sylva Koscina, Antonio Cifariello, Kerima and Danielle De Metz, here "introduced" to U.S. screen audiences.

Piero Portalupi's camera zeroes in on the scenic splendor of the locale. Capable production assists are made by editor Renzo Lucidi, art director Giulio Bongini and composed-arranger Mario Nascimbene. *Tube.*

Experiment in Terror

Suspense melodrama with concentration on artistic camera work, but sufficiently saleable appeal. Should be a winner, though production is overlong, overwritten and over directed.

Hollywood, March 13.

Columbia release of Blake Edwards (Don Peters) production, directed by Edwards. Stars Glenn Ford and Lee Remick; features Ross Martin and Stefanie Powers. Screenplay by Mildred and Gordon Gordon from their novel, "Operation Terror"; camera, Philip Lathrop; music, Henry Mancini; editor, Patrick McCormack; asst. director, Sam Nelson. Reviewed at Columbia studio, March 13, '62. Running time, 122 MINS.

John Ripley	Glenn Ford
Kelly Sherwood	Lee Remick
Toby	Stefanie Powers
Brad	Roy Poole
Popcorn	Ned Glass
Lisa	Anita Loo
Nancy	Patricia Huston
Special Agent	Gilbert Green
Captain Moreno	Clifton James
Man Who Picked Up Kelly	Al Avalon
Chuck	William Bryant
FBI Agent No. 1	Dick Crockett
Landlord	James Lanphier
Joey Soong	Warren Hsieh
Drunk	Sidney Miller
Attorney Yung	Clarence Lung
Welk	Frederic Downs
Edna	Sherry O'Neil
Penny	Mari Lynn
Dove	Harvey Evans
Raymond Burkhardt	William Sharon
Red Lunch	Ross Martin

"Experiment in Terror" is the kind of suspense melodrama that has generally been solid stock at the boxoffice. Columbia should expect similarly good reactions from this Blake Edwards production, which he also directed, though for the most part, the picture is an experiment in cinematography that emphasizes "artistic" camera technique that is cute but does little to aid the story.

Written by Mildred and Gordon Gordon from their book, and Ladies' Home Journal serial, "Operation Terror," the film treatment embraces a number of unnecessary character bits that merely extend the plot and, despite their striking individual reaction, deter from the suspense buildup by drawing too much momentary attention in themselves. Picture, resultantly, is overlong as well as being overwritten and overdirected.

Edwards' particular interest seems to lay in the camera angles. He concentrates on overhead shots and unusual perspective merely for visual effect. While interesting, they tend to detract from the taut storyline, giving the picture an overly conscious directorial feeling. Only in the climactic scenes, which take place in San Francisco's Candlestick Park during an actual baseball game of capacity attendance, does the overhead filming become fully valuable. These are beautifully filmed scenes.

The "experiment" is a terrifying episode in which a bank teller is forced by a psychopathic killer into embezzling $100,000 under threat of murder. She goes to the FBI, whose participation is a vivid display of efficiency in criminology.

Glenn Ford and Lee Remick play the FBI agent and bank teller, respectively. For Miss Remick it is a handsome role played with nicely-modulated control and a natural feeling that is devoid of the extreme emotional tension often exposed in such characters. Ford has solidarity, but his role is merely that of a staunch agent doing his job well.

Strongest reaction goes to the killer and to character bits. After being kept under cover throughout the filming to avoid any identity with his role, mostly a series of surprise disguises, Ross Martin should find any frustrating lack of recognition satisfied in strong reaction he is bound to garner for a fine performance. He is a frighteningly realistic psychopath.

Similarly, Patricia Huston is a standout, though her character is entirely superfluous to the plot and picture would have benefitted from the entire role being cut. Again, Edwards must have left it in because of the striking visual effects it adds. Ned Glass is bright in another supporting spot, while Al Avalon, Sidney Miller and Roy Poole contribute. Stefanie Powers looks promising as Miss Remick's sister, also threatened by the killer.

Picture was shot extensively in San Francisco, though story could be placed in any area. However, Philip Lathrop's camera took fine advantage of known Bay City landmarks, giving the film a nice visual style. Patrick McCormack's editing shows well in fast cuts for shock effect. James M. Crowe's sets add to the mood, which is amply complemented by a typical Henry Mancini score.

Gordon's original "Operation Terror" title was changed for film and new Bantam Books paperback comes out next month using film title. *Dale.*

Eheinstitut Aurora
(Matrimonial Agency Aurora)
(GERMAN)

Berlin, March 6.

Nora release of Kurt Ulrich production. Stars Eva Bartok and Carlos Thompson; features Claus Holm, Hans Nielsen, Elisabeth Flickenschildt. Directed by Wolfgang Schleff. Screenplay, Walter Forster; camera, Friedel Behn-Grund; music, Peter Sandloff. At Zoo Palast, Berlin. Running time, 102 MINS.

Eva Horn	Eva Bartok
Christinow Tomkin	Carlos Thompson
Arnold Lewanddowski	Claus Holm
Lore Karmann	Ina Duscha
Dr. Burgmueller, lawyer	Hans Nielsen
Hortense von Padula	Elisabeth Flickenschildt
Friedrich, her son	Rainer Brandt
Charles, butler	Albert Bessler
Mrs. Pearl	Ljuba Welitsch
Graf Hohenperg	Rudolf Vogel
Fraeulein Stadlmeier	Ruth Nimbach
Herr Bolwieser	Werner Gross
Zenzi	Carsta Loeck

This German whodunit, which stars magyar beauty Eva Bartok and Argentine - born Carlos Thompson, has pros and cons to offer. Plot appears considerably contrived but it's skillfully directed. Nothing much rings true even if there's a good deal of suspense. Acting by the central figures isn't exciting but there's excellent support. Domestically, this is probably a sure bet; internationally, there's little to lure patrons.

Eva Bartok is accused of having murdered her husband. Before she starts her 15-year sentence, the prison grants her a respite to settle inheritance matters. Being a temporary free citizen, she and her clever lawyer set out to track down the real killer. Their paths lead them to a dubious matrimonial agency which has Carlos Thompson as a decoy for wealthy women on its payroll. Thompson appears a logical suspect for the murder and from then on the pic becomes a matter of tracking down the actual slayer.

This is a rare mixture of a mystery and love story plus comedy. Although the script leaves much to be desired, Wolfgang Schleff skillfully manages to overcome the various script deficiencies. Top acting honors go to Elisabeth Flickenschildt whose portrayal of a matrimonial agent is a fine piece of thesping; Hans Nielsen, as a lawyer; and Rudolf Vogel and Walter Gross, two suitors, who contribute nice comedy. Eva Bartok looks very attractive while her starring partner, Carlos Thompson, appears on the wooden side. Technically, this reaches an okay standard. *Hans.*

Le Bateau D'Emile
(Emile's Boat)
(FRENCH) (DYALISCOPE)

Paris, March 13.

Cinedis release of Intermondia Films production. Stars Annie Girardot, Lino Ventura, Pierre Brasseur, Michel Simon. Directed by Denys De La Patelliere. Screenplay, Albert Valentin, Michel Audiard, De La Patelliere from novel by Georges Simenon; camera, Robert Juillard; editor, Jacqueline Thiedot. At Marignan, Paris. Running time, 105 MINS.

Fernande	Annie Girardot
Emile	Lino Ventura
Francois	Pierre Brasseur
Charles	Michel Simon

Sleekly mounted pic touches on several themes from social satire, situation comedy and love drama. Lack of penetration in characterization makes this primarily a melodrama with playoff rather than arty theatre chances in store abroad. Its cast and pungent dialog have this a good local bet.

A cantankerous black sheep member of a rich fish canning family comes back from riotious living abroad to die. But to annoy his unctuous brother, he decides to leave his share of the business to an illegitimate son who has a small fishing boat. Latter is a loutish but sentimental type living with a vulgar girl.

Pic then delves into the machinations of the family to get the bastard son into the company as a big wig before he can find out about his inheritance. But he finally prefers his boat and the lower life.

Film is directed in a glossy style which robs it of a true feeling for place while theatrical dialog interferes with the action.

Annie Girardot is the only character that emerges from this while the remainder give skilful performances if overdone in bearing and credibility. Technical credits are good. *Mosk.*

Village Of Daughters
(BRITISH)

Light comedy that never fulfills promise of its basic idea. Presence of a tv personality, Eric Sykes, may give U.K. b.o. a life.

London, March 13.

Metro production (George H. Brown) and release. Stars Eric Sykes, Gregoir Aslan, Scilla Gabel. Directed by George Pollock. Original story and screenplay by David Pursall and Jack Seddon; editor, Tristam Cones; camera, Geoffrey Faithfull; music, Ron Goodwin. Ritz Theatre, London. Running time, 86 MINS.

Herbert Harris	Eric Sykes
Angelina Vimercati	Scilla Gabel
Gastoni	Gregoire Aslan
Don Calogero	John Le Mesurier
Marcio	Eric Pohlmann
Puccelli	Warren Mitchell
Predati	Peter Illing
Postman	Graham Stark
Faccino	Monty Landis
Bus driver	Harold Kasket
1st Pickpocket	Martin Benson
2nd Pickpocket	George Pastell
Annunziata	Yvonne Romaine
Lucie	Jill Carson
Gioia	Talitha Pol
Aliza	Bettine Le Beau
Sophia	Dalia Penn
Natasha	Carol White
Maria Gastoni	Ina De La Haye
Carlotta Passati	Golda Casimir
Gloria Balbino	Eileen Way

"Village Of Daughters" is one of the first results of the expanding production program planned by Metro for its British studio. It is a modest light comedy, set in Italy, with a neat basic idea and the stellar advantage, in Britain at least, of Eric Sykes as its leading man. Sykes is a click tv writer and performer, with an inventive if slightly zany sense of humor.

But this comedy proves again that a comedian who is a success on television in small doses is not necessarily equipped to carry a complete film. Despite many witty and amusing touches Sykes seems often to be form diving in the twists of the David Pursall-Jack Seddon screenplay. A lighter touch by director George Pollock might also have given "Daughters" a life. However, the lazy atmosphere of Italian village life has a charm that keeps the pic on a reasonably diverting plane.

Sykes is an English commercial traveler who becomes stranded in Italy and wanders into the village of Mazzento. He finds the village in a turmoil. When the local stone quarry closed down, all the eligible young men had left the village to find work, leaving the place a village of comely daughters. One of the exiles, having made his fortune, writes to the mayor and asks him to pick a bride for him. The lobbying and matchmaking becomes so fierce that the local priest hits on a solution. Let the first stranger to enter the village make the choice. It is not necessary to be an astute student of filmic affairs to guess that Sykes is the fall guy, and soon he is up to his ears in intrigue.

Nothing wrong with that as a comedy idea, but it needed a sharper touch than this one has. Sykes gives a slightly nervous but energetic performance. And such tried troupers as John Le Mesurier, Peter Illing, Gregoire Aslan, Monty Landis, Graham Stark and Eric Pohlmann turn in sound thesping.

There is also a bunch of pretty girls as the daughters who are perhaps stronger on looks than talent. But the leading lady, a Continental miss named Scilla Gabel, shows distinct personality as well as being a looker. Lensing and music are all okay, though there is a title song (by Normall Newell & Ron Goodwin) which is unlikely to make sweet musical history. *Rich.*

Allied Artists

Continued from page 3

last Sept. 30, when the net loss was $730,000. Second quarter loss was substantially reduced to $226,000.

Latest report, it's stressed by prexy Steve Broidy, does not include revenues from the hard-ticketed "El Cid," the made-in-Spain historic pageant which AA is releasing in the western hemisphere. So far, pic has 31 U.S. roadshow dates, and hasn't opened as yet in the Latin countries. Company's deal with producer Samuel Bronston has never been specified, but it's believed to be a hefty guarantee against percentage.

Broidy's report notes that gross income for the 26-week period came to $5,412,000, versus $7,560,000 for the same period in '60.

The upbeat for the like '60 period was helped along largely on the strength of two films, "Hell to Eternity" and "I Passed for White." Latest report reflects the paucity of potent earners from AA.

DON'T-PANIC-YET-WAIT-AWHILE

Wald Set for 5, Maybe 6

Hollywood, March 20.

Jerry Wald has been given approval of 20th-Fox production head Peter G. Levathes on five features for 1962 with a sixth possible if story can be whipped into shape before January. Three will definitely be lensed at the studio here, two abroad. Six pix will cost $12,000,000, according to Wald.

"Celebration," starting mid-April, will be leadoff pic, followed by "Enemy Within." After "Enemy" will be "A High Wind in Jamaica." All three will be made here with locations for "Jamaica" filmed in Caribbean.

Two for abroad will be "Ulysses," starting in June in Dublin, "Lost Girl" in England.

Details on sixth are secret until script is approved. It's being called "Project 6."

Lotte Lenya: 'Nobody Asked Me'

But When They Did She Cops Oscar Nomination Via 'Roman Spring of Mrs. Stone'

By VINCENT CANBY

Lotte Lenya, 30 years after her screen debut in the German film adaptation of "The Three-Penny Opera," is making her film "comeback" (in her second film) with spectacular effect. The actress-singer, nominated last month for an Oscar as best supporting actress for her role in "The Roman Spring of Mrs. Stone," explains candidly why she was so long between film engagements: *"Nobody asked me."*

Miss Lenya's Oscar nomination must also be particularly satisfying, since it was achieved with no personal appearances on the Coast. Some of her supporters, in fact, suggest that Warners, which is distributing "Roman Spring," missed a bet by not using the actress to promote the pic. What publicity she got was arranged solo through Louis de Rochemont Associates, which produced the film with Seven Arts. Most of that, however, was at the local (N.Y.) level.

Somewhat ironic, too, is the fact that although so much of her career is identified with the works of Kurt Weill, her first husband, and Berthold Brecht (she is currently costarring in the successful Off-Broadway "Brecht On Brecht"), she now stands to win her widest fame via the Tennessee Williams pic, and this in a role for which Tallulah Bankhead, Dame Edith Evans and Martita Hunt had been sought. (Some observers have suggested that even with 30 years in-

(Continued on page 21)

'Nine Hours to Rama'

20th-Fox and Random House have launched their longrange joint promotion of "Nine Hours to Rama" with the current publication of the Stanley Wolpert novel. Mark Robson's film adaptation is now shooting in London.

Book ads will make mention of upcoming pic. The novel is the April selection of the Liberary Guild and in May gets Readers Digest condensation. Pic is due for fall release.

Cincinnati Yelp Vs. Boosted Fee On Balcony Pews

Cincinnati, March 20.

Joe Alexander, area chief of RKO Theatres, protested a proposed license fee increase on balcony seats at a hearing last week of City Council's finance committee. He said the balcony seats, repeatedly kept inoperative because of the downtown biz lag, are "dead freight," and that RKO houses here have dwindled from seven to three.

Present annual fee is 20c. for the first 500 seats and 15c. for more, with boosts of seven and five cents proposed.

Alexander rather startled the city dads with a recitation of such theatre license fees as three cents on admissions and varied charges for cigarette, candy and soft drink vending machines, food and health permits, not to mention real estate, payroll deductions, theatre and elevator licenses.

Bowling alley and auto-for-hire operators were among others who complained about proposed fee hikes.

Not represented was the Cincy Baseball Club, with a seating capacity of 30,274 at Crosley Field and drawing well for a team that won the first pennant last season since 1940.

Columbia Studios Fight Overhead; Absorb Art Dept

Hollywood, March 20.

Columbia Pictures is continuing its studio belt-tightening operations with art dept. for theatrical and tv films under Richard Pearl to be absorbed by Jack Fier's production dept. come June.

Studio cutdown started several months ago, when it discontinued lot's transportation, sound recording, research and still photography divisions.

Pearl, who has been with Col 19 years, may remain in a new assignment, following expiration of his pact June 30. Understood studio is trying to work out something for him between now and June 30.

NEW RANK FOR RICE

Trans-Lux G.M. Functions More Broadly As Exec

Edison Rice, general manager of Trans-Lux theatre division, has been promoted to general manager of the Trans-Lux Corp. In new post, he'll coordinate activities and operations within the parent company.

Rice is succeeded in the theatre division by Bud Levy. Prior to joining Trans-Lux in 1960, Levy was affiliated with Brandt Theatres.

FURTHER LIGHT ON FAMINE FEAR

There would seem to be—but actually isn't—something like a numbers game with respect to the combined blueprint for film production on the Coast. This refers to the Hollywood-originated gloom anent production activity cutbacks, indicating a possible 1963 "famine" anon (as spotlighted by a recent VARIETY banner head), and the subsequent word that producers now have some 150 features in the can for release between now and late fall.

The don't-panic-now clarification is that the "famine" is potential not for this year, but for next. It's the flow of product for '63 that's generating the anxiety in U.S. exhibition—other sectors, too—unless "starts" pick up over the next few months. This is accentuated by the memory of last year's 220 releases, the lowest in several years, and certainly alarmingly below the 1958 count of 299. The concern, clearly, is that the so far slim number of starts in Hollywood this year will lead to a dire situation for the theatres in '63.

As VARIETY noted from the Coast recently, the current preoccupation with those ultra expensive and prolonged shooting films is contributing to the lag in production starts undertaken this year by the majors. The big companies have their hands—and minds—full at the moment with such prodigious expenditures as "Lawrence of Arabia" (Col), "Cleopatra" (20th), and "Muntiny on the Bounty" and "How the West Was Won," both at Metro.

Pictures produced in the U.S. by majors and substantial independents last year amounted to 161 (by one reliable count), extending the decline of recent years. At the

(Continued on page 17)

France, Italy Top 'Non-Pro' Festival

Vancouver, March 20.

France and Italy took the lion's share of awards at Vancouver's International Non - Professional Film Festival, first time such a competition for amateur movie makers has been held in North America. Major award for overall excellence went to France's "Heliotechnie," a color documentary on the art of Venetian glassmaking. Film collected an Eskimo stone carving plus a cheque for $250. France also took runner-up honors with "O Fly, What Do You Want?", considered the most experimental festival film, and the award for artistic unity in production went to a third French entry, "The Last Harvest."

Italian films won for the film best suited for television, best scenario, ability in use of camera, best acting performance and

(Continued on page 21)

TOA 'New Stars' Hug, But Cool On Subsidies for Pic Producers

Washington, March 20.

Board of directors of the Theatre Owners of America on Monday (19) gave the first official greenlight to the "America's New Stars" program designed to build up new performers and hypo boxoffice simultaneously.

With only details to be ironed out with the Assn. of Motion Picture Producers, the joint TOA-AMPP efforts may be launched formally within the next two weeks. RKO exec Nathan Polan was tapped to push the program, which will consist of trailers putting fresh talent, hopefully, into star class.

TOA board, meeting behind closed doors here, also in effect ducked a decision on the recently spawned concept of "group insurance" as a means of fostering film production. Idea, being worked out by TOA and Screen Producers Guild, was accepted by the board as having "merit." But the board decided that any formal action on its part might be construed as interference with Ace, the exhibitor-backed production outfit.

Their reasoning was that the scheme, designed to provide a financial backstop to producers wary of losing bankrolls (or unable to nab a bankroller), was more up Ace's alley and that outfit should make the definitive review.

As presently worked out, the "New Stars" promotional scheme, first such exhibitor-producer under-

(Continued on page 17)

Oakland Trib's Cut

Oakland, March 20.

Oakland Tribune censored copy for "Something Wild" on its scheduled opening at T & D Theatre, though same copy ran untouched in all three Frisco dailies cross Bay when film opened at Esquire Theatre.

Tribune, run by ex-U.S. Sen. William Knowland, found this sentence in ad copy offensive: *What does an innocent young girl do when she's attacked—and can't tell anyone about it?"*

Sentence was excised, and substitute copy submitted.

Oddly, news pages of daily carried full accounts of several rape cases within Oakland area just a day or two before ad was scissored.

Oddball Booking: Up and Downstairs For 'Boccaccio 70'

Embassy Pictures' "Boccaccio 70" will dual under one roof when it launches in the U.S. as initial attraction June 26 in Cinemas I and II, the split-level smallseaters being built by the (Rugof chain on the eastside at Third Ave. and 60th St. Filmeries are the first all-new ones to go up in Manhattan in 30 years. (Walter Reade Theatres has also announced plans for a two-in-one setup, viz the the new Coronet-atop-the-Baronet skedded for completion later in the year.)

"Boccaccio," the Carlo Ponti production in three segs (for the domestic market, but a four-parter in Italy, where it's current), will play on a continuous popscale policy at both houses, but with alternate starting times for public convenience. Per original announcement, film may still play some other keys on a roadshow basis, stipulating the innovational two-intermission plan, also previously bruited. American preem may have on hand Vittorio De Sica and Federico Fellini, directors of two of the segs, and stars Sophia Loren and Romy Schneider. Yank edition of the pic also stars Anita Ekberg, and the third director is Luchino Visconti.

Both new cinemas, one seating 300 the other 750, will have separate entrances and lobbies, to conform to the N.Y.C. building code. An arcade will run above the joint entrances on Third Ave. The now-customary java-dispensing will be done from mobile carts, and an equally customary art exhibit is also in the works.

Construction costs amounted to about $1,125,000.

'Not Recognizable' Rules Judge In 'Anatomy' Libel

Chicago, March 20.

The $9,000,000 libel suit against Columbia Pictures and Dell Publishing Co., involving the film "Anatomy of a Murder," was dismissed here last week by the U.S. Court of Appeals. The court upheld the earlier decision by Judge Michael L. Igoe in Chi Federal District Court that characters in the story were not recognizable as the plaintiffs, two women from Three Rivers, Mich.

The plaintiffs were Mrs. Hazel A. Wheeler and her daughter, Mrs. Terry Ann Chenowith. They had charged Col and the publishing house with libel and invasion of privacy.

Sympathy Cuts On Assessments

Regina, Sask., March 20.

The Saskatchewan assessment commission has allowed reduced assessments to two theatres claiming "economic obsolescence," and more requests for tax cuts are expected from other theatres where television is affecting attendance.

The situation is the same as in the neighboring province of Alberta where three theatres with similar claims were given a break and many more appeals are anticipated.

Theatres in Wynyard and Tisdale, Sask., had their assessment cut by about 30%.

Sympathetic hearings will be given to theatres in areas where there is considerable competition from tv and where theatres cannot be converted to other business endeavors, said an official of the province's department of municipal affairs.

A theatre operator said there are few areas in the province unaffected by television, now that relay towers have been set up. He said all theatre owners feel their taxes are too high and that theatre assessment should be completely reviewed.

MPAA Refraining From 'Official' Selections For European Festivals

It seems likely that the Motion Picture Assn. of America, which had declined to pick an official U.S. entry for this year's Cannes fest, will follow the same procedure in the case of the subsequent Berlin, Venice and San Sebastian fests. These are the only four fests for which the MPAA has made "official" selections in the past.

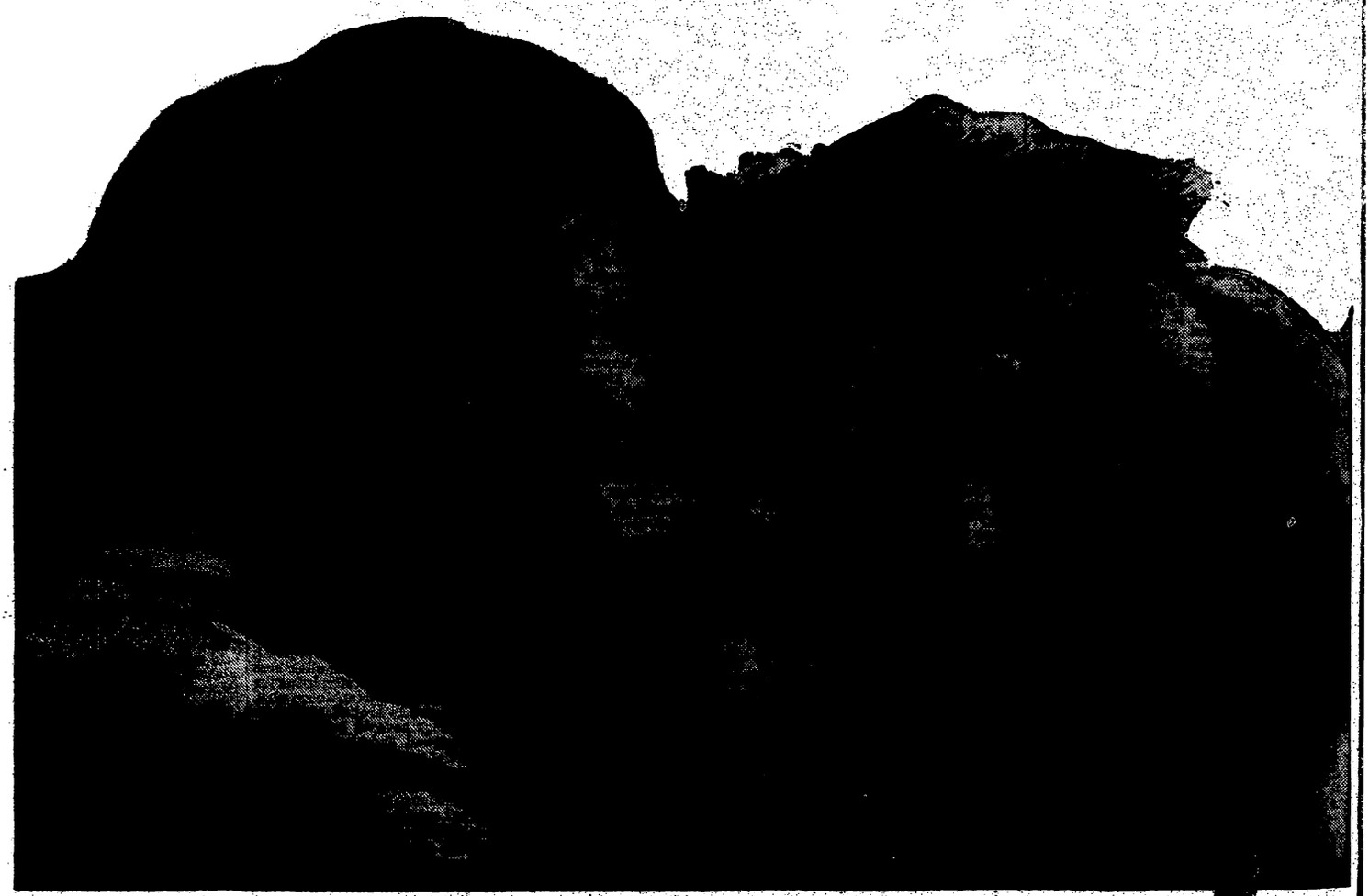
An MPAA spokesman in New York says that the organization's board had decided not to pick an official U.S. entry while the MPAA is in process of "reviewing" all aspects of American company participation in overseas festivals. Spokesman said he doubted that this "review" would be completed before the end of the summer, when the Venice affair closes the major fest season.

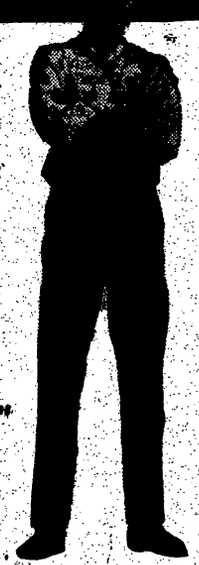
The MPAA review of the situation embraces various changes in fest rules which the Yanks would like to see made, as well as setting up some machinery—if possible—to facilitate getting Yank personalities to attend fests. While the MPAA apparently has no idea of boycotting these fests, the organization is understood to feel that since official Yank entries often are snubbed by the fest execs, the latter might as well pick the films they want to start with.

The official announcement for this year's Berlin fest, June 22-July 3, notes that its rules have been changed to entitle the fest director to reject any official entry it feels lacks the "artistic quality required." The spokesman for the MPAA, which got into a hassle at Venice two years ago over just such a rejection, said the regulations, set forth by the International Federation of Film Producers Associations, are not clear on this point.

It's thought that Berlin, which puts so much emphasis on the number and diversity of the competing countries, felt compelled to stress this change in regulations to give fest authorities an "out" whereby they can turn down some obviously unsuitable product from among the new film producing nations.

Male enough to attract a dozen women... not man enough to be faithful to one!





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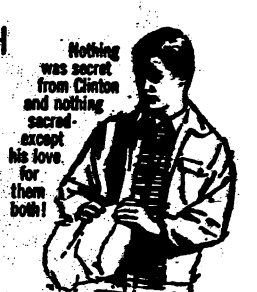

"You want to make me feel cheap... you want me to beg, don't you?"

"Meet me aboard the yacht. I'm very willing to share..."

"He can come back anytime he wants to! Tell him will ya?... I want him back."

"You're just what I need. They oughta keep the highways stocked with guys like you!"

CONTACT YOUR M·G·M BRANCH NOW!

L.A. Offish But 'Hour' Timely $26,000; 'Hellions' Dull 11G; 'Walk' Hot 19G, 'Lover' Lively 17G, Both 2d Weeks

Los Angeles, March 20.

L. A. firstrun biz is slackening considerable this stanza, being helped only by "Children's Hour," in first general run and a few holdovers. "Hour" is heading for hefty $26,000 or near in five theatres. Only other newcomer, "The Hellions," looks dull $11,000 in three houses.

Among the regular holdovers, "Walk on Wild Side" looms hotsy $19,000 in second Warner Bev frame. "Lover Come Back" is still perky $17,000 or close in second round for three locations. "Flower Drum Song" is rated firm $11,000 in 13th week at Warner Hollywood.

Of hardticketers, "West Side Story" is aiming at strong $21,000 in 14th lap at the Chinese while "Judgment at Nuremberg" shapes socko $18,500 in same round at Pantages.

Estimates for This Week

Wiltern, Hillstreet, Pix (SW-Metropolitan-Prin) (2,344; 2,752; 756; 90-$1.50)—"The Hellions" (Col) and "Pepe" (Col) (reissue). Dull $11,000 or near. Last week, Wiltern with Warren's, Hollywood, Loyola, "Lover Come Back" (U) (1st general release), "Between Time and Eternity" (Indie), $30,900. Hillstreet with Hawaii, "Summer and Smoke" (Par), "Too Late Blues" (Par) (2d wk), $6,600. Pix with El Rey, "One, Two," (UA) (2d wk), "Town Without Pity" (UA) (reissue), $6,900.

Orpheum, Hawaii, Baldwin, Crest, El Rey (Metropolitan-G&S-

(Continued on page 19)

Broadway Grosses

Estimated Total Gross

This week $590,300
(*Based on 29 theatres*)

Last Year $521,900
(*Based on 29 theatres*)

'Hour' Smash 11G, Omaha; 'Lover' 8G

Omaha, March 20.

Two new films are lifting biz at downtown firstruns this stanza. "Children's Hour" is whopping daydating three houses while "The Mark" is sweet at the Dundee. Second weeks of "Pinocchio" at State and "Satan Never Sleeps" at Omaha are trim. Fourth round of "Lover Come Back" is sock at Orpheum but will bow out regardless.

Estimates for This Week

Admiral, Chief, Skyview (Blank) (1,239; 1,000; 1,200; 75-$1)—"Children's Hour" (UA) and "Happy Thieves" (UA). Looks boff $11,000. Last week, "One, Two, Three" (UA) and "Have to Run Fast" (UA) (2d wk), $6,500.

Cooper (Cooper) (687; $1.55-$2.20)—"Seven Wonders of World" (Cinerama) (17th wk.) Okay $3,700. Last week, $3,800.

Dundee (Cooper) (500; $1)—"Mark" (Cont). Firm $2,500. Last week, "Murder She Said" (MGM), $1,800.

Omaha (Tristates) (2,066; $1-$1.25) — "Satan Never Sleeps" (20th) (2d wk). Looks neat $5,500 after $8,500 how.

Orpheum (Tristates) (2,877; $1-$1.25)—"Lover Come Back" (U) (4th wk). Solid $8,000 or close. Last week, $8,500.

State (Cooper) (743; $1)—"Pinocchio" (BV) (reissue) (2d wk). Boff $8,000. Last week, $9,000.

'Majority' OK $11,000, Denver; 'Lover' 9G, 5th

Denver, March 20.

Some newcomers here this stanza but not all of them are big. One of best newsies is "Majority of One," fairly good at Paramount. "Satan Never Sleeps" also is passable in opener at the Denver. "Lover Come Back" is rated fancy in fifth round at the Centre. "El Cid" is stout in sixth session at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.45)—"Kings of Kings" (MGM). First regular price run. Fair $3,700. Last week, subruns.

Capri Art (Art Theatre) (328; $1.25)—"Mark" (Cont) (m.o.) (3d wk). Okay $1,000. Last week, $1,200.

Centre (Fox) (1,270; $1.25-$1.45)—"Lover Come Back" (U) (5th wk). Fancy $9,000. Last week, $10,500.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (22d wk). Tall $12,000. Last week, $14,000.

Crest (Wolfberg) (750; $1.23)—"Sergeants 3" (UA) (m.o.). Neat $3,500.

Denham (Indie) (800; $1.25-$2.50)—"El Cid" (AA) (6th wk). Stout $10,000. Last week, $10,500.

Denver (Fox) (2,432; $1.25)—"Satan Never Sleeps" (20th) and "Madison Ave." (20th). Okay $11,000. Last week, "Pinocchio" (BV) and "Bear Country" (BV) (reissues) (4th wk), $9,500.

Esquire (Fox) (600; $1.25)—"Frantic" (Indie). Mild $1,800. Last week, "Call Me Genius" (Cont), $2,100.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Indie). Fair $8,000. Last week, "Summer and Smoke" (Par) and "One Plus One" (Indie) (4th wk), $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Majority of One" (WB). Okay $11,000. Last week, "Sergeants 3" (UA) (5th wk), $12,500.

Towne (Indie) (600; $1.25-$1.45)—"Children's Hour" (UA) (2d wk). Nice $5,000. Last week, $9,000.

'Hour' Hefty $11,000 In Frisco; 'Story' 16G, 14

San Francisco, March 20.

Frisco firstrun trade shapes uneven this session with some of newcomers not doing so well. However, "Children's Hour" is rated hefty in opener at 1,250-seat Coronet. "Satan Never Sleeps" shapes very mild at the Fox while "The Couch" plus "Malaga" is equally sad at Paramount. "West Side Story" still is big in 14th session at the United Artists. "Lover Come Back" and "Walk on Wild Side" both are doing well on longruns.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (5th wk). Dandy $10,000 or near. Last week, $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Satan Never Sleeps" (20th) and "Girl In Room 13" (20th). Mild $9,000 or less. Last week, "Hustler" (20th) and "Streetcar Named Desire" (20th) (reissue) (2d wk), $7,500 in 5 days.

Warfield (Loew) (2,656; $1.25-$1.50)—"Four Horsemen of Apocalypse" (MGM) (2d wk). Nice $10,000. Last week, $14,000.

Paramount (Par) (2,646; $1.25-$1.50) — "Couch" (WB) and "Malaga" (WB). Sad $8,000. Last week, "Journey To Seventh Planet" (AI) and "Pirate Of Black Hawk" (AI), $16,000.

St. Francis (Par) (1,400; $1-$1.75)—"Walk On Wild Side" (Col) (3d wk). Great $11,000. Last week, $13,500.

United Artists (No. Coast) (1,151; $1.50-$3)—"West Side Story" (UA) (14th wk). Big $16,000 or near. Last week, $17,000.

Vogue (S. F. Theatres) (364; $1.50)—"Bridge" (Indie). Goal $5,000 or near. Last week, "Animas Trujano" (Indie) (12th wk), $1,600.

Stagedoor (A-R) (440; $1.50)—

(Continued on page 19)

'Raft' Meek $7,500, Philly; 'Lover' 14G

Philadelphia, March 20.

Good biz Friday and nice weather Saturday are being blamed for slowdown at wickets currently. Dearth of new product also is hurting. "George Raft Story," one of few newcomers, looks thin at Stanton. Best Longrunner at regular scale is "Lover Come Back," torrid in sixth at Arcadia. "West Side Story" still is lofty in 19th session at Midtown while "El Cid" is stout in 13th week. "Judgment at Nuremberg" shapes big at Boyd in fourth.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Lover Come Back" (U) (6th wk). Hotsy $14,000. Last week, $15,000.

Boyd (SW) (1,536; $2-$2.75)—"Judgment at Nuremberg" (UA) (4th wk). Big $14,500. Last week, $15,000.

Fox (Milgram) (2,400; 95-$1.80)—"Sergeants 3" (UA) (6th wk). Nice $8,000 in five days. Last week, $11,000.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (13th wk). Stout $8,500. Last week, ditto.

Midtown (Goldman) (1,200; $2-$2.75) — "West Side Story" (UA) (19th wk). Lofty $12,000. Last week, same.

Randolph (Goldman) (2,200; 95-$1.80) — "Majority of One" (WB) (4th wk). Slight $6,000. Last week, $7,000.

Stanley (SW) (2,500; 95-$1.80)—"Outsider" (U) (2d wk). Fair $8,500. Last week, $13,000.

Stanton (SW) (1,483; 95-$1.80)—"George Raft Story" (AA). Thin $7,500. Last week, "Pinocchio" (BV) (reissue) (4th wk), $8,500.

Studio (Goldberg) (383; 95-$1.80)—"Wild for Kicks" (Times). Oke $3,500 or over. Last week, "Magdalena" (Indie) and "Temptation" (Indie), $7,400.

Trans-Lux (T-L) (500; 95-$1.80)—"Light in Piazza" (MGM) (2d wk). Bright $9,000 or near. Last week, $11,000.

Viking (Sley) (1,000; 95-$1.80)—"Satan Never Sleeps" (20th) (3d wk). Tired $6,000. Last week, $7,500.

World (R&B-Pathe) (499; 95-$1.80)—"Murder, She Said" (MGM) (4th wk). So-so $3,000. Last week, $3,600.

Additional Picture Grosses On Page 13

'Horsemen' Hefty $17,500, Hub; 'Couch' 7G; 'Lover' Great 18G, 'Judgment' 17G

Boston, March 20.

Fine weather and big St. Patrick's Day crowds will boost Hub's firstrun biz this week. "Four Horsemen of Apocalypse" shapes hearty at the Orpheum. "Couch" at Pilgrim is lightweight. The other theatres are holding or roadshowing.

However, longrun holdovers are all doing well while roadshow pix, noticeably "Judgment at Nuremberg" at the Saxon in fifth, and "West Side Story" at Gary in 10th are sock. "El Cid" is nice at the Astor in 13th round. "Murder, She Said" is holding big at the Exeter in third. "Lover Come Back" is great at Memorial in fifth.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.70)—"El Cid" (AA) (13th wk). Nice $11,000. Last week, $12,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (reissue) (11th wk). Oke $8,000. Last week, $9,000.

Beacon Hill (Sack) (900; $1-$1.50)—"One, Two, Three" (UA) (13th wk). Slick $7,500. Last week, $9,000.

Capri (Sack) (900; $1-$1.50) — "Majority of One" (WB) (7th wk). Oke $6,000. Last week, $5,000.

Center (E. M. Loew) (1,200; 90-$1.25)—"Paradiso" (Indie) (4th wk). Holding hot with $8,000. Last week, $9,000.

Exeter (Indie) (1,376; 90-$1.49)—"Murder, She Said" (MGM) (3d wk). Sock $9,000. Last week, $11,000 which is as big as first week.

Fenway (Indie) (1,300; $1.50) — "Mark" (Cont) (9th wk). Good $3,500. Last week, $3,800.

Gary (Sack) (1,277; $1.50-$3) — "West Side Story" (UA) (10th wk). Perky $17,500. Last week, $17,000.

Kenmore (Indie) (700; $1.50) —

(Continued on page 19)

'Hour' Whopping $18,000, Det.; 'Couch' Modest 11G, 'Story' 14G, 'Lover' 15G

Detroit, March 20.

Overall biz seeks a lower level this week as only one newcomer looks strong, and holdovers are losing ground. Best of newcomers is "Children's Hour" which looms smash at the Grand Circus. "Couch" looks only so-so at the Palms. "Carousel" and "King and I" combo shapes dull for oldies at the Fox.

Meanwhile, best of holdovers continues to be "Lover Come Back" in fifth great session at the Michigan. "West Side Story" stays strong in fifth at Madison. "Four Horsemen of Apocalypse" is only fair in third at the Adams. "El Cid" flies high in 13th week at the Music Hall.

Estimates for This Week

Fox (Woodmont Corp.) (5,041; $1.25-$1.49)—"Carousel" (20th) and "King and I" (20th) (reissues). Dull $7,500. Last week, "Satan Never Sleeps" (20th) (2d wk), $6,500.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Lover Come Back" (U) and "All That Oriental Jazz" (U) (5th wk). Fine $15,000. Last week, $16,000.

Palms (UD) (2,995; $1.25-$1.49)—"Couch" (WB) and "Malaga" (WB). So-so $11,000. Last week, "War Hunt" (UA) and "Deadly Duo" (UA) (2d wk), $10,000.

Madison (UD) (1,408; $1.50-$2.65)—"West Side Story" (UA) (5th wk). Steady $14,000. Last week, $14,000.

Grand Circus (U) (1,400; $1.25-$1.49)—"Children's Hour" (UA). Socko $18,000. Last week, "Breakfast at Tiffany's" (Par) and "World of Suzie Wong" (Par) (subruns), $13,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Four Horsemen" (MGM) (3d wk). Down to fair $5,000. Last week, $6,500.

United Artists (UA) (1,667, $1.25-$2) — "Judgment at Nuremberg" (UA) (4th wk). Good $9,000. Last week, $9,500.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3)—"El Cid" (AA) (13th wk). Solid $12,000. Last week, $11,500.

Mercury (UM) (1,465; $1-$1.50)—"Exodus" (UA). Oke $7,500. Last week, "Majority of One" (WB) (3d wk), $7,700.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65)—"Murder, She Said" (MGM). Okay $5,000. Last week, "Victim" (Indie) (2d wk), $3,000.

Key City Grosses

Estimated Total Gross

This week $2,633,600
(*Based on 22 cities and 250 theatres, chiefly first runs, including N.Y.*)

Last Year $2,461,000
(*Based on 22 cities and 257 theatres*).

'Walk' Torrid 15G, Cleve.; 'Lover' 10G

Cleveland, March 20.

Best bet among newcomers here this rather strong round is "Walk on Wild Side," which looms fast at the Allen. "Lover Come Back" also shapes very sturdy although in fifth stanza at the Hipp. "Judgment at Nuremberg" is rated pleasing in fourth at Palace while "Colossus of Rhodes" is rated tall at State.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Walk on Wild Side" (Col). Fancy $15,000. Last week, "Pinocchio" (BV) (reissue) (3d wk), $8,000.

Colony Art (Stanley-Warner) (1,354; $1.50)—"View From Bridge" (Cont). Brisk $5,000.

Continental Art (Art Theatre Guild) (900; $1-$1.25)—"La Dolce Vita" (Astor) (1st general release). Average $1,900. Last week, "Eve Wants to Sleep" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Bridge" (Indie). Nice $2,400. Last week, "Belle Americaine" (Cont) (3d wk), $2,100.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50)—"Lover Come Back" (U) (5th wk). Sturdy $10,000. Last week, $12,000.

Palace (Silk & Helpern) (2,739; $1.50-$2) — "Judgment at Nuremberg" (UA) (4th wk). Pleasing $9,000. Last week, $12,200.

State (Loew) (3,700; $1-$1.50)—"Colossus of Rhodes" (M-G). Tall $18,000. Last week, "Four Horsemen of Apocalypse" (MG) (2d wk), $7,500.

Ohio (Loew) (2,739; $2.50-$2.75)—"West Side Story" (UA) (5th wk). Big $13,500. Last week, $14,500.

Stillman (Loew) (2,700; $1.50)—"Summer and Smoke" (Par) (2d wk). Fair $6,500. Last week, $12,000.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"La Belle Americaine" (Cont) (m.o.) (2d wk). Thin $1,600. Last week, $1,800.

'Burial' Nice $12,500 In Buff; 'Walk' Trim 12G

Buffalo, March 20.

Some new, strong fare looks to bolster biz here this round. "Walk on Wild Side" at Century and "Premature Burial" at Paramount both look nice for opening stanzas. "West Side Story" is rated rousing in first week at the Teck. "Lover Come Back" still is biz in fifth at the Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Four Horsemen" (MGM) (2d wk). Slow $5,000. Last week, $8,500.

Center (AB-PT) (2,500; 90-$1.25)—"Satan Never Sleeps" (20th) (3d wk). Fair $6,000. Last week, $7,000.

Century (UATC) (2,700; 90-$1.25)—"Walk on Wild Side" (Col). Nice $12,000. Last week, "Three Stooges Meet Hercules" (Col), $7,500.

Lafayette (Basil) (3,000; 90-$1.50)—"Lover Come Back" (U) (5th wk). Still big at $9,000. Last week, $10,800.

Paramount (AB-PT) (3,000; 90-$1.25) — "Premature Burial" (AI) and "The Choppers" (Indie). Nice $12,500. Last week, "Couch" (WB) and "Malaga" (WB), $8,000.

Teck (Loew) (1,200; $1.50-$2.75) "West Side Story" (UA). Rousing $13,000. Last week, "Light in Piazza" (MGM) (2d wk), $2,500.

Cinema (Martina) (450; 90-$1.25) "Rocco and Bros." (Astor). Neat $2,000. Last week, "The Truth" (Indie) (4th wk), $900.

N. Y. TIMES—THURSDAY, MARCH 15

after 9 months and 17 days of photography in 31 locales, a motion picture has just been completed with the following international cast:

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a great success of world importance

MIFED — the International Film, TVfilm and Documentary Market — was launched in 1960 to coincide with the thirty-eighth Milan Trade Fair. Its initial success was an encouragement to further meetings.

MIFED is held twice a year: in APRIL during the Milan Trade Fair, the world's largest display of sample goods and products, and again in OCTOBER.

MIFED is a rallying centre for film dealers from all over the world, Asia and Africa included. At the two Cine-Meetings held in 1961 the buyers and renters of seventy-four countries and five continents saw 1997 full length, TV and documentary films of cultural, scientific, travel and publicity interest.

MIFED's next Cine-Meeting, which is the fifth, will include a series of important and highly interesting international gatherings, notably the First Euro-African Cine-TV Trade Congress. Producers, film executives and cinema circuit managers are cordially invited to attend the Fifth Cine-Meeting, which will be held from 12 to 28 April 1962.

MIFED

Information from: MIFED
Largo Domodossola 1 - Milano (Italy)
Telegrams: MIFED - Milano

Chi Firm Despite Few New Entrants; 'Burial' Solid $18,500, 'Story' Great 20G, 'Hours' Boff 22G, 'Lover' 23G

Chicago, March 20.

Firstrun biz is holding firmly this round despite the Lenten doldrums and lack of consequential openers. New bills are a one-week reissue of "Never On Sunday," trim at the Town, and the dualer, "Picnic In Grass" and "Facts of Love," okay at Monroe. Second week of "Premature Burial" is a nifty $18,500 at United Artists.

Among third weekers, "West Side Story" is still sock at the Todd, "Children's Hour" great at Woods, and "Doctor In Love" bright at Surf. Same week as "Victim" looks lively at Carnegie, and "Devil's Eye" is trim at the World.

Reissue of "Pinocchio" continues snappy at Loop in fourth week while "Walk on Wild Side" is fast at Roosevelt. "La Belle Americaine" maintains a fast pace at Cinema.

"Lover Come Back" is holding stoutly at the Chicago in fifth. "Sergeants 3" remains hotsy at State-Lake in sixth.

Ninth frame is busy for "Cinerama Holiday" in reissue at Palace while "El Cid" is riding tall in 13th at Cinestage.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Victim" (Indie) (3d wk). Good $3,800. Last week, $4,600.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (5th wk). Brisk $23,000. Last week, $24,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (13th wk). Tidy $11,000. Last week, $12,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (4th wk). Lively $4,700. Last week, $5,200.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"View From Bridge" (Cont) (4th wk). Okay $6,000. Last week, $6,500.

Loop (Telem't) (606; $1.25-$1.80)—"Pinocchio" (BV) (reissue) (4th wk). Hotsy $13,000. Last week, $14,000.

Monroe (Jovan) (1,000; 65-90)—"Picnic In Grass" (Teitel) and Facts of Love" (Teitel). Neat $3,800. Last week, "Oil Town"

(Continued on page 19)

'Walk' Lusty $25,000 In Toronto; 'Light' Hot 10G, 'Breakfast' 7½G, 14th

Toronto, March 20.

Only newcomers at major firstruns currently are "Walk on Wild Side," which is lusty at three Rank houses, and "Light in Piazza," smash at Towne. But pace is being set by fifth round of "Judgment at Nuremberg" and second stanza of "Four Horsemen of Apocalypse" at two Loew houses. The run of "Breakfast at Tiffany's," now in its 14th frame at the Hollywood, goes on without break, being lofty even currently.

Estimates for This Week

Capitol, Imperial (FP) (1,026; $3,206; $1-$1.50)—"Majority of One" (WB) (3d wk). Staunch $15,000. Last week, $16,000.

Carlton, Danforth, Humber (Rank) (2,318; 1,328; 1,203; $1-$1.50)—"Walk on Wild Side" (Col). Lofty $25,000. Last week, "Bombed Pearl Harbor" (Col) and "Then There Were Three" (Col), $12,000.

Eglinton (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (13th wk). Okay $7,000. Last week, $7,200.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's" (Par) (14th wk). Tall $7,500. Last week, $8,500.

Hyland (Rank) (1,357; $1-$1.50)—"Raising the Wind" (20th) (3d wk). Good $6,000. Last week, $7,000.

Loew's, Uptown (Loew) (1,641; 2,543; $1-$1.50)—"Four Horsemen" (MGM) (2d wk). Hefty $17,000. Last week, $25,000.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (13th wk). Sturdy $8,500. Last week, same.

Towne (Taylor) (693; 90-$1.25)—"Light in Piazza" (MGM). Smash $10,000. Last week, "View From Bridge" (IFD) (4th wk), $4,000.

University (FP) (1,382; $1.25-$2)—"Judgment at Nuremberg" (UA) (5th wk). Lusty $16,000. Last week, $18,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Horsemen' Loud 14½G, Pitt.; 'Cid' 16G, 'Lover' 14G

Pittsburgh, March 20.

"Four Horsemen," only new entry this round, is fast at the Penn. Solid holdovers, however, are more than making up for dearth of newies as Pitt firstruns are getting fancy wicket action for second week in row. On Saturday (17) downtown was jammed with pix patrons. "Pinocchio" is leader again with another big take in second at Stanley.

"Lover Come Back" shapes mighty again in fifth at Fulton. "Victim" is tall in third at Shadyside. "El Cid" rates wow in third at Fulton. "West Side Story," the other hardticketer, looms great again in sixth at Nixon. "Judgment at Nuremberg" is solid in fifth at Warner.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (3d wk). Wow $16,000 or more. Last week, $16,500.

Gateway (Associated) (1,900; $1-$1.75)—"Lover Come Back" (U) (5th wk). Mighty $14,000. Last week, $15,000.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (6th wk). Great $13,000. Last week, $14,500.

Penn (UATC) (3,300; $1-$1.50)—"Four Horsemen" (MGM). Fast $14,500. Last week, "Light in Piazza" (MGM), $13,000.

Shadyside (MOTC) (750; $1.25)—"Victim" (Indie) (3d wk). Tall $2,200. Last week, $2,800.

Squirrel Hill (SW) (834; $1.25)—"Les Liaisons" (Astor) (2d wk). Hotsy $5,000. Last week, $6,300.

Stanley (SW) (3,700; $1-$1.50)—"Pinocchio" (BV) (reissue) (2d wk). Bright $16,000. Last week, $27,000.

Warner (SW) (1,516; $1-$2)—"Judgment at Nuremberg" (UA) (5th wk). Firm $9,500. Last week, $10,000.

'Kings' Solid $17,000, Prov.; 'Walk' Sock 8G

Providence, March 20.

A Lenten season favorite, "King of Kings" is the big grosser hereabouts and has Loew's State topping the city. Majestic's "Satan Never Sleeps" is also on the happy side. Socko is Elmwood's "Walk On Wild Side." Fifth week of "Lover Come Back" is big at Albee. "Summer and Smoke" shapes good in second.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"Lover Come Back" (U) (5th wk). Happy $7,000 after $8,500 in fourth.

Elmwood (Snyder) (724; 75-$1.25)—"Walk On Wild Side" (Col). Socko $8,600 or over. Last week, "Oklahoma" (20th) (reissue) (3d wk), $4,000.

Majestic (SW) (2,200; 75-$1.25)—"Satan Never Sleeps" (20th). Nifty $9,000 or near. Last week, "Majority of One" (WB) and "Naked In Deep" (WB), $7,000.

State (Loew) (3,200; 60-$1.75)—"King of Kings" (MGM). Solid $17,000. Last week, "Sergeants 3" (UA) (4th wk), $5,000.

Strand (National Realty) (2,200; 65-90) — "Summer and Smoke" (Par) (2d wk). Good enough $6,000 after $8,500 in first.

'SGTS.' BRISK $15,000, ST. L.; 'STORY' 12G, 3D

St. Louis, March 20.

Two newcomers here this round but only one is getting far. This is "Sergeants 3," rated fine at the Esquire. "Colossus of Rhodes" is rather dull in initialer at State. "Tender Is Night" looms good in second week at Ambassador. "Lover Come Back" likewise shapes good in fifth at the huge Fox. "West Side Story" looms loud in third at Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Tender Is Night" (20th) (2d wk). Good $9,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"L'Avventura" (Indie) (2d wk). Oke $1,500. Last week, $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Sergeants 3" (UA). Fine $15,000 or close. Last week, "Majority of One" (WB) (4th wk), $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"Lover Come Back" (U) (5th wk). Good $8,000. Last week, $10,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50) — "West Side Story" (UA) (3d wk). Solid $12,000. Last week, $12,500.

State (Loew) (3,600; 60-90) — "Colossus of Rhodes" (MGM) and "Beyond All Limits" (Indie). Dull $8,000. Last week, "Four Horsemen" (MGM) (3d wk), $7,000.

Pageant (Arthur) (1,000; 90-$1.25) — "Purple Noon" (Times). Average $13,000. Last week, "Secrets of Women" (Indie) (2d wk), $2,000.

St. Louis (Arthur) (3,800; 75-90)—"Pinocchio" (BV) (reissue) (5th wk). Nice $4,500. Last week, $5,000.

Shady Oak (Arthur) (760; 90-$1.25) — "The Mark" (Cont) (4th wk). Okay $1,300. Last week, $1,500.

'Hour' Hotsy 18G, D.C.; 'Lover' 13G, 5

Washington, March 20.

"Children's Hour" shapes to take lead in an okay biz stanza. It is heading for a boff $18,000 at Keith's in first session. Also rated very sock though in fifth stanza is "Lover Come Back" at the Town.

"The Couch" and "Malaga," daydating two Stanley Warner houses, looks only lean. "Walk on Wild Side" is boffo in fourth Trans-Lux round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "The Couch" (WB) and "Malaga" (WB). Mild $7,500. Last week, "Outsider" (U) (2d wk), $8,000.

Apex (K-B) (940; $1.25-$1.40)—"La Belle Americaine" (Cont.) (4th wk). Dandy $6,000. Last week, $6,600.

Capitol (Loew) (3,420; $1-$1.49)—"Battleground" (MGM) and "Go for Broke" (MGM) (reissues). Okay $10,500. Last week, "Colossus of Rhodes" (MGM), $10,800.

Dupont (Mann-KB) (400; $1-$1.65)—"One, Two, Three" (UA) (13th wk). Big $4,500 after $4,700 last week.

Keith's (RKO) (1,839; $1-$1.65)—"Children's Hour" (UA). Sock $18,000. Last week, "Sergeants 3" (UA) (5th wk), $7,000 in final five days.

MacArthur (K-B) (900; $1.25-$1.40)—"Murder, She Says" (MGM) (4th wk). Happy $6,500. Last week, $7,100.

Ontario (K-B) (1,240; $1-$1.49)—"Light in Piazza" (MGM) (3d wk). Hotsy $5,000. Last week, $5,900.

Palace (Loew) (2,360; $1-$1.49)—"Satan Never Sleeps" (20th) 2d wk). So-so $8,400 after $11,700 in initial round.

Playhouse (T-L) (459; $1.49-$1.80)—"La Dolce Vita" (Astor) (subrun) (3d wk). Oke $3,000, same as last.

Plaza (T-L) (278; $1-$1.80)—"Temptation" (Indie) (6th wk). Passable $3,300. Last week, $3,500.

Town (King) (800; $1.25-$1.80)—"Lover Come Back" (U) (5th wk). Boff $13,000. Last week, $14,000.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (4th wk). Boffo $12,000 same as last round.

Uptown (SW) (1,300; $1.49-$2)—"West Side Story" (UA) (18th wk). Tall $10,000. Last week, $11,000.

Warner (SW) ($1.25-$1.60)—"Judgement at Nuremberg" (UA) (5th wk). Big $12,500. Last week, $13,000.

New Films Boost B'way; 'Rome'-Stage Fine $150,000, 'Hour' Whammo $47,000, 'Earth' Big 35G, 'Horsemen' 29G, 2d

The fact that St. Patrick's Day came on Saturday this year gave Broadway almost a New Year's Eve atmosphere last Friday and Saturday nights, with cafes and restaurants doing wholesale biz until the early morning hours. This naturally helped many first-run theatres. But aside from this weekend flurry, action at the boxoffice is rated disappointing despite three new bills.

"Rome Adventure" with stageshow is heading for solid $150,000 or near in opening stanza at the Music Hall and holds. "Children's Hour" shapes socko $47,000 daydating the Astor and arty Trans-Lux 52d Street. "Day Earth Caught Fire" is heading fo ra big $35,000 on initial round daydating the Victoria and arty Trans-Lux 85th Street.

"Four Horsemen of Apocalypse" looks to hold with a fast $29,000 in first holdover round at the State. "Walk on Wild Side" held with great $42,500 in fourth stanza daydating the Criterion and arty Murray Hill.

"Sergeants 3" looks solid $14,000 for first four days of sixth session at Capitol after $24,500 in fifth week. "Satan Never Sleeps" is being replaced at the Paramount next week by "Madison Avenue."

"Last Year at Marienbad" still is smash with an amazing $14,500 in second round at the tiny Carnegie Hall Cinema, where six shows were needed on Sunday plus a midnight show Saturday night. "Through a Glass Darkly," at the arty Beekman, hit a smash $16,500 opening stanza.

"Judgment at Nuremberg" still is pacing the hardticket films with a sellout $38,000 at Palace in 13th session.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA) (2d wk). First round ended yesterday (Tues.) was sock $30,000 or close. In ahead, "One, Two, Three" (UA) (12th-6 days), $11,500.

Capitol (Loew) (4,820; $1-$2.50)—"Sergeants 3" (UA) (6th wk). First four days of this stanza ended yesterday (Tues.) was hep $15,000 or close after $24,500 for full fifth week.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (5th wk). Fourth session ended yesterday (Tues.) was great $35,000 or near after $37,000 for 6½-day week.

DeMille (Reade) (1,463; 90-$2.75) — "View From Bridge" (Cont) (8th wk). This stanza winding tomorrow (Thurs.) looks like trim $12,500 after $13,700 for seventh week.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "La Dolce Vita" (Astor) (15th wk). The 14th week finished yesterday (Tues.) was great $12,000 after $11,000 for 13th week. Probably being helped by fact that "Vita" no longer is playing at Beekman.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (14th wk). The 13th round finished last night (Tues.) was sellout $38,000, which included one morning matinee. The 12th was $37,000, also capacity.

Forum (Moss) (813; 90-$1.80)—"Victim" (Indie) (7th-final wk). The sixth week ended Sunday (18) was okay $9,400 after $10,500 for fifth round. Stays only four days of current week to open "Satan in High Heels" (Indie) on Friday (23).

Paramount (AB-PT) (3,665; $1-$2)—"Satan Never Sleeps" (20th) (5th wk). Fourth frame ended yesterday (Tues.) was mild $20,000 after $21,000 for third week. "Madison Avenue" (20th) opens next week, probably on March 27.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Rome Adventure" (WB) with new stageshow. First week ending today (Wed.) looks like sprightly $150,000. Holding. In ahead, "Lover Come Back" (U) and stageshow (5th wk), $133,000 for a big extended run.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side" (UA) (22d wk). Session ending today (Wed.) looks to hit wow $43,500 after $42,000 for 21st week. Stays, of course.

State (Loew) (1,900; $1.50-$3.50)—"Four Horsemen" (MGM) 2d wk). This week winding tomorrow (Thurs.) is heading for big $29,000 or near after $38,000 on opener. Continues.

Victoria (City Inv. (1,003; 50-$2)—"Day Earth Caught Fire" (U). Initial week winding today (Wed.) is heading for big $25,000 or over. Holds, natch. In ahead, "Light in Piazza" (MGM) (5th wk-8 days), $10,400.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (14th wk). This session ending today (Wed.) looks like socko $22,000 after $20,500 over hopes, for 13th stanza. Holding.

First-Run Arties

Fine Arts (Davis) (468; 90-$1.80)—"Only Two Can Play" (Indie). Opened yesterday (Tues.). In ahead, "One, Two, Three" (UA) (13th wk-5 days), fine $6,000 or close after $8,000 for 12th full week.

Beekman (Rugoff Th.) (590; $1.20-$1.75)—"Through a Glass Darkly" (Janus) (2d wk). Initial round finished Monday (19) was great $16,500, one of bigger opening weeks here.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Last Year at Marienbad" (Astor) (2d wk). This frame ending today (Wed.) is holding with mighty $14,500 after $17,900, new record for first week at this bandbox arty house.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80)—"Victim" (Indie) (m.o.) (5th wk). Fourth session completed yesterday (Tues.) was fancy $4,500 after $5,500 for 12th week.

Normandie (T-L) (592; $1.25-$1.80)—"Les Liaisons" (Astor) (6th wk). Fifth week completed Monday (19) was strong $9,600 after $12,500 for fourth.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"The Night" (Lope)

(Continued on page 19)

Big Pix Overcome Mpls. Cold; 'Story' 12G, 'Walk' 11G, 'Lover' 11½G, Socko

Minneapolis, March 20.

There's little in new fare that means much to biz this week. It's another instance of strong holdovers hogging the spotlight. Sole newcomers are two twin bills. Severe winter weather continues an adverse factor. But the cold is unable to keep patrons away from "West Side Story," "El Cid," "Lover Come Back," "Sergeants 3," "Walk on Wild Side" and "Children's Hour." Best of these is "Lover," rated sockeroo in fifth session at State, the take being about as strong as house gets for some pix opening week.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (4th wk). Fine $8,000. Last week, $7,500.

Avalon (Frank) (800; $1)—"Once Upon Knight" (Indie) and "Cry Terror" (MGM) (reissue) (2d wk). Okay $2,000. Last week, $2,700.

Gopher (Berger) (1,000; $1-$1.25)—"Swingin' Along" (20th) and "Madison Avenue" (20th). Slow $2,500. Last week, "Ben-Hur" (MGM) (subrun), $3,500.

Lyric (Par) (1,000; $1.25-$1.50)—"Walk on Wild Side" (Col) (2d wk). Another boxoffice winner. Sock $11,000. Last week, $12,000.

Mann (Mann) (1,000; $1.50-$2.80)—"West Side Story" (UA) (5th wk). Fast $12,000. Last week, $12,500.

Orpheum (Mann) (2,800; $1-$1.25)—"Go For Broke" (MGM) and "Battle Ground" (MGM) (reissues). Twin bills and reissues rare at this house. Dull $2,500 for 5 days.

Park (Field) (1,000; $1.25-$1.50)—"Light in Piazza" (MGM) (3d wk). Still holding on at modest $3,800. Last week, $4,000.

State (Par) (2,200; $1.25-$1.50)—"Lover Come Back" (U) (5th wk). Smash $11,500. Last week, $12,000.

Suburban World (Mann) (800; $1.25) — "Breakfast at Tiffany's (Par) (reissue) (2d wk). Good $3,200. Last week, $3,500.

Uptown (Field) (1,000; $1.25-$1.50)—"Sergeants 3" (UA) (4th wk). Continues to click at nifty $11,000. Last week, $10,000.

World (Mann) (400; $1-$1.50)—"Children's Hour" (MGM) (2d wk). Tall $5,000. Last week, $6,000.

A Record-Breaker in the U.S.

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DIRECTED BY ROBERT WISE AND JEROME ROBBINS
SCREENPLAY BY ERNEST LEHMAN ASSOCIATE PRODUCER SAUL CHAPLIN CHOREOGRAPHY BY JEROME ROBBINS
MUSIC BY LEONARD BERNSTEIN
LYRICS BY STEPHEN SONDHEIM BASED UPON THE STAGE PLAY
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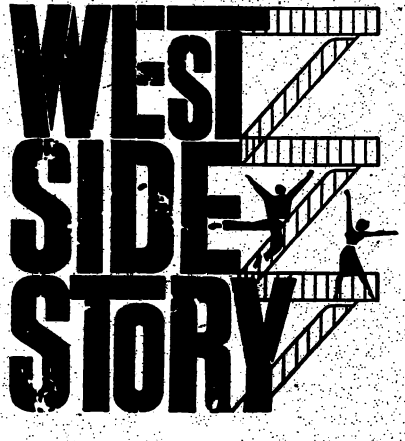


11 ACADEMY AWARD NOMINATIONS!

"BEST PICTURE OF THE YEAR!"
—N.Y. FILM CRITICS CIRCLE

Jurow Laying Off As Film Producer For Agent Status

Hollywood, March 20.

Although he had planned to produce the film as an indie project starring Jackie Gleason, Martin Jurow, prexy of Famous Artists, has sold the rights to "The Fabulous Showman" to Columbia. Author Irving Wallace wrote it.

Jurow, who coproduced "Breakfast At Tiffany's" with Richard Shepherd for Paramount, intended to make the story of P. T. Barnum as a tribute to Par's chairman, Adolph Zukor.

However, he explained to VARIETY, Government objections to agents being producers (as per MCA situation) stymied his production plans. This brought about the sale of the yarn. He had been dickering with another company, in addition to Col, before cementing a deal. Pic is to be filmed next year on multimillion dollar basis. Whether Gleason will do it isn't known. But J. G. was Jurow's choice and may still be in film, although he's kind of loaded with commitments at the moment.

Jurow isn't resigning from FA, he said. But for time being he's scotched all ideas of becoming a producer again.

'Playgirl' to Tour With 'Twist All Night' Film As Retitled By AIP

Although one of Playboy Magazines favorite "playmates," the remarkably proportioned June Wilkinson, costars in American International's "Twist All Night," the picture contains no scenes of June doing The Twist, a fact many observers agree is a ridiculous oversight.

To rectify the situation, AIP has booked Miss Wilkinson to travel with the picture to something like 200 cities, and give Twist lessons on stage for pic promotion and boxoffice hypo.

The film, which costars Louis Prima, played a few dates on the Coast under the title of "Continental Twist," before it was acquired by AIP and renamed "Twist All Night."

NICHOLSON, ARKOFF TOUR

Blender, Moritz In Separate AIP Ballyhoo Trips

Hollywood, March 20.

Four American International Pictures execs are taking to the road to visit exhibs in 18 cities to bally upcoming product. Prexy James H. Nicholson and exec veepee Samuel Z. Arkoff left Friday (16) for stopovers in six cities, and sales veepee Leon P. Blender and ad-pub chief Milton I. Moritz each are handling a similar number.

Meetings will include exhib luncheons and screenings of "Burn, Witch, Burn," as well as a 40-minute special promotion featurette showing portions of other product.

Exhib-Financiers

Continued from page 5

current downbeating of Italo specs generally, refers to "Goliath" not as a spec, but as "a strongman action picture." Two of AIP's most successful releases, until they got into their Poe cycle ("House of Usher," "Pit and the Pendulum") were "Goliath and the Barbarians" and "Golitah and the Dragon."

Interesting aspect to AIP's expanding biz in the foreign market is that the company, which previously was interested in acquiring foreign pix only for the domestic U.S. market, is now picking up film for worldwide distribution. An exception is "Polo," which they were able to obtain only for the English-speaking markets.

Rex in Regina, Sask., sold by owner Jack Watson to the operator of a men's wear store.

Waldorf Declaration: A Perspective

Industry Spokesman Argues That Danger Is Not Unfairness to the Disloyal But Infiltration of American Culture by Reds

By ROY M. BREWER

This is about the article which was published in the March issue of the American Legion Magazine. My article was a defense of industry policy and an answer to an attack on the industry by Ring Lardner Jr., in the Oct. 14 issue of The Saturday Evening Post. One would hardly know this from reading your VARIETY story.

I felt that Lardner's piece had to be answered because it left a completely false impression of the Communist problem in Hollywood. And, incidentally, I did not submit a manuscript to the Post which was rejected. I wrote the Post offering to prepare an answer to Lardner's article, at no expense to it. The editors rejected my offer on the premise that no answer was required, and, therefore, they were not interested in considering any manuscript.

Lardner's article created the impression that the problem in Hollywood was the "blacklist." This was not the problem — it was Communist infiltration and influence. The industry tended to discount this fact, until the hearings of 1947 proved, that the problem was much more serious than had been indicated, even by the anti-Communists. It was not only the degree and the extent of the infiltration, but it was the control of the Party apparatus over the individuals involved. The conduct of the "Unfriendly Ten" shocked the industry and the nation. It was the public relations problem that followed in the wake of the hearings that prompted the Waldorf Declaration.

At this time only a fraction of the apparatus had been disclosed. As subsequent hearings disclosed that hundreds of top creative artists had been drawn into the apparatus, the industry cracked down and soon the hard core had been exposed and isolated. Industry leaders realized, that in addition to any idealogical or patriotic reasons, there was a sound business reason for the action they had taken. The hearings proved that the hold of the Party on its disciplined members was such as to make it impossible for a Communist to be an objective screen writer. It also established the fact that the presence of such persons in the industry was a real economic liability.

Waldorf Declaration

The Waldorf Declaration did not create a "blacklist." It was an open declaration of policy, that persons whose Communist Party loyalties were stronger than their obligation to tell the truth to the House Committee, or other appropriate governmental committee, would not be employed. There was no secrecy about it, and any persons who felt they were innocently involved, had an opportunity to make their position clear.

The industry leaders did a remarkable job of cleaning up, but there were elements in the industry which resisted their efforts. The bad handling of the McCarthy hearings created confusion in the nation and the Communists were quick to take advantage.

As the responsibility for production shifted from the major studios to the independents, some of the independents thought they could gain an advantage by hiring Communists writers at a discount. Some hired them surreptiticously. Now, however, some are hiring them openly.

If, however, these producers think they can hire Communist writers without getting Communist material in their pictures—they are mistaken. Such producers should know that if they hire Communists to write their screen plays they are going to get Communist material in their pictures. It is as simple as that. No producer can control the creative mind of a writer—if he could he would not need the writer—he could write the material himself. When a creative artist accepts Communist discipline and Communist standards he automatically transfers those standards to the characters and the situation which he creates. It may be subtle, but, it is there and the more subtle, the more effective—particularly in the motion picture medium which has an unusual capacity for reaching the sub-conscious.

The problem was and is—a lack of understanding of what the Communist movement is all about. The Communists have been able to create a false image of what the Communist program really is. They are not trying to sell us Communism as such. That program was abandoned in 1935. They intend to take the world by military conquest—not by persuasion. Their objective so far as America is concerned) is to disarm us so that we will not and cannot interfere with their progrom of conquest.

Party Angles

By far the most successful phase of the Communist world program has been its capacity to disrupt the orderly processes of the democratic governments of the world including our own. Every major gain which the Communists have made in the past 15 years has been preceded by a program of confusion and disruption here at home, which has prevented us from restraining them and which, in some instances, has actually prepared the way for their take over—witness Cuba.

The success of this program has been achieved by an unbelievably effective application of mass psychology and propaganda. It is achieved by feeding our frustrations—developing and arousing our prejudices, so as to distort our judgment—and diverting our basic humanitarian motives into channels which serve their ends, and which blind us to our own best interests, both as a nation, and as a free—God fearing—society.

Today the Communist world is pursuing two major world objectives. The first is to frighten us into believing that any defense against an atomic attack is futile. Thus they hope to force upon us a compromise, which will give them a military advantage, thereby making it possible to strike the last and final blow without themselves being destroyed. There is no justification, in Communist doctrine for any compromise with the basic premise of the inevitability of military conflict with the capitalistic world, except that of expediency. The Communists know they cannot fight a sustained war, therefore, they will only start it when they are convinced they can win with a knockout blow.

The second, which actually is tied in with the first; and which dominates much of their propaganda material, is their determined effort to split West Germany away from the free world and thus upset the military balance in Europe. They are attempting to do this by arousing our natural prejudices against the Nazi regime, and to identify present German leadership and thought with the former Nazi regime, which all free people hate. Producers who permit their pictures to reflect these objectives are serving the Communist program, regardless of the motivations which prompt it.

In summary what I was trying to show in the article in the American Legion Magazine was—that the fight against Communist *must* begin at home. If we do not understand and contain it here, we are not going to defeat it in the rest of the world. It is no consolation that the persons who have carried their message, didn't intend to do so, or that they have no basic sympathy with their program. This should only tend to impress us with the importance of understanding and eliminating its false appeal.

And let me say in closing, that I have never been identified with the "right wing" in Hollywood. My identification there was primarily as a labor leader and my political associations there were with the Democratic Party. I actively participated in the Truman campaign and I was a co-chairman of the Hollywood for Stevenson committee. I firmly believe that any one who attempts to inject domestic politics into the Communist issue is doing the cause of freedom a disservice.

The issue is whether we want to live under a free democratic system in which the governments of the world answer to the people whom they govern, or whether we want to live in a totalitarian society where all men belong to a state which rules by the power of a military dictatorship.

There is a pressing need for all men who love freedom to join together in this fight to preserve our liberty, regardless of any other disagreements or differences which they might have. If we do not do a better job of defending our liberty in the next 15 years, than we have in the past 15 years then we are certainly going to lose it.

SHELLEY WINTERS IN NEW INDIE FILM CO.

Shelley Winters has formed a new film production company, Shelwin, in association with producer Henry T. Weinstein. Laurence Feldman and Jim McKenzie. Indie has acquired rights to William Marchand's original screen yarn, "Faster, Faster," about the rise of a young pop singer, and plans to put it before the cameras in August. It's budgeted at slightly over $1,000,000.

Weinstein produced the current "Tender is the Night" for 20th. Feldman and McKenzie are from legit, latterly producing for the Westport Country Playhouse in Connecticut.

Irv Levin to Mar del Plata

San Francisco, March 20.

Irving M. Levin, director of the Frisco Film Festival, departed Sunday (18) for three-week South American tour.

He will visit Mar Del Plata Film Fest in Argentina.

SPG to Pick 7 From 14

Hollywood, March 20.

There are 14 candidates up for seven seats on the Screen Producers Guild's executive board, election on these and new slate of officers to be held at annual meeting May 7.

Nominees include Robert Arthur, Pandro S. Berman, John S. Burrows, William Castle, Don Fedderson, Boris D. Kaplan, Howard W. Koch, Harriet Parsons, Martin Rackin, Stuart Reynolds, Aubrey Schenck, Milton Sperling, Jerry Wald and Richard Wilson.

UNIVERSAL'S QUARTER EARNINGS, $1,259,880

Universal Pictures' first 13-week quarter, ended Jan. 27, notched consolidated net earnings of $1,259,880 for $1.38 per share on 887,790 shares of common stock outstanding. This was after provision of $1,040,000 for Federal income taxes.

For the like period, year ago, distrib reported net of $1,000,653, equal to $1.09 a share on 888,390 shares of common out.

Subtitles and 'The Longest Day'

Producer Darryl F. Zanuck's upcoming D-Day epic, "The Longest Day," may be the first major U.S. film to play its initial U.S. dates with English subtitles (for about 50% of the dialog, anyway).

In the course of his New York visit last week, Zanuck said he contemplated playing first U.S. dates with the German and French sections of the film speaking German and French, and having subtitles translate the dialog into English. However, the producer covered himself by shooting these sections in English too, so that he also will have available a completely English-speaking version of the pic.

$1.15, Later $1.25 Hourly Rate Sans Film Exemption

Albany, March 20.

The N. Y. State Senate last week passed, and sent to the Assembly Rules Committee, the Jerry bill fixing a minimum wage of $1.15 per hour, effective Oct. 15, 1962, and $1,25 hourly, on Oct. 15, 1964. in New York State. Motion picture theatre workers were not exempted, as exhibitor leaders had sought.

Their inclusion followed the pattern set in New York State's first minimum wage law, of $1 an hour, in 1960—recommended, as was the pending legislation, by Governor Nelson A. Rockefeller. This group is excluded in the Federal minimum wage statute, and in the Pennsylvania act (which went into operation Jan. 1, last).

The vote on the Jerry bill was 56 to 0. One senator, Earl W. Brydges, Niagara Falls Republican, was excused because of illness, and another, John P. Morrissey, New York City Democrat, was absent.

The Assembly, where a companion measure was introduced by Edward J. Amann Jr., Richmond County Republican, is expected to concur in the Senate action. The Republican-controlled Lower House has already rejected a Democratic motion to discharge from committee a bill fixing a $1.50 hourly minimum rate.

Sanguine on 'Chapman'; Zanuck Presently Knows Not of His Next Pic

Darryl F. Zanuck doesn't anticipate any Production Code trouble for "The Chapman Report," which his DFZ Productions has made for Warner release. Producer said in New York Wednesday (14) that each day's shooting script was submitted to Code prior to shooting and that their recommendations were followed.

Finished pic hasn't yet been submitted to PCA, he says, and there may be question on "some of the visual," but nothing which will not be able to be smoothed out.

Aside from the "Chapman" roughcut, Zanuck says he hasn't seen a picture in almost a year, and has no idea what his next project will be. But it will probably be one of the following: Ernest Gann's "Fate Is The Hunter," Arnold Schuman's "Incense to Idols," "Shock Treatment" or Jules Dassin's "Short Cut." Producer bristled a bit when asked if he planned to continue his Paris residence. "I'm a U.S. resident and a California corporation," paying stateside taxes, he said. His next film will determine where he lives. "It could be Ethiopia for 'Short Cut'."

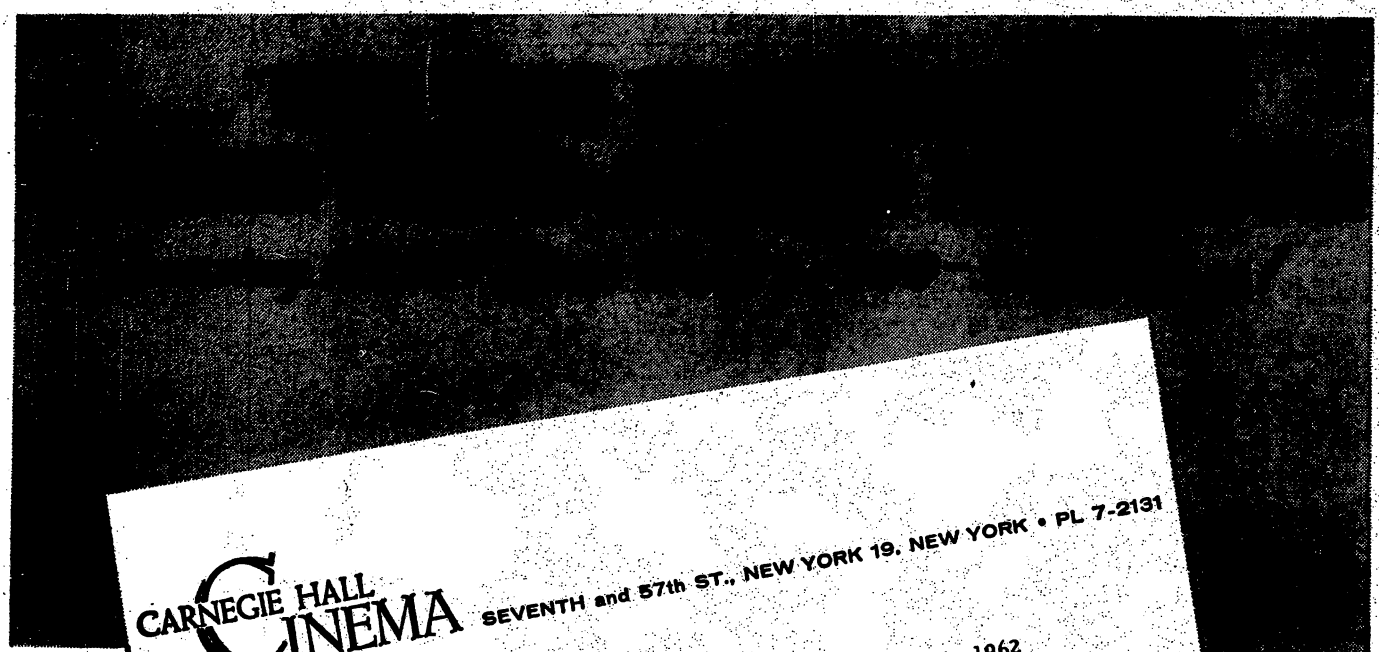
Zanuck Details

Continued from page 5

budgets these days; number of soldiers used, about 2,000, including a little over 1,000 American; number of advisers-consultants, 37, from four nations; cost of explosives, $840,000, and so on.

Because of such things as the multi-star cast, the four directors, five screenwriters, all credits for the pic will be alphabetical. Zanuck himself will not take screen credit as one of the directors, although he says he did most of the American sequences, which does not include the battle stuff for which Andrew Marton and Elmo Williams were responsible.

Zanuck says that ordinarily such an ambitious project would have required an 18-month shooting sked, but that he was able to cut this in half by using two first units at one time. Also they had "miraculously good breaks" with the weather, despite the fact that they were shooting on the Atlantic coast in winter. He recalled that "The Young Lions" troop, shooting in Paris in July-September, lost 60 out of 90 days.



CARNEGIE HALL CINEMA SEVENTH and 57th ST., NEW YORK 19, NEW YORK • PL 7-2131

March 15, 1962

Mr. George Josephs, V.P., Sales
Astor Pictures, Inc.
625 Madison Avenue
New York 22, N.Y.

Dear Mr. Josephs!

We are happy to report that "Marienbad" is performing fabulously for our theatre - pulling the best attendance by far that we have ever experienced. Not only have we never had figures like these before; we never believed that they were possible. Both our matinees and our evening performances have been SRO. We've had such lines waiting that we have been forced to run two unadvertised midnight shows.

Our hats are off to the advertising and promotion with which you have launched this premiere showing. Your prediction of great reviews was very prophetic — that rave notice from Bosley Crowther of the New York Times, for example, was as exciting a writeup as we've seen from a major critic. And most of all, we want to praise your sales executives on whose recommendation we booked this picture sight unseen. They displayed an astuteness and an accuracy in judging the temper of our rapidly changing motion picture audience that we have found to be duplicated by few other distributors. And their timing in supplying this "different" product has been perfect.

Thank you for an unusual picture that produces dream business. When you're ready to talk terms on the next one, be sure to come to us. We'll book again, sight unseen!

Sincerely yours,

Robert Ferman
Meyer Ackerman
Eve Schlosser

BOOK IT now!

SEE YOUR LOCAL ASTOR REPRESENTATIVE
OR WRITE, WIRE, PHONE ASTOR PICTURES, INC.
625 MADISON AVE., N. Y. 22, N. Y. PLAZA 2-7766

now!

Amusement Stock Quotations

Week Ended Tues. (20)

N. Y. Stock Exchange

1961-62 High	Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	106	20⅛	18⅝	18¾	—1¼
61⅞	41⅛	Am Br-Par Th	239	43¾	41⅛	41⅛	—1⅛
27¾	17⅛	Ampex	645	19¼	17⅝	18½	+ ⅝
42½	31½	CBS	207	43¼	41⅞	43⅛	+1⅜
35⅜	21⅜	Col Pix	116	28¾	25¾	26⅛	— ½
49⅜	32	Decca	469	49	46⅝	48¼	— ¼
46½	26⅝	Disney	48	39¾	38¾	38¾	— ⅝
119¾	97½	Eastman Kdk.	438	115⅞	113	113½	—1
7⅝	4¾	EMI	276	6	5¾	5¾	— ⅛
17½	12½	Glen Alden	222	14	13⅞	14	+ ⅛
47½	15⅞	Loew's Thea.	109	45½	43½	44⅞	+1⅛
83¼	36⅜	MCA Inc.	23	75	72½	73½	+1
70⅜	41½	Metro GM	242	49¾	46⅝	46⅝	—2¾
41⅜	25¾	NAFI Corp.	161	30¾	28⅝	28¾	—1¾
9⅛	5⅛	Nat. GenCorp	354	8⅛	7½	8	+ ½
26¾	16⅝	Outlet	†2430	25	24	24	..
85¾	50¼	Paramount	44	57½	54½	56½	+2⅛
238½	174½	Polaroid	150	200½	188½	188⅞	—7⅛
65⅝	49½	RCA	854	63⅞	62¾	63¼	— ½
18¾	10¾	Republic	65	11¼	10¾	10⅞	— ⅛
22	14¾	Rep., pfd.	6	17	16½	16⅞	+ ⅛
42⅜	26¼	Stanley War.	115	32⅞	28¾	28¾	—4⅛
34¼	27¾	Storer	31	32⅝	32¼	32⅝	+ ¼
55¼	29⅝	20th-Fox	225	33	31	31½	—1½
40¾	29½	United Artists	97	35⅜	34⅞	35	+ ⅛
20¾	17¼	Warner Bros.	95	19	17¼	18	—1
82¾	60⅝	Zenith	729	75⅝	69⅞	73	+3¼

American Stock Exchange

8⅛	4½	Allied Artists	35	5½	5¼	5½	..
17⅝	10¾	Al'd Art., pfd.	5	12¾	12	12¼	+ ¼
15¼	6½	Balm'at GAC	33	7	6⅞	6⅞	..
24⅜	9¾	Cap. Cit. Bdc.	19	19⅛	18½	18¾	+ ¼
22½	4⅝	Cinerama Inc.	134	18¼	17⅛	17½	+ ⅛
16⅞	7⅜	Desilu Prods.	127	12	10½	12	+1⅜
9⅝	4⅞	Filmways	85	8½	7¼	7⅞	+ ⅛
18	12¼	Movielab	8	13¾	12¾	13¾	+ ⅞
25¾	6¼	MPO Vid.	14	12⅝	12¼	12½	+ ¼
5¾	1¾	Nat'l Telefilm	75	2	1⅞	1⅞	— ⅛
10⅛	3¾	Reeves Bdcst	24	4½	4¼	4¼	— ⅛
10½	6	Reeves Snd.	731	6⅞	6	6⅝	+ ⅝
27	20	Screen Gems	33	21½	20¼	20¼	— ¼
42⅜	11¾	Technicolor	182	20⅝	18⅝	18⅞	— ⅞
31	9¾	Teleprompter	43	16	15⅛	15⅛	— ½
6¼	2⅝	Tele Indus.	10	2¾	2⅝	2⅝	..
25¾	14½	Trans-Lux	44	16¼	15	16¼	+1

* Week Ended Mon. (19).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	..
Commonwealth Theatres of Puerto Rico	6⅞	9⅞	— ¾
Four Star Television	18½	20½	—1
Gen Aniline & FA	245	258	+5
General Drive-in	13	14⅛	+ ¼
Magna Pictures	2¾	3¼	..
Metromedia Inc.	17⅝	19	+1½
Official Films	2⅛	2½	— ⅛
Premier Albums	12½	14	
Sterling Television	2½	3	..
Transcontinent Television	10⅜	11⅛	— ⅛
U. A. Theatres	9⅝	10⅝	— ¼
Universal Pictures	63	69	
Universal pfd.	90	97	
Wometco Enterprises	25	27¼	— ¼
Wrather Corp.	6½	7¼	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Koster Has 20th Offer to Produce

Continued from page 5

the analogy, he likened this sort of producer to an art gallery manager who might stand behind Van Gogh and tell him: "For heaven's sake, the sky is supposed to be blue, not yellow!" Koster also indicated that producer-director relations might inevitably be affected by whether or not the director was at ease in his assignment.

Koster feels his forte is comedy and musical comedy, but at one period or another in his career he has done just about everything. He was not particularly happy when 20th had him doing historical drama and spectables such as "The Robe," "Desiree" and "Virgin Queen," though, in his estimation "The Robe" was an artistic success.

What You Lose

Since his entire career in Hollywood has been so closely bound up with major studio operation, has the Berlin-born director missed the opportunity to experiment in the kind of film content and techniques available to European film talent? The question arose after Koster, reminiscing on his early days in Germany, spoke of the new crop of film imports which have been causing so much talk lately. He praised "La Dolce Vita" highly, and found "La Notte" beautiful but dull.

Koster said he had at one time missed that freedom, but now is pretty set in his ways, and satisfied with his lot. Some years ago, he said, he and Charles Laughton and a couple of others had tried to put together a film omnibus of several deMaupassant short stories. Their aim was to do the stories honestly, as DeMaupassant wrote them. "They were rough, unsentimental. There were no virgins and the murderers got away with their crimes." But nobody would back the package even though the talent offered to work for free.

Having often worked with child actors, most recently in "Mr. Hobbs," the director said he found them no more difficult than some adult stars whom he has had to coax, wheedle and trick into doing what he wanted. One of his happiest experiences, he said, was in directing the largely oriental cast in "Flower Drum." There were no major stars and they deferred to him as the Chinese do to their elders. For a change, he felt he had as much power over his cast as, say, Walt Disney doing one of his animated cartoons.

While "Take Her, She's Mine" may well be his next at 20th, Koster also has his eye on the film adaptation of Rodgers & Hammerstein's "Sound of Music," to which 20th also has the rights. This would exactly fit the current mood of his career, which leans to romance, family, children and music—those are his favorite things.

Television Review

Gracie Fields, Stanley Holloway
Toronto, March 9.

Trans-Canada Telemeter revue produced by Jean Dalrymple. Starring Gracie Fields and Stanley Holloway. Director, Norman Campbell; musical conductor, Bert Waller, with Gordon Kushner Orch (18). Larry Mann, emcee. From CFTO-TV, Toronto. Running time, 60 MINS.

Flying to Toronto from Capri and London respectively, Gracie Fields and Stanley Holloway put on an 88-minutes entertainment for Trans-Canada Telemeter. Authoritative troupers did a complete night club exhibit, sans commercials originating at the CFTO-TV studio, 26 miles distant. Converted into a nitery setting, the studio held approximately 100 pay-see subscribers from Etobicoke as guests of Trans-Canada Telemeter, a division of Famous Players Canadian Corp., free loading at the live telecast. Names were drawn by lot.

Other subscribers saw the live origination in homes taped version followed, per Telemeter custom, March 10-15 at $1.50 tariff for performances (no matinees). Feeling was Fields and Holloway were an "adult show," not conducive to afternooning for the kids.

This twosome followed the Feb. 23-March stanza of the McGuire Sisters and Bill (Jose Jiminez) Dana in the so-called "Headliners of Toronto" series fed slot boxes of some 5,800 homes in suburban Toronto.

Miss Fields and Holloway, as introduced by Larry Mann, with a background of singers and dancers, duetted with "It's a Lovely Day Today," then the pair marathoned a London music hall medley. Miss Fields did solo song sketch and Stanley Holloway ditto. Thence into three minute intermission, with duo back for a drinking song medley at the tables, Holloway in Scottish songs and finale by pair until 9:58 p.m.

Alternating with their identifiable solos and blends, including "Knocked 'em in the Old Kent Road," "Walter" and "Lambeth Walk," Holloway followed with his Sam and Albert monologs, such lyrics twisters as "Shelling Green Peas" and "Picking Poppies," climaxed with "I'm Getting Married in the Morning" and then it was Gracies' turn in the stage area for a tender "How Are Things in Glocamorra," her birthday number, "Moon River," "Biggest Aspirestra," "Rochdale Hunt" and her clowning "My Hero."

Holloway finished with his Scots medley and hats bit, Gracie finished with her "Wish Me Luck" and Holloway with a "Little Bit of Luck," with duo signing off with "We Love You." Both were in excellent voice and had home viewers emoting over the young appearance of the pair and their indefatigability in interpolated dance steps.

Helping the Jean Dalrymple production was the Bert Waller 18-man orch; the emceeing of Larry Mann; and the technical crew for their close-ups, long shots and crane work, plus close-ups of the "nitery" customers, who will later be able to see themselves "in the movies" at $1.50 per household throw.

Miss Fields and Stanley Holloway were in fine fettle. Trans-Canada Telemeter adds a good bet to its archives, for repeating later.

McStay.

Inside Stuff—Pictures

Treves & Co. and Carl M. Loeb, Rhoades & Co. interests which moved into 20th-Fox last year in an attempt to straighten out 20th's fiscal situation, now are apparently doing the same with the Curtis Publishing Co. which recently has been facing declining advertising revenues. Curtis prexy Robert E. MacNeal has announced that March 26 he will ask that board membership be increased from 11 to 13. If this is granted he'll nominate Milton S. Gould and R. McLean Stewart as management's choices for the posts.

Gould, who reps Treves and Co. on the 20th board, would also rep Treves, and another brokerage house, J. R. Williston & Beane & Co., at Curtis. Stewart would rep Loeb, Rhoades. The dissident brokerage interests in the Curtis maneuvering are reported to rep about 600,000 of the approximately 4,000,000 voting Curtis shares.

Curtis Enterprises, headed by Tony Curtis, and Tandem Enterprises, owned by Bud Yorkin and Norman Lear, will coproduce "Playboy," from the sexgirl magazine of the same name, in association with Columbia. Lear is doing the screenplay, Yorkin will direct, Stan Margulies will produce and Curtis will play the role of Playboy publisher Hugh Heffner. Lensing is to begin when Curtis finishes "40 Pounds of Trouble" at Universal and Yorkin and Lear wind up "Come Blow Your Horn" at Paramount.

Windfall on Water-Waste Fees?

City of Detroit Had Penalized Theatres Whose Airconditioners Did Not Re-Use Aqua

Detroit, March 20.

A windfall of upwards of $150,000 is possible in refunds to Detroit area theatreowners as a result of the Michigan Supreme Court's reversal of a lower court's ruling requiring an extra charge for air conditioning systems which do not recirculate water.

Reversal was brought about by attorney David Newman representing Theatre Control Corp., headed by Milton H. London, prexy of Michigan Allied.

Wayne County Circuit Judge George E. Bowles previously had held that the City of Detroit Water Dept. could charge a "demand fee" for "water-wasting air conditioning systems." The demand fee has been increasing steadily and it is estimated refunds averaging about $2,500 each will be made to approximately 60 theatreowners affected. The savings this summer in not having to pay the tax also will be on the same scale or slightly higher.

TOA's Stars Hug

Continued from page 7

taking to push new talent on the screen, will consist of production and distribution (to all theatres, including Allied and non-members) of nine 3-minute trailers yearly.

A comer with a top role in a pic to be released in the next two or three months would be selected for the trailers with an intro by an old hand on the order of John Wayne or June Allyson, and other former TOA "Star of the Year" selections.

The program was conceived at the new Orleans TOA conclave last spring and was shaped by Robert W. Selig, National Theatres topper, together with Y. Frank Freeman.

Polan, the board choice to see that the trailers get the widest possible distribution, will head up a special committee representing the TOA end of the deal.

Philosophy of the "American Stars" program is recognition of the star concept and its cash value to both production and distribution. The nine major companies will make their own selections for the performer to be pushed with a tie-in to an upcoming release.

Lee Loevinger, chief of Justice Dept. antitrust division, with his top assistant, Robert Wright, and Maurice Silverman, who's charged with supervising the Paramount decrees, attended a luncheon and spoke informally with the exhib reps. Reportedly, nothing hot was brewing on the antitrust front and all was amiable.

Don't Panic

Continued from page 7

present rate of activity, the fear is that this year's count—i.e., the '63 availabilities—may reach a perilous low.

While the handwriting is read by most tradesters, the immediate impact of curtailment is on the exhibition firing line, though not overlooking the lamentations among the Coast technicians absorbed by job-security worries. The wail from exhibs is nothing new at this late date, but this time frantic overtones are heard, apparently with justification.

The jitters reflect in several ways, all of them aimed at ameliorating the product supply. There is, foremost, the new exhib-sponsored production entity, Ace Films. But although it's technically a going concern, the newcomer remains a good distance away from even rippling the product pool. It may be more realistic, over the short haul, to hope for tangible benefits from that liaison between the Screen Producers Guild and Theatre Owners of America. Exhib body, as already announced, is putting together a detailed scheme setting up a fund to insure indie producers against loss in the manufacture of films that "otherwise might be difficult to finance." The effect is subsidization, and there's nothing dirty about the word in either the TOA or SPG view. But just when such a plan could be effected—and, more importantly, when it could bear fruit—is iffy at present.

Vancouver Awards

Vancouver, March 20.

These are the awards here (see accompanying text) of the recent festival:

Major Award for Overall Excellence
Heliotechnie (France)

Gold Plaque for Overall Excellence
O Fly, What Do You Want? (France)

Silver Plaque for Overall Excellence
The Alder, Woodwasp & Its Insect Enemies (GB)

Bronze Plaque for Overall Excellence
Sortilegio (Italy)

Broadcast Award for Film Best Suited for Television
Witchcraft (Italy)

Eumig Award for Skill In Editing
Ether (Belgium)

Best Cartoon Design
Local One (U.S.)

Sound and Picture Technical Award
Integral (GB)

Most Imaginative Sound Track
Wintertime (Canada)

Best Ability In Use of Camera
Fashion (Italy)

Most Artistic Direction
The Last Harvest (France)

Best Color Photography
Japanese Noh Theatre (Japan)

Best Acting Performance
Sortilegio (Italy)

Best Scenario
Within The Frame (Italy)

Dallas News

Continued from page 5

theatres of the five circuits participating and runs to Sunday, April 8, the day before the Motion Picture Academy telecast from Santa Monica to disclose the Oscar winners.

Official entry blanks will be available in the lobby of each theatre on the opening day of the contest. A grand prize of $500 in cash, plus season passes to the five theatre chains, will be offered to the persons whose choices most nearly match the actual Oscar winners. Each ballot also calls for a short essay to test the contestants IQ, to choose the grand prize winner in the event of tie ballots.

RE 'STATE FAIR' DATES

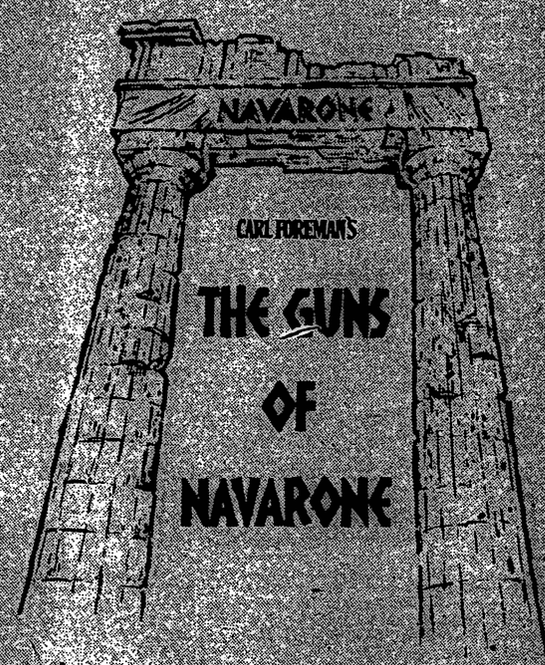
The 20th-Fox distribution arm's house organ, The Dynamo, reports "Exuberant National Chains Increasing Admissions for 'State Fair' Engagements." According to the story, Loew's Theatres, Stanley Warner, Shea's and Skouras Theatres are upping their prices for the new version of the Rodgers & Hammerstein musical.

Dynamo says that "Fair" bookings through the second quarter are only limited by the number of prints, and between April 21 and May 2 the pic will have been launched on extended engagements in approximately 400 cities domestically.

"The Guns Of Navarone"
is a spectacular parade,
a forceful epic which
reminds us of the great
masterpieces of the past.

Democracia, Buenos Aires

Nominated as the Best Motion Picture of the Year



ACADEMY
NOMINATIONS:

BEST PICTURE
BEST DIRECTOR
BEST SCREENPLAY
BEST MUSIC
BEST SPECIAL EFFECTS
BEST EDITING
BEST SOUND

WINNER:

GOLDEN GLOBE
PRIX DE L'EUROPE

Picture Grosses

'Pinocchio' Big 9G, L'ville; 'Lover' 7G

Louisville, March 20.

Holdovers are still strong despite basketball tournaments and tele showings of the regional NCAA games at Iowa City, with both Kentucky U. and Western State participating from Kentucky.

"Lover Come Back" in 6th session at the Kentucky is solid. Neat is "Sergeants 3" in fifth at the Ohio. "El Cid" in third at the Brown will top second week's figure. "Pinocchio" in third at the United Artists looks lively.

Estimates for This Week

Brown (Fourth Avenue) (900; $1.25-$2)—"El Cid" (AA) (3d wk). Lusty $7,000 after second week's $6,500.

Kentucky (Switow) (900; 75-$1.25)—"Lover Come Back" (U) (6th wk). Swell $7,000 or over after fifth week's $8,000.

Mary Anderson (People's) (1,100; 75-$1.25) — "Colossus of Rhodes" (MGM). Likely nice $4,500. Last week, "Malaga" (WB) and "Couch" (WB), same.

Ohio (Settos) (900; 75-$1.25) — "Sergeants 3" (UA) (5th wk). Neat $6,500 after fourth week's $7,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50)—"South Seas Adventure" (Cinerama) (9th wk). Okay $6,500. Eighth week, $6,700.

United Artists (Fourth Avenue) (3,000; 75-$1.25)—"Pinocchio" (BV) (reissue) and "Purple Hills" (20th) (3d wk). Lively $9,000 after last week's $11,000.

Balto Big; 'El Cid' Hot $11,000, 'Sgts.' Hep 9G, 2d Wk.; 'Lover' 8G, 4th

Baltimore, March 20.

It's another pleasing week for local exhibs, and the strong holdovers are the reason. "Sergeants 3" is rated big in second week at the New. "El Cid" looks lusty in same at the Town. "West Side Story" shapes good in fifth week at the Mayfair while "Walk On Wild Side" is healthy in second at the Hipp. "Lover Come Back" is holding nicely in fourth round at Stanton. "Tender Is Night" is warm in second at the Charles. "La Belle Americaine" shapes okay in fourth week at Playhouse.

Estimates for This Week

Avalon (Hyatt) (860; $1.50) — "Temptation" (Indie). Oke $3,000. Last week, "Man in Moon" (T-L) (2d wk), $1,500.

Aurora (Rappaport) (367; 90-$1.50)—"Naked Night" (Times) and "One Summer of Happiness" (Times) (reissues). Fair $1,500. Last week, "Nana" (Times) and "Adultress" (Times) (reissues), $1,700.

Charles (Fruchtman) (500; 90-$1.80)—"Tender Is Night" (20th) (2d wk). Light $3,000. Last week, $6,500.

Cinema (Schwaber) (460; 90-$1.50)—"Never On Sunday" (Lope) (reissue) (3d wk). Fair $1,200. Last week, same.

Hippodrome (Rappaport) (2,200; 90-$1.50) — "Walk On Wild Side" (Col) (2d wk). Good $8,000. Last week, $12,000.

Five West (Schwaber) (435; 90-$1.50)—"Summer and Smoke" (Par) (3d wk). Fair $1,700. Last week, $2,500.

Little (Rappaport) (300; 90-$1.50) —"Dentist in Chair" (Indie) (2d wk). Holding at good $2,000. Last week, $2,600.

Mayfair (Fruchtman) (700; $1.75-$2.50) — "West Side Story" (UA) (5th wk). Fine $8,000. Last week, $10,000.

New (Fruchtman) (1,600; 90-$1.50)—"Sergeants 3" (UA) (2d wk). Big $9,000. Last week, $15,000.

Playhouse (Schwaber) (355; 90-$1.50) — "La Belle Americaine" (Cont) (4th wk). Okay $1,500. Last week, $1,800.

Rex (Freedman) (500; $1.50) — "Nature Camp" (Indie). Good $3,500. Last week, "Sun Lovers Holiday" (Indie) (3d wk), $1,200.

Stanton (Fruchtman) (2,800; 90-$1.50) — "Lover Come Back" (U) (4th wk). Nice $8,000. Last week, $11,000.

Town (Rappaport) (1,125; $1.50-$2.50) — "El Cid" (AA) (2d wk). Loud $11,000. Last week, $15,000.

'Sgts.' Robust $9,000, Seattle; 'Story' 8½G

Seattle, March 20.

"Oklahoma," which had a great run at the Blue Mouse some time ago, is back in at pop prices, but only looks mild. "Sergeants 3" holds for third stanza at Coliseum and is solid. "West Side Story" looks good in fourth round at Music Box. "Lover Come Back" in third shapes sock.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Children's Hour" (UA) (2d wk). Fair $4,000. Last week, $6,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Sergeants 3" (UA) (3d wk). Swell $9,000. Last week, $11,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Satan Never Sleeps" (20th) and "Trapp Family" (20th) (2d wk). Mild $3,500 in 4 days. Last week, $5,300.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (4th wk). Fancy $8,500. Last week, $8,600.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Lover Come Back" (U) (3d wk). Slick $8,000. Last week, $9,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.75)—"Oklahoma" (Magna). Mild $6,000. Last week, "Four Horsemen" (MGM) (2d wk), $4,700 in 9 days at $1.50 top.

LOS ANGELES

(Continued from page 10)

State-FWC) (2,213; 1,106; 1,800; 750; 861; 90-$1.50) — "Children's Hour" (UA) (1st general release) (1st wk, Orpheum, Hawaii, Baldwin; 6th wk, Crest) and "God's Little Acre" (UA) (reissue) (except crest). Hefty $26,000 or close. Last week, Orpheum, "Malaga" (WB), "Couch" (WB) (1st wk), $4,000. Baldwin with State, "Innocents" (20th), "Hustler" (20th) (reissue) (1st wk, Baldwin; 2d wk, State), $11,800. Crest, $2,100.

State (UATC) (2,404; 90-$1.50)—"Some Came Running" (MGM) and "Home From Hills" (MGM) (reissues). Slow $3,500.

Fox Wilshire (FWC) (1,990; $1.49-$2) — "Two Women" (Embassy) (reissue). Slender $4,000. Last week, "Satan Never Sleeps" (20th) (3d wk), $3,800.

Warner Beverly (SW) (1,316; 90-$2)—"Walk On Wild Side" (Col) (2d wk). Hotsy $19,000. Last week, $23,000.

Warren's, Hollywood, Loyola (Metropolitan-FWC) (1,757; 856; 1,298; 90-$1.50) — "Lover Come Back" (U) (2d wk) and "Never So Few" (MGM) (reissue) (Warren's) (1st wk), "Between Time, Eternity" (Indie) (Hollywood) (2d wk), "Back Street" (U) (m.o.) (Loyola). Solid $17,000 or near.

Los Angeles, Iris (Metropolitan-FWC) (2,017; 825; 90-$1.50)—"La Dolce Vita" (Astor) and "Night Heaven Fell" (Indie) (reissue) (2d wk). Soft $7,400. Last week, $10,400.

Hollywood-Paramount (State) (1,468; $1-$1.80) — "Four Horsemen" (MGM) (4th wk). Okay $10,000. Last week, $10,800.

Music Hall (Ros) (720; $2-$2.40) —"Les Liaisons Dangereuses" (Astor) (4th wk). Good $5,400. Last week, $6,300.

Fine Arts (FWC) (630; $1.49-$2.40) — "View from Bridge" (Cont) (5th wk). Dim $2,200. Last week, $2,300.

Beverly (State) (1,150; 90-$2)—"Light in Piazza" (MGM) (6th wk). Tepid $4,500. Last week, $5,100.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (6th wk). Light $4,700. Last week, $4,600.

Village (FWC) (1,552; $1.49-$2.40)—"Majority of One" (WB) (12th wk). Mild $5,000 or less. Last week, $5,100.

Warner Hollywood (SW) (2,170; $1.25-$2.40) — "Flower Drum Song" (U) (13th wk). Firm $11,000. Last week, $11,800.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (13th wk). Handy $11,000. Last week, $11,500.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (14th wk). Boffo $18,500. Last week, $19,400.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (14th wk). Strong $21,000. Last week, $22,400.

Egyptian (UATC) (1,392; $1.25-$3.50)—"King of Kings" (MGM) (23d wk). Perked to $9,000, good. Last week, $7,400.

BROADWAY

(Continued from page 13)

(5th wk). Fourth round finished Sunday (18) was very big $11,200 after $13,000 for third. Stays for some time.

Guild (Guild) (450; $1-$1.75)—"Tomorrow Is My Turn" (Show) (6th wk). This week ending today (Wed.) is heading for fine $8,000 or near after $9,000 in fifth frame. "Belle Antonio" (Embassy) opens April 2.

Murray Hill (Rugoff Th.) (565; 95-$1.80)—"Walk on Wild Side" (Col) (5th wk). Fourth stanza completed yesterday (Tues.) was snappy $7,500 after $8,500 for third week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Viridiana" (Indie). Opened Monday (19). In ahead, "La Belle Americaine" (Cont) (13th wk). Good $7,000 after $7,200 for 12th stanza.

Plaza (Lopert) (525; $1.50-$2) — "Black Tights" (Magna) (5th wk). Fourth session completed Monday (19) was sock $9,500 after $10,000 for third week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Murder She Said" (MGM) (m.o.) (2d wk). Initial round ended Sunday (18) was smash $8,600, and looks in for run. Moved here after nine big weeks plus two days at the Baronet, which is now being rebuilt.

Sutton (Rugoff Th.) (561; 95-$1.80)—"View From Bridge" (Cont) (9th wk). The eighth week finished Sunday (18) was sturdy $8,500 after $9,000 in seventh round. "Sweet Bird of Youth" (MGM) opens March 28.

72d St. Playhouse (Baker) (440; $1.50-$2)—"King and I" (20th) (reissue) (2d wk). First stanza covering nine days, looks like modest $3,500. "Pinocchio" (BV) (reissue) opens Friday (23), to be followed by "Forever My Love" (Par), due to preem night of March 26, regular run starting March 27.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Children's Hour" (UA) (2d wk). First round finished yesterday (Tues.) was boff $17,000, one of bigger first weeks here. Daydating with Astor.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Day Earth Caught Fire" (U). Initial session ending today (Wed). is heading for solid $10,000. Holding, natch! In ahead, "Light in Piazza" (MGM) (6th wk-8 days), $6,000.

World (Perfecto) (390; 90-$1.80) —"Wild For Kicks" (Times) (22d wk). Present week winding tomorrow (Thurs.) looks to land big $7,000 after $7,500 for 21st week, over hopes. Holding.

SAN FRANCISCO

(Continued from page 10)

"Light In Piazza" (MGM) (7th wk). Big $4,600. Last week, $5,000.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons" (Astor) (5th wk). Neat $3,400. Last week, $3,500.

Clay (A-R) (400; $1.25-$1.49)—"Call Me Genius" (Indie) and "French Funny Race" (Indie) (reissue) (3d wk). Trim $2,500. Last week, $2,900.

Presidio (Art Theatre Guild) (774; $1.25)—"View From Bridge" (Cont) (4th wk). Okay $2,800. Last week, $3,500.

Alexandria (United California) (1,610; $1.49-$3) — "El Cid" (AA) (13th wk). Nice $10,500. Last week, $9,500.

Metro (United California) (1,000; $1.50-$1.80) — "Two Women" (Janus) (12th wk). Big $2,400. Last week, $2,600.

Esquire (No. Coast) (846; $1.25-$1.50) — "Children's Hour" (UA) and "Mary Had A Little" (UA). Hotsy $11,000 or close. Last week, "Something Wild" (UA) and "The Happy Thieves" (UA), $4,500.

Coronet (United California) (1,250; $2.20-$2.75) — "Judgment at Nuremberg" (UA) (3d wk). Good $14,000. Last week, $16,000.

Exit Empress, Edmonton

Edmonton, Alta., March 13.

One of the oldest theatres in Edmonton, the Empress, has shuttered. A spokesman said business has been declining since a second television station opened in the city last fall.

House opened in 1912. It was bought by Entwistle Theatres Ltd. in 1930 and thereafter became affiliated with Famous Players. The three-story building was purchased by Mid-Century Holdings in 1958 and then leased back by Famous Players.

Lower level may be remodelled for stores.

'Horsemen' Socko 10G in Okay Cincy; 'View' Bright 8G; 'Lovers' $10,500, 5th

Cincinnati, March 20.

A firm biz session looms for Cincy deluxes currently. Hardy holdovers and lively newcomers will do trick. "Four Horsemen of Apocalypse" is shaping socko at Grand. "View From Bridge" looms good at Palace. These and big b.o.s are battling weekend tv-radio airings of basketball games of U. of Cincinnati and pro Royals in tourney playoffs.

"Lover Come Back," in fifth frame, and "Sergeants 3," in third round, remain strong. "El Cid" is winding up a 13-week winner at the Valley. "Judgment at Nuremberg" holds fairish at the Capitol in fifth.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Lover Come Back" (U) (5th wk). Big $10,500. Last week, $12,500.

Capitol (SW-Cinerama) (1,400; $1.50-$2)—"Judgment at Nuremberg" (UA) (5th wk). Current frame winding today bids for fairish $7,000. Last week, $8,000. While awaiting fruit of film's potential Oscars, house is being readied for restoration of Cinerama which had profitable five-year run until changeover in 1960.

Esquire Art (Cin-T-Co) (500; $1.25)—"Murder, She Said" (MGM) Oke $1,500. Last week, "Doctor In Love" (Indie) (2d wk), $1,200.

Grand (RKO) (1,300; $1-$1.25)—"Four Horsemen of Apocalypse" (MGM). Socko $10,000 or near. Last week, "Summer and Smoke" (Par) (3d wk), eight days, $5,500.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"La Dolce Vita" (Astor) (2d wk). Sturdy $1,200 following $1,600 bow.

Keith's (Cin-T-Co) (1,500; 90-$1.25)—"Sergeants 3" (UA) (3d wk). Sharp $6,500. Last week, $8,000.

Palace (RKO) (2,600; $1-$1.25)—"Vew From Bridge" (Cont.) Good $8,000 or near. Last week, "Light In Piazza" (MGM), $7,500.

Twin Drive-In (Cin-T-Co) (800 cars; 90c.)—West side only. "Flower Drum Song" (U) and "Hey, Let's Twist" (Par) (subruns). Nice $4,500. Last week, "Swingin' Along" (20th) and "Madison Ave" (20th), $3,500.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"El Cid" (AA) (13th wk). Final session shapes for okay $6,000 over $5,000 in 12th week.

'Light' Dim $5,000 In Indpls.; 'Lover' Hot 7G

Indianapolis, March 20.

Biz is steady at first-runners here this stanza despite the terrific impact of state high school basketball finals, on tele, here all day Saturday. "Light in Piazza," single new entry, is mild at Loew's. "Lover Come Back" shapes sock at Keith's in fifth. "Pinocchio" in second at Circle is rated good.

Estimates for This Week

Circle (Cockril-Dolle) (2,800; $1-$1.25)—"Pinocchio" (BV) (reissue) and "Two Little Bears" (20th). Good $8,000. Last week, $15,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"South Sea Adventure" (Cinerama) (13th wk). Big $6,000. Last week, $6,200.

Keith's (C-D) (1,300; $1-$1.25)—"Lover Come Back" (U) (5th wk). Sock $7,000. Last week, $9,000.

Loew's (Loew) (2,427; 75-$1.25)—"Light in Piazza" (MGM). Mild $5,000. Last week, "Sergeants 3" (UA) (3d wk), $4,000.

Lyric (C-D) (850; $1.25-$2.50) — "El Cid" (AA) (3d wk). Fast $7,000. Last week, $7,500.

CHICAGO

(Continued from page 13)

(Indie) and "Colorado" (Indie) (reissues), $4,000.

Oriental (Indie) (3,400; 90-$1.80) —"Satan Never Sleeps" (20th) (4th wk). Sharp $11,000. Last week, $12,000.

Palace (Indie) (1,570; 90-$1.80)—"Cinerama Holiday" (Cinerama) (reissue) (9th wk). Stout $9,500. Last week, $10,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Walk on Wild Side" (Col) (4th wk). Mighty $21,000. Last week, $22,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Sergeants 3" (UA) (6th wk). Sock $15,000. Last week, $19,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Doctor In Love" (Indie) (3d wk). Fine $4,800. Last week, $5,800.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (3d wk). Great $20,000. Last week, $27,500.

Town (Teitel) (640; $1.25-$1.80) —"Never On Sunday" (Lope) (reissue). Slim $2,500. Last week, "Ashes and Diamonds" (Indie) (2d wk), $3,500.

United Artists (B&K) (1,700; 90-$1.80)—"Premature Burial" (A-I) (2d wk). Solid $18,500. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.80)—"Children's Hour" (UA) (3d wk). Socko $22,000. Last week, $29,000.

World (Teitel) (606; 90-$1.25)—"Devil's Eye" (Indie) (3d wk). Good $3,500. Last week, $4,200.

BOSTON

(Continued from page 10)

"View From Bridge" (Cont' (6th wk). Stout $8,000. Last week, ditto.

Metropolitan (NET) (4,357; 90-$1.25) — "Summer and Smoke" (Par) (3d wk). Okay $8,000. Last week, $10,000.

Memorial (RKO) (3,000; 90-$1.49) — "Lover Come Back" (U) (5th wk). Great $18,000. Last week, $19,000.

Paramount (NET) (2,357; 70-$1.25)—"Red Hot Wheels" and "Excuse My Dust" (MGM) (reissues). Okay $10,000. Last week, "Satan Never Sleeps" (20th) (2d wk), $8,000.

Orpheum (Loew) (2,900; 90-$1.49) —"Four Horsemen" (MGM). Hotsy $17,500. Last week, "Sergeants 3" (UA) (5th wk), $9,000.

Pilgrim (ATC) (1,909; 75-$1.25) —"Couch" (WB) (and "Malaga" (WB). Light $7,000. Last week, "Guns of Black Witch" (AI) and "Lost Battalion" (AI), $7,500.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (5th wk). Great $17,000. Last week, $18,000.

State (Trans-Lux) (730; 75-$1.25) —"Naked Island" (Indie) and "Facts of Love" (Indie) (3d wk). Peppy $5,000. Last week, $5,800.

'Story' Smasheroo 12G, Port.; 'Lover' 6G, 5th

Portland, March 20.

Big news here currently is the sockeroo take being racked up by "West Side Story" reopened Music Box in opening week. "Satan Never Sleeps" is just good in opener at the Fox. "Lover Come Back" shapes snappy in fifth round at the Broadway. "Summer and Smoke" still is hefty in fourth at at the Irvington.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (5th wk). Snappy $6,000. Last week, $7,200.

Fine Arts (Foster) (426; $1-$1.50) —"Rocco and Bros." (Astor) (2d wk). Mild $1,000. Last week, $1,200.

Fox (Evergreen) (1,600; $1-$1.49) —"Satan Never Sleeps" (20th) and "Night People" (20th) (reissue). Good $6,500. Last week, "Majority of One" (WB) and "Breakfast at Tiffany's" (Par) (reissue) (5th wk), $5,600.

Guild (Rosener) (400; $1-$1.50) —"Light in Piazza" (MGM) and "Miller's Beautiful Wife" (Indie) (5th wk). Okay $2,500. Last week, $3,200.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (Cinerama) (17th wk). Hot $8,000. Last week, $6,100.

Irvington (Smith) (600; $1.25)—"Summer and Smoke" (Par) and "Two Women" (Indie) (4th wk). Hefty $4,500. Last week, $5,200.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA). Socko $12,000. Last week, closed to prep for preem of this pic.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Three Stooges Meet Hercules" (Col) and "Underwater City" (Col) (2d wk). Slow $5,000 or close. Last week, $6,300.

Paramount (Port-Par) (3,008; $1-$1.50—"Pinocchio" (BV) (reissue) (2d wk). Good $7,000. Last week, $12,400.

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PARIS-PRESSE (Michel Aubriant) "At the French Press gala, it was La Fayette, the Hero of Independence who was the host. "The film will please a vast public."

LE FIGARO LITTERAIRE (Claude Mauriac) "It vibrates with patriotic fervor. It creates an audible thrill in the audience."

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France, Italy Top

Continued from page 7

bronze plaque for overall excellence. Belgium, Japan, Canada, Great Britain and the U.S.A. also garnered kudos from the judging panel.

Judges were Guy Glover of Canada's National Film Board, Montreal; Dr. Shuchi Kato, Dept. of Asian Studies in Oriental Arts at U. of British Columbia, and a Japanese film critic; and Osmond Borradaile, technical advisor with Commonwealth Film Productions, Vancouver.

Out of 100 entries from 25 countries throughout the world, 50-odd were selected for theatre programming in seven showings over two week-ends. An innovation unusual to festival presentations was the inclusion of audience awards, with the film chosen by audience ballot each evening as most popular being awarded one thousand feet of black and white film stock. In only one instance did the audience choice coincide with any of the films named by the official jurors, but the one duplication was "Heliotechnie," the festival overall best. Judges had arrived at their conclusions in private screenings beforehand and audience polls were a stunt only made without knowledge of the final judging.

Festival turned out to be a financial as well as an artistic success. White the "nut" was a modest $10,000, revenue was over $14,000 from all sources, including audience admissions, donations and government assistance. Business firms who contributed include Canadian Kodak Co., Henry Birks & Sons Ltd., Hudson's Bay Co., British Overseas Airways Cpn, Bell & Howell (Canada) Ltd., Minnesota Mining of Canada, Canadian Broadcasting Corporation, Eumig of Canada, Pageant Productions, Trans-Canada Films, Ansco of Canada, W. E. Booth (Ilford) Co., Dupont of Canada, Ferrania Photo Sales and hPoto Importing Agencies (Gevaert) Ltd.

Festival had the support of the Union Internationale du Cinema d'Amateur, a governing body for amateur film makers in 23 member nations.

Lotte Lenya

Continued from page 7

tervening between her only two film roles, Miss Lenya is in danger of a certain type-casting: in "Three-Penny" she played the prostie Jenny, and in "Spring," the Roman cafe set's procuress).

A Candid Character

In her eastside New York apartment the other day, Miss Lenya talked about her career, Weill, Brecht, "Spring," director Jose Quintero, critics and other related matters with the same kind of strength and (occasionally sardonic) wit which has marked her performances both as actress and singer.

No one could have been more surprised than she was, she said, that Quintero had picked her to play the Contessa in "Spring," and although she had read the novel earlier, she had never connected herself with it. The first interview with Quintero had also been nearly disastrous: it occurred during a water main break in her neighborhood, for which she had stored up one bathtubful for drinking, washing etc. Quintero showed up at her apartment with what appeared to be a sliced artery in his wrist, and promptly dunked it into the bathtub which, of course, meant that until the shortage was over, she would have to brush her teeth in Coca Cola, Vodka, or any other handy liquid.

(Currently Miss Lenya appears off-Broadway in the composite evening of works by Berthold Brecht, a Communist dramatist who enjoys considerable popularity in western countries, although banned in much of Germany after the "Wall of Shame" went up in Berlin. Actress thinks maybe, when this ends, she will have had Brecht.—Ed).

Although so closely associated with Weill for so many years, the diversity of his talent still fascinates her. She recounted that several days before she had been running though some of his "French" works, written while they lived in Paris after leaving Hitler's Germany, and being amazed at "how very French the songs are," as French say as "Three-Penny" is German, and as "Street Scene" is American. How would she explain his adaptability?

Perhaps his heritage of Jewish culture, she thinks, but also music is international, in the sense that one doesn't have to know a language to understand the uniqueness of the music of one time and place. And Weill, she said, always immersed himself in the life of the country where he happened to be. When they first came to New York, they "walked and walked and walked." He was "always curious." And once they left Germany, he never spoke German again. "When he died, his last words were in English, not the German which was his first language. That is strength"

Credit George Davis

Credited with having been most responsible for the fabulouly successful off-Broadway production of "Three-Penny" was Miss Lenya's second husband, editor-novelist George Davis, who died in 1957. This, somewhat like "B on B," started out as a one-shot concert version, but later went into a regular run.

While the Williams film has opened up her career considerably, she has not yet abandoned Brecht and Weill. Columbia Records is bringing out (in German) her recording of Weill's "The Happy End," the last opera he wrote before leaving Germany in the early '30s. There may also be a new English-language recording of "Three-Penny."

Since last month's Oscar nomination, she is now being sought by agents, a species of individual without whom she has gotten along very well for almost four decades. And people are now submitting plays which have nothing to do with post-World War I Germany with which she has been identified for so long. She believes it's about time that people realized she is not, after all, Pirate Jenny, but an American actress who has lived most of her life in America.

Pleskow re UA

Continued from page 3

are in on the ground floor on all ad-promotion campaigns, and the final campaigns thus devised are worldwide in their application. He pointed to the kooky campaign put together on "Sergeants Three," which apparently is going to be as successful in Europe as in the States. The first European opening, in Milan, was fine. It may even be, he said, that the picture, because it is a western (which the Europeans love) will be even bigger abroad than here.

So far as he knows, says the exec, there have been no major European objections thrown at Billy Wilder's "One, Two Three" because of its jibes at Khrushchev, communism and the east-west conflict generally. Pleskow noted, however, that it's a particularly topical comedy told from the U. S. point of view, and necessarily there is some stuff in it that European audiences can't (or won't) get. It won't be released in Finland unless there are some extensive cuts.

There is also a problem in the Danish market with the final scene in which James Cagney, as the highpressure Coca Cola exec, puts a dime in coke dispenser and comes up with a bottle of Pepsi Cola. They don't get the gag because Pepsi Cola isn't distributed there.

R. V. Newman With Stevens

Hollywood, March 20.

Robert V. Newman, for the past five years Batjac prexy, shifts to George Stevens Productions as exec in charge of production on "Greatest Story Ever Told."

Newman, who was with Goldwyn as veepee and general manager prior to joining Batjac, came to Hollywood, 20 years ago from Broadway and put in eight years as veepee at Republic.

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A Warner Bros. Picture filmed in Italy in TECHNICOLOR
On Stage: "DO YOU REMEMBER"

Rubine Echo

Continued from page 3

after were given by Jonas Rosenfield Jr., Col v.p. Rubine came up with the thought of canvas interpretations of the Biblical Barbbas by topnotch painters. Col went for the unconventional enterprise at a cost of $30,000. Rubine died in the N.Y. airliner disaster three weeks ago. A private preview of the six paintings was given last Friday (16) and the public showings began yesterday.

Col is pleased with the results.

Rubine undertook to distinguish the "Barabbas" picture from others of the same genre. His approach was the imaginative one of hiring six artists on a commission basis, supplying each with the films script, some stills and the original novel by Sweden's Par Lagerkvist. Col now holds reproduction rights but the artists themselves own their originals.

The artists are Emlen Etting, Henry Koerner, Fred Nagler, Siegfried Reinhardt, William Thon and Robert Vickrey. Their works range from graphic and impressionistic to abstraction.

Following the Manhattan exhibit the paintings are to be taken on tour, under the aegis of Midtown Galleries, around the country for viewing by an estimated 500,000 persons. Further, several mass consumer magazines and parochial publications have asked about reprint possibilities. Therein lies the p.r. angle.

As for ownership of the originals, a VARIETY reporter wondered about price of one of the paintings. Was told: $10,000. Interest persisted, but no transaction.

One of the reasons for Col's delight in outcome of the collaboration with oil experts is the enhanced public interest in things cultural. The $2,300,000 paid for a Rembrandt evidences the excitement over paintings particularly.

Col at the moment has no plan to use reproductions of the "Barabbas" brush strokes for advertising layouts but this could come to be later.

Cal.'s Defense

Continued from page 3

We'll make ourselves a mint with/ 'Aaron Slick from Pumkin Crick'."

Taking part in the musicalized ribroasts were Eddie Albert, Danny Arnold, Jackie Cooper and Jack Weston.

Bob Hope gave out the "New Dimension Award" (this being in the stripper category) to Shirley MacLaine.

Finale, by I.A.L. Diamond, which typified the "runaway" tempo of the night, had such musical entreaties as:

"Come to Rome/
To Cinecitta.
And live that real Dolce Vita.
We do big things on the screen there;
You'll be another Joe Levine there.

"Spain is cheaper/The weather's sunny/Just bring Chuck Heston and money. We got Sam Spiegel from Jordan/And we can offer you Phil Yordan. Come and shoot in Paris/Make a film in London/Why not try Tahiti.

"There's just one place we admire/We've stuck through flood and through fire/We'll go on working in Hollywood/Everything's perking in Hollywood/We feel at home here in Hollywood/We can build Rome here in Hollywood/'Ben-Hur' we made here for Willie/But you don't make your own chili/Italy gave you Sinatra/When will we get Cleopatra?

"We still have Chasen's in Hollywood/Pamela Mason's in Hollywood/All of our faith is in Hollywood/We got Levathes in Hollywood/Come to Paree, we have Darryl/What you don't have is Dick Carroll/Kurnitz and Litvak have jobs there/But you can't charge it at Schwab's there/Wasserman stays here in Hollywood/Two MCA's here in Hollywood/Every big star is in Hollywood/Sometimes Lazar is in Hollywood/Girls in Tahiti are darlin'/And they're all talking like Marlon/It breaks your heart, it's so pretty/It almost broke Culver City/We got the Dodgers in Hollywood/Cowan and Rogers in Hollywood/Larry and Joan here in Hollywood/And Dr. Krone here in Hollywood.

"Come and pay taxes the Swiss way/Why doesn't Krasna come this way?/Africa's sunsets are golden/That's not a sunset, it's Holden/We show our best side in Hollywood/We just made 'West Side' in Hollywood/We got a winner in Hollywood/Who needs Yul Brynner in Hollywood?"

DUNNE, McCALL WIN AT WRITERS GUILD

Hollywood, March 20.

Writers Guild handed its Laurel Award for Achievement to Philip Dunne while Mary C. McCall Jr. won the first Valentine Davies Award, before an SRO crowd of 1,700 last Thurs. night (15) at scribblers' 14th annual screen awards dinner at the Hollywood Palladium.

Three other yearly awards went to George Axelrod, for best-written American comedy, "Breakfast at Tiffany's" (Paramount), scripting from Truman Capote novel; Sidney Carroll and Robert Rossen, drama award, for their screenplay, "The Hustler" (20th-Fox), from the Walter Trevis tome; and Ernest Lehman, musical award, "West Side Story" (Mirisch Co.-UA), from stage play by Arthur Laurentz.

The Laurel Award is given yearly to the guild member "who has advanced the literature of the motion picture through the years and has made outstanding contributions to the profession of the screenwriter."

Davies Award, established in honor of the vet screenwriter who died last July, goes to "that person whose contribution to the motion picture community has brought dignity and honor to writers everywhere."

Story-Line C'rama

Continued from page 4

cherub audiences during leisure time.

Furthermore, specific significance is given the idea of long-range publicity on "Grimm" during playoff here seeping into other countries, while "West" reports from abroad filter into U.S. Plan is not new, having been fathered by MGM's veepee Howard Strickling with "Quo Vadis" and successfully adopted later for "Ben Hur," "King of Kings" and "Mutiny on the Bounty." Anticipation is that neither "West" nor "Grimm" will play any house less than a year, regardless where it preems, with all countries reaping the benefits.

Four-day seshes between MGM and Cinerama pub-ad-promo toppers, in addition to Donahue & Coe execs, wound Thursday (15).

Complete campaigns are ready on both pix. Now it's a matter of exec minds what comes first and where. There's no shaking of heads insofar as exhibs are concerned. Both triple-screen attractions are being peddled at the same time. Theatre owners contacted by VARIETY feel it makes no difference which breaks first.

All deals are 90-10, exhibts being guaranteed 10% profit over and above approved house expenses.

Albany Vote Due On 'Classifying'

Albany, March 20.

A vote is scheduled in the Assembly tomorrow (Wed.) on the Marano film classification bill, which the Joint Legislative Committee on Offensive and Obscene Material advocates and which the commercial motion picture industry opposes.

The balloting was delayed for a week in the Lower House, where film classification measures won approval in 1960 and 1961. In the Senate, which took no action either year, the companion Conklin act has not been reported.

New Canadian Distrib, Chas. S. Chaplin, For Specialized Handling

Toronto, March 20.

Charles S. Chaplin, who resigned several months ago as general manager of United Artists in Canada, has formed a new film distribution company, Trans Canada Distribution Enterprises. Head offices are here, with branches in Vancouver, Calgary, Winnipeg and Montreal.

According to Chaplin, main objective of his new firm is to handle "a comparatively small number of quality pictures in order to concentrate on securing maximum distribution and exploitation." Chaplin was with UA 32 years, starting off as an office boy, and eventually becoming general manager in Canada in 1945 at the age of 33.

Jacques Bar

Continued from page 3

patible with the principles of the Common Market.

Seeks Gregory Peck

Hollywood, March 20.

Jacques Bar is negotiating with Gregory Peck to costar with Simone Signoret in "Tomorrow is Another Day," which he will film in May in France under his Cipra banner. Producer is in town with his director, Rene Clement and writer Roger Vailland, to set deal for top American star for the picture, budgeted at $900,000 plus cost of the American star.

Clement and Vailland made their first trip to the U.S. Clement noted "Tomorrow," a tentative title, will be filmed both in French and English versions. Picture will be shot entirely in France, probably in Boulogne or St. Moritz studios. Vailland, a noted author and screenplay writer in France, said script will have taken three months to write. Story, concerning a wartime romance between a French woman and an American pilot, is an original. Vailland earlier authored book, "The Law," on which Metro's "Where the Cold Wind Blows," was based, and also did dialogue and scenario for "L'Liaison Dangereuse." He has just completed "Les Marvais Coups," which stars Signoret with Alexandra Stewart. New French director Le Terrier bows as director of picture.

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Off Broadway

FOREIGN INVASION OF AMERICA...

The high tides in immigration ended 45 years ago—but the artistic tides of the foreign cinema at the present time are rising sensationally on American shores.

(Ad-copy reproduced to the right were clipped from a recent Friday New York daily. Collectively, they dramatize the place of foreign films in the U.S. market today.)

VARIETY's annual springtime survey of Foreign Films, their producers, talent, themes, trends and problems again presents the ideal frame for advertising to the world market.

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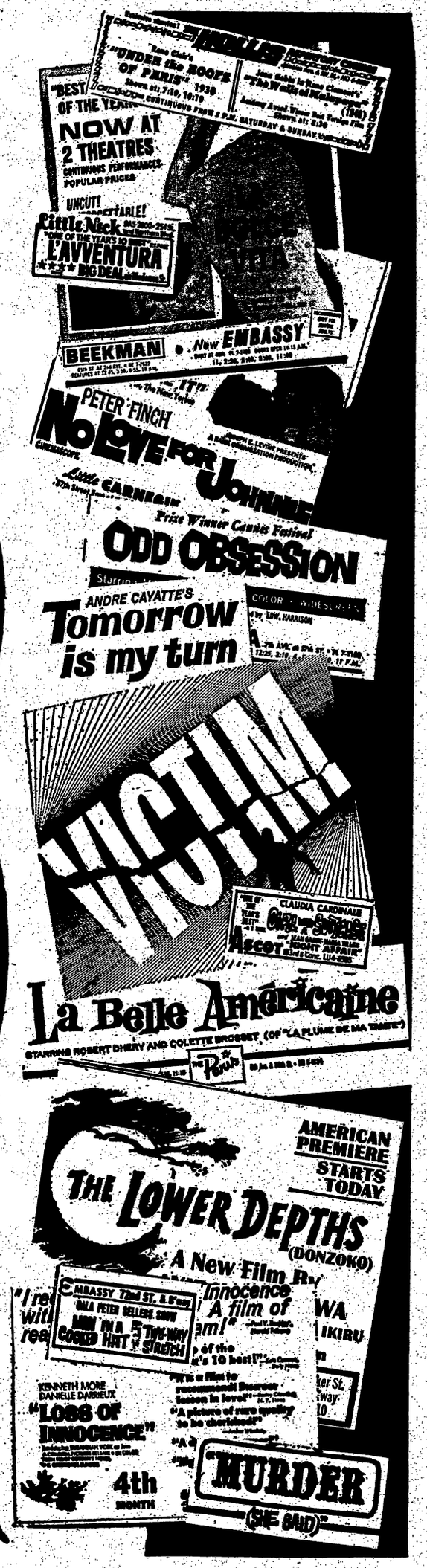

International Sound Track

London

Frank Poole, 20th-Fox assistant sales manager, has quit after 23 years with the firm. He has gone to Rank in similar capacity . . . **George Raft** and **Maxie Rosenbloom** are the stars of "Two Guys Abroad," now shooting at Shepperton, with **Don Sharp** directing . . . Merton Park Studios has put into action three new, fully equipped mobile film location units . . . Houses throughout Britain are being invited to report on the soundtracks and photography of certain films, on cue sheets supplied by the All Industry Technical Committee on Sound Replay in Cinemas. **A. W. Watkins**, the Committee Chairman says: "Except for exhibitions in a few West End cinemas producers get little or no information about how their product stands up to technical demands in cinemas in other parts of the country."

Paris

SACEM, the French version of ASCAP, which also collects film music royalties, may be in for some trouble come next June when its present constitutional setup expires and it comes up for scrutiny to be voted on again for a 50 year period. Many young cleffers feel they do not get a voice and complain too much hierarchy is involved. In fact these members have set up an organization of their own monickered SCAEM. Could be musical fireworks.

Margaret Gardner replacing exiting **Sue Cardozo** as Paris based Continental rep for the Yank pic public relations outfit **Rogers & Cowan**. Miss Gardner has been doing fan mag work and unit publicity as well as her own private writing . . . Youngblooder **Claude Chabrol** and writer **Francoise Sagan** scripting Chabrol's next pic "Landru" separately with the director concentrating on males and Miss Sagan on the French Bluebeard's victims. Only five of the women killed by this Don Juan character will be shown in the pic, plus two women he never killed. Chabrol may play Landru himself if he does not find an actor but legit player **Charles Denner** seems favored. **Danielle Darrieux** and **Michele Morgan** have already accepted roles with **Marie Belle, Edwige Feuillere, Giulietta Masina, Stephane Audran,** and **Hildegarde Kneff** pending. Pic will be made in color and roll this summer with Paris-Rome Films producing . . . Reprise of "Lola" being greeted with a cocktail at the local Yank boite The Gaslight. Pic also was presented with its award as the top French film of '61 by the Academie Du Cinema. Star **Anouk Aimee**, director **Jacques Demy**, whose first feature this is, and producer **Georges De Beauregard** were all present.

Mel Ferrer will be the Yank member of the jury of the forthcoming Cannes Film Fest, May 7-21. French authors **Romain Gary** and **Jean Dutourd** have also been set, some 29 countries have already accepted invites. Two side events will run within the Cannes affair with the newly inaugurated International Newsreel Fest, May 9-11, and the Eurovision Fest, May 9-15 . . . will have their own juries and give awards.

French entries in the 4th Mara Del Plata Film Fest in Argentina, March 21-31, are **Francois Truffaut's** "Jules Et Jim" and **Philippe De Broca's** swashbuckling costumer "Cartouche". . . Yank film dubber **Peter Riethof**, who mainly puts English soundtracks on foreign pix here, and who won the IFIDA dubbing award for his work on the French pic "Purple Noon," now winding a flock of French pix that have played U.S. art circuits, to wit "Five Day Lover," "Tomorrow Is My Turn," "La Belle Americaine," and the Russo "A Summer to Remember." Wherever possible English speaking offshore actors nab themselves like **Charles Aznavour** in "Tomorrow."

Rome

Titanus topper **Goffredo Lombardo** to address European Writers Congress at Florence this week on film-to-novel relationship, also announcing Titanus literary prize for suitable unpublished film subject.

Italian Communist Party, says a local newspaper report, is contemplating direct financing of selected Italo pictures of the future.

Marco Vicario reveals his Atlantica Cinematografica will produce "Alone Against Rome" (Solo Contro Roma) with Film-Servis of Ljubiana (Yugoslavia), with **Rosanna Podesta, Stanley Baker,** and **Georges Marchal** toplined in item which **Mario Ruffo** will direct starting April 15 on Yugoslav locations . . . Sylvie is latest addition to cast of "Family Diary" which **Valerio Zurlini** is directing for Titanus on Florentine locations . . . "Dolce Vita" producer **Giuseppe Amao** and **Roberto Amoroso** will join forces in producing: "La Vita e Bella" (Life Is Beautiful) and "I Mariti del Divino Amore" (The Husbands of Divino Amore) . . . first, an episoder, sees **Gualtiero Jacopetti** and **Pier Paolo Pasolini** set so far as directors.

Sobriety Sets In, Ruins Fasching

Frankfurt, March 13.

Dampened by the weather, politics and local catastrophes, this year's Fasching season turned out to be a big disappointment. Among the most disappointed were the owners of West German restaurants, cafes, nightclubs, cinemas, who had expected their top business of the year.

Many of the entertainment centres reported that the falloff in the carnival season this year was the biggest dip in income they have had for the "silly season" since the end of the war.

The free-spending and constantly richer West German population had been handing out more dough every year with costumed balls, fancy dinners, elegant parties, and parades. And they have been aided and abetted by thousands of tourists from all lands.

But this year, the church first of all clamped down, with both Protestant and Catholic church officials warning the party-goers to recall the Ten Commandments and not follow the usual route of lushing and leching.

Next blow to business was the pair of West German tragedies that dampened spirits and caused the call-off of many of the most popular Rose Monday parades. The mine explosion in the Saar which took about 300 lives and the floods in North Germany meant that many potential celebrants postponed their partying.

French Film Prod. Sees 'New Wave' Absorbed

Paris, March 13.

French film producer Georges De Beauregard, who was one of the early locals to score with the "New Wave," feels this movement has now been absorbed into the industry. Public tastes now demand more attractively mounted films, smoother techniques and star values. He opines that his successful "Breathless" would not be a hit today if made for the equivalent sum.

De Beauregard feels that he is not burying the "Wave," which he prefers to refer to as the "New Cinema," but is only going along with filmic evolution here.

He states that the talented and successful "Wavers" grew and changed after their first films. They now strive to interest themselves in films with more comfortable budgets and stars rather than only on-the-spot shooting. Thus Francois Truffaut, after "The 400 Blows," used stars in "Shoot the Pianist" and "Jules And Jim." Same applies to Claude Chabrol.

Plan Pic in English, Hindi

New Delhi, March 13.

James Ivory is to direct a filmization of the novel, "The Householder," which will produced by Ismail Merchant in both English and Hindi versions. Outdoor lensing in Delhi is planned.

Services of cameraman Subroto Mitra have been obtained. Music will be by Ali Akbar, Indian sarod player and composer.

Scandinavian Film Days Set for German Town

Berlin, March 13.

For the fifth time, socalled Northern Film Days will be held (April 27-29) in Luebeck, north German Hanse town near the Soviet-German border. Arranged by Film Club Luebeck in collaboration with the senate of Luebeck and cultural authorities, this three-day festival is not alone for the screening of Swedish, Danish, Norwegian and Finnish feature and short films but also to foster the traditional century-old contact between Luebeck and the Scandinavian countries.

This year's program includes the showing of new pictures that haven't been released in Germany as yet. Northern Film Days is headed by Rolf Hiller while Will Wehling handles publicity.

French Show Biz Up 10-25% At B.O.

Paris, March 20.

After months of sluggish box-office, most sectors of show biz, this month have seen a 10% to 25% rise in attendance. It is felt that the still tense but lifting worry about the Algerian situation and terrorism, and a local Home Appliance Salon, have helped jack up interest in entertainment by locals plus more visitors with recreation in mind.

Operettas have registered hikes as well as many legit entries, especially during the week. First-run cinemas have shown a 10% to 12% rise in patronage.

Boites are also filling up more as are music halls. Most show people think the bad times may be over or at least ameliorated.

12 New Cinemas Planned For Booming Hong Kong, Many for Big Circuit

Hong Kong, March 13.

This bustling city is now best identified as a boom community. Aside from the construction of new hotels and buildings, now there is a theatre boom in the offing. Plans have been announced for the construction of 12 new film theatres within the next two years. Most of these cinemas will be for the second-run circuit, which has been doing bonanza business, largely because of the low admission prices and the fact that these houses have a daily noon show.

Hong Kong now looms as one of the most cinema-going cities in the world.

There are now five firstruns in Kowloon and six first-run houses on the Island of Hong Kong. This total of 11 firstruns is easily outnumbered by the secondruns which now is about 60 houses, taking into consideration the number of small theatres which show only Chinese pictures.

The building of the new theatres, of course, is tied up with the Colony's population growth. In this respect, government has been developing new satellite towns in the outlying areas where new cinemas are in great demand.

Tsun Wan, one of the most thriving areas in the New Territories, will get four of the 12 new theatres. The others will be divided among such areas as Hunghom, Yuen Long and Shamshuipo.

One of the present first-run cinema-houses and a familiar landmark in downtown Victoria on the Island, the King's Theatre, will be pulled down shortly, and a new King's will replace it within two years.

Berlin Cinema 50 Yrs. Old

Berlin, March 13.

The UFA-owned Marmorhaus here in West Berlin, one of the oldest and best known cinemas in Germany, is observing its 50th anni this month. To celebrate the event, the cinema is showing a series of great German films of yesteryear starting with Fritz Lang's silent classic, "Metropolis," which saw its German preem at this house back in 19266.

Another silent classic, "Siegfried's Death" plus five top German pix of the late 30's and early 40's also will be shown.

French Agree to Enter Films In Pix Exposition at N.Y. '64 Fair

Paris, March 20.

Head of the French governmental film representative body, Michel Fourre-Cormeray, told Bernard Kreisler, repping the International Film Fair & Exposition for the 1964 N.Y. World's Fair that France would be happy to go along and enter its pix in this affair if the estimated $90,000 per country cost of participation were cut to $25,000.

Kreisler got about the same pitch from Arthur Watkins, head of the British Motion Picture Assn., when he was there confabing last week. Both felt that the size of the Film Exposition Hall, calling for building shares by all entered countries, should be reduced which could bring the cost within the budgetary allowances. Fourree-Cormeray expressed great interest in having French film part of the affair.

Kreisler revealed that the proposed International Film Exposition Hall would have an estimated cost of almost $2,000,000 which sum was to be divvied up between eight of the largest film producing countries at $90,000 each, with 25 smaller filmmaking counries to be asked to put up $45,000 each.

Fourre-Cormeray felt that a smaller Expo Hall with free film exhibits, plus one theatre, the Citation Award Theatre, instead of the planned two, would bring the price down to the amount France was willing to spend.

Kreisler said he would have to confer with his group, the special exhibits committee of the Fair, the architect and World's Fair prexy Robert Moses on this proposal. Moses has called this foreign film aspect a cultural must which would probably turn out to be one of the top draws at the Fair.

Kreisler promised he would bring up this point before skying out to Italy to see the Italian governmental film head Nicolas De Pirro on this subject. He heads for the U.S. today (Tues.).

6th Theatre of Nations Opens in Paris, March 27

Paris, March 13.

The 6th Theatre of Nations International Drama Fest, at the Theatre Sarah Bernhardt, begins March 27. For that day only it will take place at Theatre Des Champs-Elysees and then move to the Sarah Bernhardt. A Eurovision tele hookup will be shown on a big screen with leading theatre people launching the season. Then it goes on officially, to run till July 6, with a Greek company doing Euripides' "The Phoenicians."

Katina Paxinou and Alexis Minotis will head the cast of this National Greek Theatre offering. TON again is under the aegis of A.M. Julien, who heads the Opera and Opera-Comique here, with the secretary general and director again Claude Planson.

India Union Ban On 'Day' Lifted

New Delhi, March 13.

On the assurance of P. V. Prabhu, on behalf of producer-director Mark Robson, the Federation of Western India Cine Employees (FWICE) has lifted the ban on members of its affiliate associations from further participation in the production of the Robson feature pic, "Day of Darkness." Location lensing in India had been completed, but Indian actors David and Jairaj are now in London for the shooting sequences there following the lifting of the FWICE ban.

Prabhu, who is managing director of 20th-Fox in India, assured FWICE, in talks with its general secretary Krishna Gopal, that Robson would in the future observe Indian trade-union conventions on film shooting in this country. Also that the names of foreign technicians, who had worked with the "Darkness" unit in India, would be forwarded for grant of temporary FWICE membership.

"Darkness," which is being produced in Eastmancolor by Red Lion Films Ltd., of London, for 20th-Fox release, is based on "Nine Hours to Rama," the Stanley Wolpert novel about Mahatma Gandhi's assassination, being published by Random House.

IONESCO TRIES HAND AT FILM SCRIPTING

Paris, March 13.

Eugene Ionesco, the offbeat playwright, telling friends here that he would like to leave the theatre for awhile because he is worried about repeating himself in his legit scripting. His first attempt was a sketch in the recently completed "Seven Capital Sins," which Joe Levine has already taken for the U.S. Ionesco wrote the episode and directed along with a technical adviser.

Ionesco is now teaching himself filmmaking and even goes about shooting things with a 16m camera. He feels he is turning his legit ideas and subject matter into pictorial images that blend with each other to form a chain of circumstances. He opines that his plays were also visual but that the film gives him greater scope.

Buster Keaton's Pix In 2-Week Paris Run

Paris, March 13.

The screening of Buster Keaton's films at the French Film Museum, the Cinematheque Francaise, has turned out smash. Film buffs and regulars are crowding the screenings which will run for two weeks. Word that Keaton has won rights to his pix, and that a version of "The General," with sound effects and music, has been released in West Germany, has local specialized distribs and exhibs out for release rights to his films.

Museum head, Henri Langlois, obtained Keaton pix from various sources including the Museum of Modern Art in N.Y. and the Czech Film Archives.

'61 Cinema Trade Down Nearly 6% in French Met Areas Versus '60

Paris, March 13.

Government Centre Du Cinema has released statistics on film attendance and grosses for the French metropolitan areas for last year. It comes to 326,489,323 patrons for a $128,804,000 gross (average admission tab is 50c), which is 5.64% under 1960 in attendance and less than 1% in actual take.

The Paris region still accounts for over one-third of the take and the money trend followed in Bordeaux, Lille, Lyon, Marseille, Strasbourg and Nancy. Fourth quarter of 1961 showed the top income because most of the leading product comes out at that time.

Since 1957, filmgoing has been falling continously. But there is some ray of hope in a lower drop in 1960 and last year, with a balance in hiked admission prices, growing coproductions and better foreign income.

East-West Music Meet Project Turns Sour

New Delhi, March 13.

"Blue notes, possibly; Red, never" could be the epitaph for the East-West music confab planned for New Delhi this winter which now has been deferred indefinitely. Reason given for foldo was dispute over the meaning of the words "East" and "West."

Conference was to have been arranged (in collaboration with the Indian Council for Cultural Relations) and largely bankrolled by the Rockefeller Foundation. But then it developed that the meeting sought to bring together music experts of East and West in the ideological, not the geographical, sense, Red musicologists, the sponsors thought, would sound off too discordantly in a conclave devoted to international harmony. And, on this sour note, the conference project broke down.

Mar Del Plata Film Fest Drawing Big Entries; 'Hustler' From U.S.

Buenos Aires, March 13.

The Mar del Plata International Film Fest Committee has recognized that this event has exercised beneficial influence on prospects of international recovery for the native industry in the past, leading to important co-production deals, sale of Argentine pictures in foreign markets and the winning of international prizes. As a consequence, all idea of calling off the festival because of the current conflict between local production and exhibition interests over admission taxes has been abandoned. Fest is set to open March 21, and runs until March 31.

The very high prices charged this year for admission to the Mar del Plato Casino ($2.23), a small proportion of which helps to pay Film Festival expenses, have caused a noticeable drop in the number of gamblers and in the funds available to the Fest Committee, which is consequently showing a more economy in organization this year.

Bert Haanstra will present his short pic, "Delta Phase I," and Spains' Juan Antonio Bardem will join Argentina's Raimundo Calcagno (Calki) on the Grand Jury, along with possibly France's Marcel Achard, and Mexican photographer Gabriel Figueroa.

Other guests will be Paul Newman, Janet Leigh and John Gavin from the U.S., Aurora Bautista, Monica Vitti, Jeanne Moreau, Joanne Woodward, Pascale Petit; producers Francois Truffaut, Cesar Fernandez Ardavin, Yurf Tchukhukin, Michelangelo Antonioni and Ingmar Bergman.

Entries so far listed are: U.S., "The Hustler" (El Audaz), produced and directed by Robert Rossen; France: "Jules et Jim," produced by Francois Truffaut from a novel by H. P. Roche; Russia: "Devtchata" (The Girls) and "The River" (a short); Czechoslovakia's "Les Tourments," directed by Karel Kachyna; and a short, "The Passion."

A special invitation has been issued to the Mexican "Yanko," a Miguel Gonzalez production directed by Servando Gonzalez.

Actors Favor Staying In London; Seen Threat To Rural Legit Setup

Pitlochry, Scotland, March 13.

Disinclination of actors to be "out of London" for very long is one of the problems affecting rural "theatre-in-the-hills" operations such as that of Pitlochry Festival Theatre, which has plans for its 12th season on ambitious lines. According to annual report of the chairman, G. Fyfe Macdonald, rising costs are another snag.

"There is a vicious spiral of higher salaries," he said, "plus heavier costume bills and longer rehearsals. That we are here today may be attributed partly to our good housekeeping and partly to the certainty that a few bad summers never seem to harm theatres anywhere in the world."

During the Pitlochry 1961 season, 6,500 more patrons paid for admission than in any previous season. Overall attendance figure for the season averaged out at 65% compared with 56% in 1960. The policy of "bricking in" the former tented structure continues apace.

Leading actresses in the 1962 season will be Lilias Walker, Colette O'Neil, Mary Gibson, Rosamund Dickson and Christina Gray. Leading males are John Bailey, William McAllister, Michael McKevitt and Alistair Hunter.

'Comancheros' Breaks Tokyo House Record

Tokyo, March 13.

"The Comancheros" (20th) broke the house b.o. record at Hibiya Theatre in this city by earning over $225,000 in 63-day run. Various daily and weekly highs also were established.

Picture had the impetus of the New Year holiday season, which is prime time for filmbiz in Japan. Success of this film shows continued favor here of action fare and the John Wayne name.

Copyright Study Decides If Japan Inks Rome Pact

Tokyo, March 20.

The Education Ministry will make an overall study of the copyright program here to determine whether Japan should sign the Adjacent Rights Treaty adopted in Rome last October and inked by 18 countries. The Ministry's move has been incorporated into a bill already submitted to the current Diet session. The copyright law in effect here was promulgated in 1899 and, although it has undergone several revisions, recent advances in tv and radio call for further examination.

Japan is not a party to the Brussels Agreement of 1948 which protects copyrights for 50 years after death of owner. This agreement also provides compensation to composers and lyricists when their songs are used on tv or radio.

Current Japanese copyright law gives protection for only 30 years after death. And radio and tv stations here can use commercial records merely by announcing the name of the label.

'Story' Racks Up 258G in Tokyo

Tokyo, March 13.

"West Side Story" (UA) continues fantastic biz at Piccadilly here with over $258,000 racked up in the first 10 weeks at the 1,380-seater with a $2.22 top. Figure tops the earnings of previous roadshow highs for a single theatre. Earlier record holder for the first 10 weeks was "Ben-Hur" (MGM) with around $200,000 and "Guns of Navarone" (Col), with about $175,000 for 10 stanzas.

Biz is comparably smash in Japan's second city of Osaka, where only action pix collected tall coin in the past, with musicals doing dismal. Day and dating at Namba and New OS theatres in that city, which total 1,800 seats, "West Side Story" has scored almost $190,000 in first 10 weeks.

Disproportionate percentage of teenagers and young adults are patronizing "West Side Story" here with a number returning for repeat viewings.

Lull in Arg. 'Tax War' As Exhibs, Prods. Set Up Secret Dickering

Buenos Aires, March 13.

What is now known as the "tax war" is in a period of truce, with the exhibitors, producers and Screen Institute officials, last-named acting as uneasy mediators, haggling behind locked doors. Both sides apparently realize, particularly the producers, that press discussion of their problems are no help to the native industry.

The public felt defrauded when it rushed to the film theatres, after a 10-day shutdown, only to find prices higher than ever, whereas a cut in admissions was expected.

Production interests oppose any cut in the 10% (subsidy) admission tax, but offered exhibitors an increase from 5% to 15% in the premium on voluntary (as opposed to legal obligatory) release of their product. Exhibitors seek a cut in admissions as a means of testing whether attendance increases.

Exhibitors, of course, had received a definite promise that a cut would be forthcoming, and though no loud-sounding threats were uttered, it's understood that exhibs will shutter for an "indefinite period" if the pledge is not kept.

Government House sources report that President Frondozi is anxious to avoid any further cinema closures as lack of entertainment resources creates public unrest (this is an election month). In the meantime, all thought of cancelling the Mar del Plata International Festival, due to start March 21, has been discarded.

LAUNCH INT'L CITY OF ARTS IN PARIS

Paris, March 20.

Construction of an International City of Arts has started at a location in the Hotel De Ville section. First building housing 180 separate studios, is expected to be finished in 1964. Two months to one year stays will be allowed bonafide foreign and on-the-spot non-residents in the arts, sculptor, music, dance or filmaking.

This International City is set up for those needing space and equipment during their are pilgrimages to this city, with the expenses footed by private donations. However, the land was given by the Paris City Council which inherit the project in 100 years.

Countries like Switzerland, Denmark, Finland, Holland, Canada and Mexico already have taken space as well as private individuals and various university and state groups from the U.S.

Marceau Tour Of S. Africa Scores

Johannesburg, March 13.

French mime artist, Marcel Marceau, brought here by the National Theatre Organization, has been getting capacity audiences at the Empire here and at the Durban Alhambra.

Following up the success of the Marceau season, a Gallic flavor is African show biz scene. Next on the National Theatre list is a tour by the Theatre D'Union Culturelle, which will be paying its third visit to the Republic. On the Empire Films circuit, the amusing Gallic commentary on life in the U.S.—"America Seen By A Frenchman" is attracting large houses. And in Johannesburg, the French farce, "Boeing-Boeing" (in English) bows at the Alexander Theatre following its successful debut at the Comedie Caumartin in Paris.

In contrast to the French fare, Brian Brooke's production of the British musical, "Oliver," at the Brooke Theatre, is proving a hit. It looks to have a record run.

2 Plays With Scottish Plots Set for Playing Edinburgh Int'l Fest

Edinburgh, March 13.

Two plays with Scot themes, "Doctor and the Devils," by Dylan Thomas, and "Young Auchinleck," by Robert McLellan, will be included in the drama lineup for this summer's Edinburgh International Fest here.

"Doctor" was the result of a link-up between the late Dylan Thomas and film producer Donald Taylor, and concerns the use of stolen bodies for anatomy experiments in Edinburgh. Script was originally a screenplay. Drama had its preem at Glasgow Citizens' Theatre last fall under direction of Callum Mill, who is again to stage it. Story is told by a narrator.

"Young Auchinleck" is James Boswell, the biographer of Samuel Johnson and son of the judge, Lord Auchinleck. It tells the story of an amorous young man seeking a life partner.

"Doctor" is set to open in the Assembly Hall here Aug. 20, for three weeks. "Auchinleck" has its preem at Gateway Theatre on the same date, with the cast of the Gateway Theatre.

Saar's Art House Clicks

Saarbruecken, March 20.

First "art" cinema built in the Saarland, the 520-seat "Camera" has just wound up its third successful year here.

And as a result of its bringing art house product and for its efforts to lift the level of films, it has been chosen as the first film theatre in the Saar to become a member of the Guild of German Film Art Houses.

Theatre-owner Guenter Theis is the 54th member of the German art house group.

Dietrich As 'Diseuse'

Continued from page 2

to modern audiences through the paintings of Toulouse-Lautrec, and noted she was a performer who stayed strictly within the realms of the diseuse. Currently, she notes Maurice Chevalier, the masculine equivalent which is called diseur, and Edith Piaf, who goes slightly beyond the field vocally but maintains the general storytelling feeling, are doing much the same thing.

'Sprechtunsinger'

In Germany, too, there is a similar field, that of the sprechtunsinger, which Miss Dietrich fits when she sings her famed "Lili Marlene" or "Blue Angel" because she then takes on a throaty vocal quality intrinsic to the German voice. Lotte Lenya is known for this style, also Zara Leande, particularly popular abroad.

Because there is a tendency toward commercial outlooks in entertainment in our market today, Miss Dietrich sees little hope of the diseuse style being maintained, particularly in America. It is too easy for a young person to become deterred by the lure of money, she notes, pointing out performers go into films or onto television for an easier boost to the top and often change to a more quickly salable style.

She says there is no point in offering advice for young people who might want to develop in the form. "The only thing they can do is work, starting in the small cabarets and perfecting themselves until, if they have the stamina and the interest, they will polish themselves into good performers and get attention."

Paris Click

She considers 1959 the "most exciting and triumphant" point in her career when "I proved myself in the country where my art originated." She was referring to her first appearance in Paris, where the diseuse was born and where she was received with warm acclaim. European audiences have always been most receptive, she notes, suggesting the reason that people have been brought up with a tradition that places artists as their heroes whereas in America the hero is the baseball or football player. "It is a matter of taste," she says, "but I am sick and tired of hearing people apologize by saying 'we are a young country'." As far as she is concerned, every country has its own tastes and, if a performer does not fit these tastes the only thing he can do is develop himself to the degree that his own offerings will be of interest to that country.

Belafonte and Gregory

Miss Dietrich points to an expanded version of her art being practiced successfully today in America and other parts of the world. She mentions Harry Belafonte, whom she calls "a theatrical performer who tells a story when he sings," and comic Dick Gregory, who holds a show by himself with a story and personality that is his own. The value is being able to carry a show, she feels, and says there are many great stars who "wouldn't dare walk out on a stage alone and do a full one-person show." In her own instance, she has developed a universally identifiable presentation that, while maintaining the strict diseuse style, creates a visual aura of glamor that in itself gives her a compelling appeal to audiences in any area she may play.

One ray of hope for performers like herself arrived with the advent of Las Vegas which, she asserts, gave stars a place to perform which they didn't have before. She noted many people have developed acts that wouldn't have done it otherwise because Vegas offers them such an opportunity. As a result, there are other clubs of similar design springing up around the country, though she notes they are clubs that offer the opportunity only to already established name personalities.

Miss Dietrich this year makes her second trip to Paris, playing the Olympia Theatre in April for three weeks, followed by her first appearance in Moscow. Asked her impression of going to Russia, she said, "Why not? It's a country like any other — do you think it is strange for the Moscow Ballet to come to America?"

In night clubs, where she is presented in a solo theatrical act, she plays an annual date in Las Vegas (she is currently at the Riviera), then Harrah's, Lake Tahoe; Puerto Rico and at Philadelphia's Latin Casino.

She is particularly partial to Puerto Rico, where "they have a high standard and they take a song apart instead of merely being interested in the gowns I wear or how I look." She also noted they write columns about orchestrations and give more attention to the full design of a song, a factor which she finds lacking in American criticism.

As an actress, she has no plans for films in the immediate future, having just completed narrating "The Black Fox," a documentary about Hitler, for Lewis C. Stoumen of Image Productions. Theatrical release, with emphasis on colleges, is planned, she said.

Miss Dietrich's latest Capitol album, "Auf Wiedersehen," in German and recorded on a German tour, has just been released.

Gospel Singers

Continued from page 2

is penning several of her religious hits.

Backing her up is a youth church choir, ages 11-15, which marks the first time in this area that a church choir of youngsters have moved into the pay for play recording arena. In fact, the kids like it so much that they're waxing an LP recording of Christmas oratorio all on their own—with Mrs. Stalnecker serving as their "platter School Mom."

Mrs. Stalnecker sings several duets with her husband, Edward, a Baptist minister of music here. They are on the Music Master label, while Weems, who has warbled everything from hillbilly to opera, has just come out with his long-play album, "Sing Out the Tidings," on the Tidings label. They both are getting heavy local play.

Ray Coats, another religious music writer who also is w.k. in dixieland, for scripting the U. of Mississippi fight song, wrote the theme tune for Weems which has become a revival meeting standard. Jill Bishop, radio and tv performer here, handles all the organ background and is also moving from the top area to the "contagious" religious music field.

So far the area has been limited to albums, but gospel-singers in the Belt down here are starting to explore the possibilities of single plays. In the Southland, teenagers dance the twist to religious music just like the pops. And all this recording has given the singing revivalists even greater impetus under the big canvas tents.

Twist Marathon

Continued from page 2

Judges will include Norman and publicist Shelly Davis, with celebrity judges being sought for various nights of the contest.

Dallas Schools' Ban

Dallas, March 20.

There's no place for The Twist in the Dallas public school system's after-school recreation program. School Supt. W. T. White ruled last week.

Twist sessions at an elementary school were brought to a halt after Dr. White indicated the gyrations of twisting students were out of place in the after-school-hours recreation program.

JFK's Crosby Hideaway

Continued from page 2

why Crosby moved out of Thunderbird.

At present the Groaner is in Mexico fishing and Van Heusen is in New York. Petitto is on the road with the Crosby boys' act.

Sinatra's place, which is larger than Crosby's and has the best phone setup in the desert, is on the apron of the Tamarisk Golf course and as such hard to protect.

Best protected is Smoke Tree Inn where Ike first stayed but that enforces racial restrictions which Kennedy wouldn't like. Charles Farrell offered the Racquet Club, but protection there is full of holes too. It was quite a problem.

TREYZ WALKS ABC-TV PLANK

The Arthur Godfrey Story

Arthur Godfrey, whose projected half-hour tv show has been "scratched" from next season's CBS-TV schedule for want of sponsorship money (package totes up to some $70,000 per week) is, from all accounts, just about mad enough to walk out and negotiate a deal with another network.

In turn, the CBS brass, sympathetic to Godfrey's yen for tv exposure in '62-'63 but for obvious reasons unwilling to commit itself to a prime time period for his show without a guaranty of sponsorship auspices, has expressed its willingness to let Godfrey fly the CBS coop if he can lock up a tv deal with another web.

CBS had offered Godfrey the Monday night 10:30 period. That would have pitted Godfrey againt ABC's high-rated "Ben Casey," which automatically obliterated any hopes of selling a $70,000 package in that time period, Godfrey or no Godfrey. Last week Ralston-Purina was given the time for the low-cost "Pantomime Quiz" perennial.

However, what purportedly rankled AG was his lock-out from Tuesday at 8, which CBS opened up for the new Lloyd Bridges half-hour entry "Adam Fable" out of the Four Star shop. It appears that when Godfrey a few weeks back left to fulfill his Las Vegas engagement, it looked like the Tuesday at 8 slot was all set for him. Upon his return he found that CBS had sold the time for the Bridges show.

In the event Godfrey should take his show to another web (ABC-TV is reported showing interest in the acquisition of AG to its roster), it's not expected to have any effect on his cross-the-board CBS Radio program. That's still one of the hottest entries on the CBS Radio sked, and even if a Godfrey exit from CBS for other tv pastures wouldn't create the same furore and Page One headlines as it would have five or 10 years ago (when he was the Jack Paar of his day and delivering the kind of billings to CBS not even matched by Paar today), CBS nonetheless recognizes the continued potency of AG.

This was accented anew not only in his big Vegas draw but during his recent tour of the south when thousands of customers from many states tried in vain to gain admission to the Godfrey playdates.

L&M Cigs Blows It All NBC's Way; $13,000,000 In TV Buys

Liggett & Myers, that cig firm with the transient billings, has anchored the sum total of its gross nightime tv coin of more than $13,000,000 at NBC-TV for next season.

Via J. Walter Thompson, the agency that picked up L&M last year in its move out of McCann-Erickson and Dancer-Fitzgerald-Sample, company has invested $3,400,000 in an alternate half of NBC's Sunday 7 p.m. entry, "Ensign O'Toole"; another $2,100,000 in a minute week renewal of Thursday night's medico series, "Dr. Kildare"; $3,200,000 in two minutes a week of the Saturday night feature film spread; and $2,100,000 in an alternate week half-hour of the new Andy Williams variety show, going in at 10-11 Thursday night.

The buys are in addition to the $2,400,000 reported last week for the Johnny Carson-Paar show takeover in the fall.

The big swing to NBC puts the L&M coin back where it was before the McCann-Erickson ABC allegiance uprooted it for action-adventure on ABC. In last year's buying for the current season, McCann hauled the money out of ABC (after the threatened boycott of L&M re its major participation in "Untouchables," and after ABC had pushed L&M's hour shows around on the new schedule) and split it between CBS and NBC.

A couple of months later, L&M dumped both McCann and Dancer-Fitzgerald-Sample in favor of J. Walter Thompson. Agency before McCann & DFS was Cunningham & Walsh.

'9 By Edie Adams' For Muriel Cigar

Consolidated Cigar, (on behalf of its Muriel product, is negotiating for a series of nine ABC-TV specials next season starring Edie Adams and utliizing guest stars. All told Consolidated may do 18 half-hour specials (as the successor entry to the "Ernie Kovacs Show"), and is also dickering with Sid Caesar for the remaining nine.

Viewers will get a "sneak preview" of the Edie Adams musical stanza on April 9, when she takes over the 9:30 to 10 period for a Muriel Cigar one-shot immediately preceding the ABC-TV Oscarcast.

David Oppenheim, previously associated with Robert Saudek Productions, conceived the Adams entry. Barry Shear will direct.

GE May Drop Series For Jack Webb Entry

"General Electric Theatre," on the CBS-TV Sunday night schedule some six years, may be bumped next season.

Sponsor GE is o.o.ing Jack Webb's "True" series as a replacement. Series, based on articles in True mag, would be hosted by Webb, who also would be featured in some episodes. Program decision by GE, which now has the 9:30 time period, is expected to be made shortly.

CBS-TV Finds It Tough Peddling NCAA Grid Sked

CBS-TV has run into trouble in selling its expensive NCAA collegiate grid package. Only sponsor signed to date is General Cigar which bought a quarter of the NCAA series under a two-year contract.

First thing to go, if web continues to meet resistance in the market place, is to lift the two-year provision initially sought from sponsors. Web paid a record $10,200,000 for the NCAA schedule under a two-year deal. Initial price tag sought by the web's sports selling division was about $2,000,000 per quarter per season. That high price tag, coupled with the two-year provision, hasn't attracted sponsor commitments. While there's still ample time to go, a good deal of nervousness would evaporate if sponsors would be lined up.

CBS-TV, in a surprise move, took away the NCAA football games from ABC-TV, which had put in a bid of $8,600,000 against NBC-TV's bid of $8,700,000. How CBS-TV would recoup its $10,200,000 price had many guessing at the time.

PM's Hitchcock Buy

CBS-TV's new hourlong Alfred Hitchcock series, to be telecast next season Fridays at 9:30 p.m., is being sold as a participation vehicle.

First sponsor to climb aboard the series is Philip Morris, which bought an alternate week third.

TOM MOORE TO RUN NETWORK

By GEORGE ROSEN

Oliver Treyz "walked the plank" as president of ABC-TV network yesterday (Tues.) in a move that was not totally unexpected. For some weeks there had been recurring reports that "something's gonna pop" at ABC. His resignation as president becomes effective immediately. Succeeding to the head of the network will be Tom Moore, the v.p. in charge of programming. However, Moore will retain the vice-president title, at least for the time being.

Slated as Moore's executive assistant is Jules Barnathan, president of the ABC owned-and-operated stations. Only a few weeks back, Barnathan, as the result of a "falling out" with Treyz, was moved out of his station relations berth into the o&o setup.

Official announcement by Leonard Goldenson, president of the tv network parent company, American Broadcasting-Paramount Theatres, said that the deposed tv prexy would operate in "other areas than broadcasting," but it was considered unlikely that Treyz, under the circumstances, would stay with the company. (He moved over to the network six years ago from the Television Bureau of Advertising, coming in as v.p. in charge of the tv network and was named president in 1958).

Trade reports had been prevalent for some weeks that Treyz was on the way out, with rumors that Sylvester L. (Pat) Weaver, the former president and board chairman of NBC, and now mastermind-ing television for McCann-Erickson, would succeed Treyz. However, both Goldenson and Weaver have denied such reports, the AB-PT head asserting that he has never offered Weaver the job. Nonetheless, those close to the Weaver picture say "don't write off such an eventuality," pointing out that Weaver still yens new horizons on a network level. They say, too, that Weaver has become disenchanted with the agency end of the business. In the event Weaver should ultimately go to ABC it's considered a certainty that Mike Dann would quit his CBS program berth to join him.

Treyz was actually given his "notice" by Goldenson when he returned from a trip to the Coast on Monday night. While he holds considerable stock options he has no contract.

It's no secret that the ABC-TV "image" had fallen into disrepute over the past year, with the network sinking to a low third on ratings (concurrent with an NBC ascendancy) as the ABC specialty —crime and adventure shows—fell apart at the seams. For several seasons Treyz and ABC were riding wide and handsome as the public vogue for crime-adventure triggered top ratings and even more fabulous billings for the network. A couple seasons back ABC was in contention with CBS for leadership among the three networks, with NBC a poor third.

But last season it became apparent that ABC had "stayed too long" with the formula. Ratings declined and the Wall St. bullishness toward AB-PT had tapered off. (Today the stock, which had risen into the 60's, is in the low 40's).

The recent FCC network hearings, highlighted by a savage attack on ABC-TV's "Bus Stop" (particularly the Fabian episode "A Lion Walks Among Us" dealing with a knife-weilding juve delinquent which had been rejected by 25 ABC affiliates) is believed to have been a major factor in ABC's losing face on the all-important Washington front and in the Treyz decline. There's no doubt it put Treyz on the hot seat, the prexy having taken full responsibility, in the face of the affiliate rejections, for showing the episode. Generally it was agreed within the industry that much of the improved image conjured up by NBC and CBS at

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Return of Live TV? Chalk It Up As Well-Meaning But Still a Myth; H'wood Vidpix Tightens Stranglehold

And whatever happened to all that hoopla, heard abroad in the land at the outset of this season, about the inevitable comeback of live television and, concomitantly, the renaissance of New York as a production center? In the light of next season's three-network programming patterns, it looks as if the hopes for a live tv resurgence are nothing but a nostalgic yearning for a bygone epoch in tv.

There will be a scattering of live shows on tv next year, but the position of Hollywood and its film factories are even more solidly entrenched. Above all, in the dramatic genre, where the critics of the current scene always hark back to the golden age of "Playhouse 90" film reigns supreme and live or tape offerings are maintaining a footing only by virtue of the "U.S. Steel Hour" on CBS.

The upbeat, but not crescendo, of live television next season revolves mainly around the variety type shows. On CBS, there will be the new Jackie Gleason show. On NBC, Jack Paar will front a new Variety stanza. On ABC, there is not likely to be a new live variety hour. The single move in this direction this season, with Steve Allen, folded midway and the proposed Roy Rogers musical show now looks dubious.

In the dramatic bracket, New York will be getting one additional origination in "The Nurses," the Herb Brodkin production for CBS. Otherwise, out of the 60 or so hourlong and half-hour series, only "The Naked City," "The Defenders" and "Car 54" will continue to be produced in Gotham. This hardly measures up to boom times ahead for New York's directors, writers and thespers.

The superiority of films is now so great as to be incontrovertible. Technically, film is easier to use in production, easier to handle for tv

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Friendly's 'Hey, Look'

"CBS Reports" exec producer Fred Friendly finds satisfaction that his pubaffairs showcase is the only series in the Thursday, 10 to 11 p.m. slot, to return next season in the same night and time period.

Shifted to other days and time periods next season are the current competing series, ABC-TV's "Untouchables" and NBC-TV's "Sing Along With Mitch." It's no secret that Friendly feels that "CBS Reports" will be around longer than either "Untouchables" or "Mitch."

Robt. Lewine As CBS' Choice For Della Cioppa Job?

With Hubbell Robinson, senior v.p. of programming at CBS-TV, currently on the Coast, together with network prexy Jim Aubrey, sizing up the situation at CBS Television City prior to shaking it down, it's reported that Robert Lewine, currently in CBS Films, is the choice candidate as successor to Guy della Cioppa, longtime CBS vet and present head of programming on the Coast.

Robinson admitted before leaving for the Coast last Friday (16) that Lewine was "one of those under consideration" for the job, but would venture nothing further, except to hint at even more extensive changes in the offing in the Coast programming setup.

It's no secret among Lewine's associates that he's unhappy with his present inactive role at CBS Films and would welcome something more challenging. He's a veteran of the network program wars, having headed up the NBC-TV program operation prior to shifting over to CBS. Prior to that he was with ABC-TV.

Among the initial items on the Robinson agenda during his Coast stay is to "negotiate" the della Cioppa exit as program chief.

CHEVY RETURNING FOR 'BONANZA' RIDE

The giant builder of the horseless carriage, General Motors, will continue to fill the feed bag of plenty of Hollywood dobbins. Chevrolet division of GM has renewed for next season NBC-TV's Sunday night oater, "Bonanza," via D. P. Brother agency, and the AC Spark Plug division has renewed its participation in the same web's "Laramie," the Tuesday night western.

Brown & Williamson cig firm also has bought a participation in "Laramie."

Kraft's Summer Ride With Mystery Series

Hollywood, March 20.

Kraft has bought an hourlong film mystery series from Desilu Productions, as summer replacement for its Perry Como show on NBC-TV. Series will be called "Kraft Mystery Theatre."

Desilu has assigned Elliott Lewis as producer of the 10 hourlong films, which will take over Como's Wednesday night slot on NBC during the summer hiatus.

Old British pix were shown in that slot last summer.

Colgate Exiting Ed Sullivan Show

Sponsor roster on CBS-TV for '62-'63 took on added form as American Tobacco bought alternate weeks on "Real McCoys," "Have Gun Will Travel" and alternate week half-hours in "Gunsmoke."

Chevrolet division of General Motors has renewed its half-hour weekly sponsorship of "Route 66."

Revlon, currently riding on Ed Sullivan with alternate week half-hours, next season will have full half-hour sponsorship. P. Lorillard stays with Sullivan. Pulling out next season is Colgate, leaving the web an alternate half-hour week to sell in the Sunday night variety showcase.

Next season will find All State Insurance out of "What's My Line." Coming in on the game show is J. B. Williams, with Kellogg sticking.

Colgate has renewed half sponsorship of "Dobie Gillis," Liggett-Myers, the alternate sponsor, is out for next season.

HOWARD K. SMITH SPONSOR DUBIOUS

Howard K. Smith's half-hour show of "News and Comment" may be looking hard for a berth on the ABC-TV network next season. Currently on Wednesdays at 7:30 p.m., the show was slated to be moved to Sundays at 10:30 p.m. next season.

However, there's now some question whether Smith's sponsor, Nationwide Insurance, will come back. Option time is May 1.

FCC: No Further Deintermixture Now If All-Channel Bill Passes

By JAY LEWIS

Washington, March 20.

Federal Communications Commission will meet Congress halfway on the all-channel set-deintermixture imbroglio. If it gets the much-coveted all-channel legislation, FCC Chairman Newton Minow said the Commission would declare on its own a moratorium on further deintermixture including the eight-market switch of VHF assignments to the UHF bands now in rulemaking status.

But in bowing to the fierce hostility of lawmakers affected by the current rulemaking as well as broadcast groups with big money in VHF, the Commission made plain it would not retreat any further by accepting a prohibition in the law against FCC juggling assignments between bands.

The compromise signal was in shape of a letter to Rep. Oren Harris (D-Ark.) responding to specific queries about FCC's attitude toward deintermix if it should get the all-channel bill. It was Harris, House Commerce Chairman, who first talked of such a deal. Whether it goes far enough to appease fully the VHF interests and their Congressional cohorts is dubious. But it could grease the skids for passage provided Harris and the upper chamber's overseer of broadcasting, Chairman John Pastore (D-R.I.) of the Senate Communications Subcommittee, are willing to give an adequate shove to the bill.

Presumably, the Commission might accept some kind of expression of sentiment from the lawmakers against deintermixing as long as it doesn't place FCC in a statutory bind.

This could be in form of a Committee resolution or such. The door was neither opened nor closed to this possible means of ameliorating suspicions Commission might renege on its assurance.

The Springfield-St. Louis Channel 2 deintermixture problem, awaiting redecision by FCC after its remand by U.S. Court of Appeals here, would not be embraced in the moratorium. It's a matter for ultimate judicial decision and Commission wouldn't presume to enroach on the bench's domain.

The switching of Channel 2 from Springfield to St. Louis is in limbo as result of some alleged part goings-on which prompted the appeals court to dispatch its back to FCC for redetermination. Just because the case was technically a rulemaking one (where off-the-record contacts were theretofore not strictly taboo), the Court held there was still no room for trying to pull wires among parties involved. At stake were valuable privileges comparable to big comparative hearings of a quasi-

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CBS' Home-Run On TV Ballcasts

CBS-TV's "Baseball Game of the Week" is now sold out. New sponsors to come in raising the SRO sign are Simonize and J. B. Williams.

Other sponsors are Falstaff Brewing, Philip Morris, General Mills, Carter Products, Colgate-Palmolive and Bristol-Myers.

As in previous years, "Baseball Game of the Week" will be televised coast-to-coast, but will not be seen in major league cities and minor league cities where a game is in progress, nor in cities within 50 miles of the game site.

Forty-seven games will be presented during the season, on 25 Saturdays and 22 Sundays. Dizzy Dean and Pee Wee Reese will again be the play-by-play announcers. The schedule calls for the world championship N.Y. Yanks to be telecast playing in no less than 23 games. Seventeen of the 20 big league clubs will be seen once or more during the series of telecasts, with the Detroit Tigers getting 14 spots and Baltimore Orioles receiving 10 dates, to follow the Yanks in second and third place in number of times on "Game of the Week" schedule.

Son of Wasteland?

Washington, March 20.

Realizing that his "vast wasteland" performance at last year's National Assn. of Broadcasters convention is a tough act to follow, Federal Communications Commission Chairman Newton Minow is devoting considerable thought and worry to his NAB convention booking on April 3 in Chicago.

The gag around FCC is that his speech might be called "son of wasteland."

Minow, who is witty, may sprinkle the talk heavily with humor. But it is almost certain to be bland and a far cry from his explosive oration of 1961.

'Empire' SRO As NBC Chalks Up $36,000,000 More

In a week that saw NBC-TV wrap up an additional $34,000,000 in nighttime billings for next season, plus an additional $2,000,000 daytime, the network achieved an SRO status on its new "Empire" series, with alternate hours going to Chrysler and alternate half-hours to American Tobacco and General Mills.

The Chrysler billings once more establish NBC's No. 1 position in garnering the lion's share of the Big Three automotive accounts, with major buys in "Laramie," "Bonanza," Mitch Miller, "Hazel" and "Empire." Ford is also expected to buy into "Ensign O'Toole."

The 90-minute "Virginian" is thus far one-third sold (to Nabisco, Miles and Carnation). Andy Williams is two-thirds sold—to L&M, Whitehall, Noxzema and Kimberly-Clark. Jack Paar still needs half-sponsorship. Signed thus far are Lorillard, Kimberly-Clark, Union Carbide and Contec.

Alcoa to Thurs. As 'Astaire Show'

"The Alcoa Premiere" will be back on the ABC-TV network next year on Thursdays, in the 10 p.m. slot being vacated by the switch of "The Untouchables," but under multiple sponsorship and a new title, "The Fred Astaire Show." Alcoa is also coming back into the dramatic anthology as the major sponsor, buying five of the six minutes on an alternate-week schedule.

R. J. Reynolds has come into the show with a buy of the remaining one minute on the Alcoa weeks and two minutes on the other weeks. At this point, four minutes on the alternate weeks are still up for sale.

MITCHELL BENSON'S WBC PROGRAM SLOT

Mitchell M. Benson, onetime NBC-TV exec and recently with Talent Associates, has moved over to Westinghouse Broadcasting Co. has television program manager, working under Dick Pack v.p. over programming. Creation of the new slot reflects the sharp upbeat in live local production at the five WBC tv stations.

Benson will work with Pack and William Kaland, national program manager, and the program chiefs of the WBC tv stations in developing talent and building new formats for local programming. He'll also coordinate the exchange of programs among WBC stations.

Japan's 9,248,949 Sets

Tokyo, March 20.

Number of registered tv sets in Japan, according to tabulations just released, is 9,248,949. This raises the rate of viewing homes in nation to 44.8%.

First Lady's Junket Gets Sponsor Coin

Sterling Drug and Colgate will split the tab on the NBC-TV special, "Mrs. Kennedy in India."

Hour on the First Lady's eastern junket is scheduled for Sunday, April 1, at 6:30 p.m.

'Bonanza' Renewal $5,000,000 Deal

Hollywood, March 20.

"Bonanza" producer David Dortort has received a renewal from NBC-TV on his top-rated series, for the 1962-63 season, which will be the fourth for the hourlong show.

It's estimated approximately $5,000,000 is involved in the deal for next semester, which involves 34 first-runs and 18 reruns. The series winds this season's product March 29, and Dortort resumes production May 14 on next year's telefilms. The series will again be lensed at Paramount. It will be shot in tint, as it has been.

Lorne Greene, Michael Landon, Dan Blocker and Pernell Roberts will return as stars of the show next season.

Meet This Week To Pick Peabody Winners; April 18 'Award Time'

This year's Peabody Awards will be made April 18 at a Hotel Pierre, N.Y., luncheon to be hosted by the Broadcast Pioneers. The awards committee, which makes its citations in behalf of the Henry W. Grady School of Journalism in Athens, Ga., is meeting this week to make its selections in the various categories. Bennett Cerf, Random House president, is chairman of the Peabody Awards' advisory board.

The Peabody Awards up to this year had been hosted by the Radio & Television Executive Society. The Broadcast Pioneers promise a streamlining of the presentations this year with no speeches and no dais.

Gallu Exits Producing To Return to Singing

Hollywood, March 20.

Telefilm producer Sam Gallu is quitting the business to return to his first love—singing.

Gallu has his house up for sale, plans to return the first part of June to Switzerland, where he will sing in the opera in Zurich. The producer has been active here for the past six years, turning out "Navy Log," "Behind Closed Doors," "Border Patrol" and "Blue Angels."

Wolf Exits 'Calendar' For New Assignment

Thomas H. Wolf is out as exec producer of CBS-TV's daytime "Calendar," the news, interview, feature strip. Wolf has been reassigned to develop science and educational shows for the web.

Bill Kobin and Mel Feber continue to function as producers on alternate weeks, reporting to John W. Kiermaier, director of CBS News pubaffairs.

Mark My Word

Washington, March 20.

During all the excitement surrounding Astronaut John Glenn's successful orbital flight, Metropolitan Broadcasting v.p. Mark Evans was continually bugged by the feeling he had seen that man before.

It turned out he had. Back in 1957, Evans, then with WTOP, had interviewed then-Major Glenn when he broke speed records in a coast-to-coast flight. He has an autographed model plane given to him by Glenn then to prove it.

Can't Tell Players Without Scorecard

Logistics involved in covering the news on tv can be gleaned from a CBS News rundown, giving a picture of men and equipment on the move during one week.

CBS News correspondent Frank Kearns, and a camera crew, are in Paris awaiting a visa that will permit them to enter Algeria where they will relieve CBS newsman Blaine Littell and his crew. When relieved Littell will return to London.

Alexander Kendrick, Marvin Kalb, Winston Burdett and Av Westin are in Geneva covering the disarmament talks. Daniel Schorr has returned to Berlin from the Geneva talks, in order to cover the Berlin air-corridor story. CBS newsman Don Dixon and cameraman Herb Schwartz have arrived in Saigon, Viet Nam, from New York, to relieve Peter Kalischer and camera crew, who will return to Tokyo. CBS News Washington correspondent Neil Strawser and a film crew under the supervision of Bernard Birnbaum are traveling with the First Lady on her visit to India and Pakistan.

"Eyewitness" anchor man Walter Cronkite, producers Leslie Midgley and John Sharnik, and members of the program's production staff will move from N.Y. to the Coast to cover President Kennedy's one-day visit to California, Friday (23). President's itinerary will be covered by remote tv camera units and "Eyewitness" report will be broadcast on the web 75 minutes after Kennedy takes off from Vandenberg Air Force Base to return to Washington. Also reporting for "Eyewitness" will be Robert Pierpoint and Robert Schakne.

Elizabeth, N.J. FM'er A Testing Ground for FCC Program Authority

Washington, March 20.

Recent Hartford pay television decision by U. S. Court of Appeals here provided a possible tipoff on the awaited outcome of a key test of Federal Communications Commission's programming prowress. If correctly read, the signs would appear to lean toward a big booster shot for FCC, and, if the case should be appealed and decided favorably by the U. S. Supreme Court, the brightest judicial greenlight over accorded FCC's programming authoritty.

The case in question involves the rejection by FCC of Suburban Broadcasters solo application for an FM grant in Elizabeth, N. J., on groumds it had not made a proper effort to seek out the programming needs of the city.

The Commission's action stands out nakedly as the only time an applicant for an uncontested frequency had been turned down for programming reasons alone. It thus poses the issue about as neatly as possible, and if the courts decide to face it as squarely, result could be the most unequivocal statement on the hot public interest-versus-freedom of speech hassle over programming controls.

The Appeals Court, which heard the Suburban case in January, stuck in what apparently is a purely gratuitous comment on the programming issue in its decision affirming the RKO-Zenith pay-tv test in Hartford earlier this month. The opinion underscored FCC's right to see that licensee's stick to their programming promises made in their applications.

There was some bafflement over the court's action since this aspect of the programming issue had never been raised in the legal hassle over tollivsion.

But more significant is fact that two of the circuit judges who handed down the Hartford decision.

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WOULD BAN TOBACCO ADV. ON BRITISH TV

London, March 20.

Advertising Inquiry Council, a two-year old group headed by Lord Fisher of Lambeth, is to recommend that the government ban all tobacco and cigaret advertising from Britain's commercial tv web. And the Council wants a ceiling put on all tobacco advertising.

Following a report of the Royal College of Physicians on the danger of smoking, the Council's report is intended to act as a footnote emphasizing that tobacco advertising is mostly aimed at young people.

Despite TV Strike, Brit. Ad Revenues For '62 Mounting

London, March 20.

Record year though 1961 was, initial billings for this year show it has the same boff tendency notwithstanding the Actors' strike and a mighty effort by BBC-TV to swipe the prime time audience.

Most ad coin for January went to Granada-TV, according to Media Records statistics. Company grossed $4,558,400 from its weekday operation in the North. Associated TeleVision, major company that is split into two regions, Midlands on weekdays and London at weekends, earned $4,272,800 while Associated-Rediffusion, serving London on weekdays, took $4,208,400. Remaining major, ABC-TV Midlands and North weekend contractor, had $2,223,200 in ad revenue.

Regional stations, full-week set ups, were led by Scottish-TV, TV Wales & West, Southern-TV and Tyne-Tees-TV all of which took more than $1,120,000 in adcoin for the month. Rest of the stations: Anglia-TV, $560,000; Ulster-TV, $280,000; Westward, $280,000; Grampian-TV, $238,000; and Border-TV $156,800.

Government took $2,450,000 in tv ad duty from the total $24,712,800 spent by advertisers.

'333 MONTGOMERY' NBC-TV SAT. SLOT

NBC-TV has filled the Saturday night 7:30-8:30 slot for the coming season with MGM-TV law drama "333 Montgomery Street," starring Edmond O'Brien in human interest dramas based on the doings of San Francisco attorney Jake Ehrlich.

To be produced by E. Jack Neuman, who wrote and produced the pilot, the series will be the third NBC hour for MGM, along with the new "11th Hour" and the returning "Dr. Kildare." The Saturday 7:30 slot this year has been filled by "Wells Fargo" in hour format.

Looks Like Curtain For 'Expedition'

"Expedition," the educational-slanted show sponsored by Ralston on ABC-TV, is due to be axed April 30. Ralston had bought the show to June 18, but decided to get out of the full season's run. Undecided whether client will be back next season.

Cancellation of the network "Expedition" also will result in the termination of the local shows produced by the various ABC-TV o&o's. For the past two years, "Expedition" has been a prestige enterprise, involving tie-ins with educational groups.

ROLFE ON '11TH HOUR'

Hollywood, March 20.

Producer-writer Sam Rolfe has exited CBS-TV where he was under contract, to become producer of MGM-TV's new series, "The Eleventh Hour," starring Wendell Corey.

Rolfe was a creator-writer-producer at CBS-TV, and at one time was producer and writer on "Have Gun—Will Travel."

HOW SPECIAL IS MY SPECIAL?

NAB Meet: Playtime For NBC, CBS

ABC-TV alone of the three networks will adhere this year to the customary pattern of utilizing the NAB convention for a full-blown meeting of the minds on network-affiliate relations. With the NAB meet officially opening on April 2, the ABC top brass will convene with the affils on March 31 (Saturday) for a complete rundown on present and future prospects, culminating in a dinner at night.

On the other hand both CBS and NBC, in a change of pace, will confine their affil activities to a dinner entertainment (both running concurrently on Sunday, April 1. NBC, in fact, figures it's got the '62-'63 situation so well in hand that it doesn't contemplate a major affiliate conclave until next December, tieing in with the opening of the new Americana Hotel in New York. Instead they're bringing Johnny Carson along to the Chi pre-NAB hoopla for a "preview" of his late night talents (he takes over for Jack Paar in October). Mitch Miller will also be there to singalong with the affils.

CBS is putting off its affiliate meeting until May. It'll be held in New York.

Kluge's 'Image' Thrust; 'It's Not For the FCC: That's Cowardly Way'

By HERM SCHOENFELD

WNEW-TV, the New York flagship of the Metropolitan Broadcasting Corp., is spending just about as much coin on program development this year as it grossed in sales five years ago. Nothing better reflects the business philosophy of John Kluge, prexy of MBC's parent company, Metromedia, than this idea of reinvesting the advertisers' money in order to give him better value and create a firmer economic base for the broadcaster.

Pointing to two new ambitious artistic and public service series due on MBC stations, Kluge said: "We're not doing it for the FCC or the record. That would be a cowardly discharge of our responsibilities." Kluge was referring to the upcoming "Columbia Lectures In International Studies," to be stripped Monday-through-Friday, 7:30 to 8 a.m., and "The Festival of Performing Arts," a 10-part full-hour series on such artists as Pablo Casals, Isaac Stern, George London and Andres Segovia. Esso, which sponsored "Age of Kings" on WNEW-TV after the station risked buying the series without a bankroller, brought this show to the station.

With respect to the "Columbia Lectures," Kluge said: "We don't intend to display this show only in New York and Washington for the benefit of the FCC and the Congress. All of our stations will be carrying it and we, as management, are not primarily concerned with the economic cost. As a matter of fact, if a broadcaster makes too much money, you can be sure that he's not giving value received either to the public or the advertiser."

Kluge, however, is acutely aware

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Rogosin's WB Exit

Hollywood, March 20.

Warner Bros. tv producer Joel Rogosin asked for and received an okay to be released from his contract, and exited the studio Friday (16). Rogosin this season produced 34 "Surfside 6" shows, several "77 Sunset Strip" and "Hawaiian Eye" segs, for a total of 43 hour programs.

Rogosin, whose pact would have expired in three weeks, had been at the Burbank lot for two years, having been assistant to supervising producer Howie Horwitz on "77 Sunset Strip" last year.

ABC-TV Abandons Plan for Late Nite WB Reruns, 'Train'

ABC-TV's anticipated move giving up its late night telecasting plans has materialized. ABC-TV next season out will not program a daily one hour strip starting at 11:15 p.m.

Move had been anticipated by feature and vidfilm distributors who have been selling ABC-TV affils product. Web had hoped to program reruns of "Wagon Train" and Warner Bros. product in that late night slot. Understood web was unable to secure sufficient number of clearances from affils, many of which had invested heavily in features for telecasting in the late night period. ("Wagon Train" reruns telecast by the web will be slotted elsewhere on the schedule.) The late nite period will be returned to the affils.

Official bowout of ABC-TV from the 11:15 slot for another season is good news to pix and vidfilm distribs with product to sell on the local level.

Current Season Still Gets a Play

NBC-TV last week racked up $6,000,000 in new business and another $1,000,000 in renewals in the current nighttime schedule.

Beginning with the second quarter of '62 (April), 14 bankrollers—12 new orders—have bought participation in 14 nighttime programs.

New biz includes buys on "National Velvet," "87th Precinct," "Thriller," "Laramie," "The Dick Powell Show," "Cain's Hundred," "David Brinkley's Journal,' "Outlaws," "International Showtime," "Robert Taylor's Detectives," "Chet Huntley Reporting," "Tales of Wells Fargo," "Tall Man" and "Saturday Night at the Movies."

Making the new buys were U.S. Rubber, Mennen, Paper Mate, American Motors, Bristol-Myers, St. Regis Paper, Block Drug, Singer, Pillsbury, Quaker Oats, Lehn & Fink, Procter & Gamble, Van Camp and Edward Dalton Co.

The Block Drug buy covers 10 of the shows and every night of the week. Singer and Quaker Oats are in for nine each and P&G has bought six.

Why Fight the Medics; CBS-TV Compromises On 'Panto Quiz' Mon. Nites

What do you throw against ABC-TV's "Ben Casey" and NBC-TV's new medico show, "Eleventh Hour," in the midst of the medico popularity on tv? CBS-TV has come up with "Pantomime Quiz," that perinnial summer replacement packaged by Mike Stokey, to be telecast Monday nights from 10:30 to 11 p.m.

Web, in conjunction with sponsor Ralston Purina, decided to ride with the low budgeter in the face of the competition. The Arthur Godfrey half-hour entry pitched for the time period carried a weekly price of $70,000. Celeb to emcee the winter version of "Pantomime Quiz" is yet to be selected.

"Pantomime Quiz" had its first run in 1949 and it has bounced from CBS-TV and ABC-TV as a summer replacement through the years. It was last on the tv networks in '59.

DWINDLING TO BARE MINIMUM

It looks like the beginning of the end for those 60-minute entertainment specials on tv. On the basis of present negotiations, they should be down to a bare handful next season. Not that the network special, per se, is headed for extinction. In fact there may be just as many as this season, but the major accent will be on news-public affairs documentations, rather than the entertainment special. NBC, for one, will be sharply upgrading its activity in the area of the news-pubaffairs hour specials and cutting down on the entertainment special.

CBS-TV apparently was the first to recognize the decline of the entertainment special in formulating its programming schedule for the current season. Last September the network established that "a special is only a special when it's something special" and henceforth proceeded to install a mere dozen or so. But even here, with the exception of a Judy Garland and perhaps one or two others, they failed to make the desired splash. (On the other hand the "White House Tour" hour out of the CBS News shop, carried simultaneously by NBC and subsequently by ABC, established the "new trend" in specials.)

Two years ago, and even a year ago to some extent, the David Susskinds, the Henry Jaffes, the Bob Saudeks and the other specialists on entertainment specials, were jumping with activity and program sales. Today they're all pushing hard on projections for '62-'63, but everything's iffy.

Take, for example:

(1) DuPont's weekly series of Sunday night specials on NBC-TV. On the purely entertainment side, they've been a major disappointment to the client, with the major lift coming out of the "Project 20" —public affairs contribs. DuPont has agreed to come back next season, but with the promissory note of lesser accent on the "entertainment" segs and greater accent on segments out of the Don Hyatt-Irving Gitlin shops.

(2) The recent decision of Westinghouse to scram its series of tv specials, most o fthem a major disappointment to the client.

(3) For all the fact that his Nielsens hit the roof as a surefire audience attraction, NBC finds it increasingly tough peddling the Bob Hope specials (his March 22 entry remained unsold until last week.)

Even though Hope's agreed to a dual-sponsorship arrangement, the package cost still comes so high that few advertisers want to venture into one-shot entertainment specials at such prices.

ABC Ups Fred Pierce

Fred Pierce, ABC-TV research chief, has been upped to the web's director of research and sales development. Latter post fills the opening left by Bert Briller's shift over to the station relations department.

Pierce has been with ABC for the past six years.

ABC-TV on Features: 'If You Love 'Em In May You'll Get 'Em In Dec.'; Roy Rogers Iffy; 'Stony Burke' Set

The latest current in ABC-TV's skull sessions on the shape of the 1962-63 season is heading straight for feature film presentation on Sunday nights. This idea, which has been vying against proposals for conventional prime time programming, has now been cooking brightly as a result of the near SRO status of the Sunday night features which ABC-TV bought for a spring and summer run. If advertisers love films in May, they'll probably do likewise in December, ABC execs figure.

But the problem remains of finding suitable high-powered pix to fill the Sunday night slot. The web has been studying availabilities from the five top studios, but no decision has as yet been reached. One hurdle in the programming of pix is continuity acceptance since a sizable number of films made since 1948 treat subjects in a manner not suitable for tv screens at a family hour.

If and when ABC-TV decides to run with features, they'll be put into the Sunday 8 to 10 p.m. slot. At 10 p.m.; "Mr. Smith Goes To Washington," a half-hour dramatic series being produced by Hal Stanley, has now been pencilled in firmly.

The Roy Rogers Show, a live musical offering starring the cowboy singer and his wife Dale Evans which looked so definite last week, now is in danger of being scratched. Sales reaction to the show has been disappointing and, unless a switch develops rapidly that should prove decisive to the fate of the series. No replacement has, as yet, been decided upon for the Saturday 7:30 to 8:30 p.m. time.

One new entry which ABC is solidly committed to at this juncture is "Stoney Burke," an hour-long series about riders on the U. S. rodeo circuit starring Jack Lord in the title role. A Leslie Stevens production for Ziv, "Stony Burke" is set for Monday at 9 p.m., leading into the "Ben Casey" hour. Consolidated Cigar has already bought a half-hour in "Stoney Burke" on alternate weeks.

The pattern of the "Wagon Train" repeats is also fixed for next season. The reruns will be telecast on both Saturdays and Sundays during the late afternoon.

Another late move on the '62-'63 checkerboard involves the switch of "The Flinstones" from its current 8:30 p.m. period on Friday to 8 p.m. "The Workers," a new half-hour situation comedy produced by Leonard Stern, has been shifted to 8:30 p.m.

Hot 'Devil'

A rerun of "The Devil and Daniel Webster," first telecast in 1960 on NBC-TV, will be the Breck "Golden Showcase" CBS-TV special April 30. Hour vidtape, produced by David Susskind, has an 8 to 9 p.m. slot.

In the taped vidversion, penned by Phil Reisman, Jr., Edward G. Robinson stars as Webster. Agency for John H. Breck, Inc., is Reach, McClinton.

More Schoenbrun On Tap at CBS In Revamping News

A more important role for David Schoenbrun, CBS News Washington bureau chief, looms in the upcoming Walter Cronkite CBS-TV evening news broadcasts.

Cronkite, effective April 16, takes over the 7:15 web news show from Douglas Edwards. Schoenbrun, who recently assumed the Washington post, is now busy familiarizing himself with the Washington scene and doing a number of special assignments on the European Common market. As soon as he's free enough, the plan is to have Schoenbrun play a key on the air role in the nightly Cronkite 15-minute news show. It's understood that Schoenbrun will be on the newscast with greater regularity than was his predecessor, Howard K. Smith, currently with ABC-TV.

CBS-TV rejects any move on its part to similate NBC-TV's Huntley-Brinkley team with a Cronkite - Schoenbrun tandem. CBS News feels it's just a matter of tapping Schoenbrun's many talents as frequently as possible.

Who gets Cronkite's 15-minute Sunday news broadcast at 11 p.m. hasn't been decided. Among those mentioned are Eric Sevareid and Schoenbrun.

Edwards, miffed at being bumped by Cronkite, still has some four years to go under his CBS contract. CBS reportedly declined to let him go when he offered to resign. Edwards will continue with his 11 p.m. news broadcast on WCBS-TV, N.Y., and will also be assigned to the 3:55 p.m. news on CBS-TV, succeeding Charles Collingwood.

Collingwood succeeds Cronkite on "Eyewitness" at a date still to be determined.

Cronkite, whose star has risen in the past few years at the web, received the title of managing editor of the evening news broad-

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'Howie', Van Dyke Wed. Contenders

One of the major reasons why CBS-TV is having difficulty resolving the Wednesday night 9:30 to 10 slot: Procter & Gamble wants to retain the "Dick Van Dyke Show," but only wants to go for an alternate-week tab.

P. Lorillard wants to share the half-hour with P&G, but would prefer the new Ziv-UA half-hour situation comedy, "Howie." This one stars Paul Lynn, with a co-production assist from Peter Lawford's telefilm operation, in association with CBS-TV.

It's now a question of who'll give in to who, unless CBS suddenly comes up with a dark horse entry.

Post-Paar Parlay

The first 13 weeks of host bookings for the NBC-TV "Tonight" show, after Jack Paar vacates the premises at the end of this month, have now been finalized. (Guest hosts will be used until Johnny Carson comes on the scene Oct. 8.)

First 13 weeks' lineup follows:

April 2—Art Linkletter (two weeks).
April 16—Joey Bishop.
April 23—Bob Cummings.
April 30—Merv Griffin.
May 7—Zsa Zsa Gabor.
May 14—Jack Carter.
May 21—Jan Murray.
May 28—Spike Jones.
June 4—Pat Boone.
June 11—Mort Sahl.
June 18—Steve Lawrence.
June 25—Trio comprising Louis Nye, Bill Dana, Pat Harrington Jr.

(The Linkletter, Bishop and Cummings weeks will originate in Hollywood.)

Auto Show to NBC-TV

In three-web competition, NBC-TV has pacted for a special on the annual Auto Show from Detroit with Reynolds Metal picking up the tab.

The hour show in color from Cobo Hall, Detroit, is slated for Oct. 21, 6 to 7 p.m.

Variety Weekly
Vol. 26, No. 10 New York, Tuesday, September 14, 1948 66 Roth & 9 Brooklyn Pages 20 Cents

BLOODY FIGHT AT SALERNO; YANKS GAIN

Story on Page 3

Italy's Invaders Dodge Bombs. (U. S. Signal Corps radio telephoto from Acme Telephoto) Crowded LST boats (landing ship-tank) carrying a contingent of invading Yanks to Italy dodge a rocket bomb dropped from high flying German bombers. Action took place near Salerno, 50 miles from Naples, where the American forces are battling Nazis. —*Story page 3; other pictures center fold*

The show begins here.

It's a big show. Cast of thousands:

The 36th Infantry.

You start at Salerno. And move with them all the bloody way to Rome.

And along those man-killing miles, the Texas Division—already famous as a fighting machine—takes its hold on immortality.

Battle Zone, coming this Fall on ABC Television, is their epic story.

Not just the documentation. Not just the actual award-winning World War II footage. Not just the authentic technical advice supplied by Army men. Not just the wealth of location shots.

But the drama. The human drama of diverse men making, for a brief and uncommon time, common cause. Knowing common glory. Sharing common grief.

Many a man in the television audience lived through the events recorded so vividly in *Battle Zone*.

Or fought similar battles.

For them, for their families, for the millions at home who followed their exploits, for the millions more who shall forever honor them, *Battle Zone* re-creates this shining hour in history.

War correspondent Conley (Robert McQueeney) fights the good fight with a potent weapon—his typewriter.

Ernie (ex-boxer Roland La Starza) would be just as willing to fight it with his fists.

Captain Benedict (William Reynolds) is a hard man with a hard job. A combination that wins battles.

Pvt. D'Angelo (Eddie Fontaine) is handsome and speaks the language. A combination that wins dames.

COMING ON ABC TELEVISION: BATTLE ZONE

FCC Decrees Death Sentence For Pasadena AMer (KRLA) in First 'Bigtime Lopoff'; Assails Deceptions

Washington, March 20.

A dull thud with sharp reverberations came as Federal Communications Commission dropped the boom on KRLA, big Pasadena AMer with a hot water history.

The commission, by unanimous vote, sentenced the 50kw outlet to death by refusing to renew its license. The first station of any magnitude to get the axe this way in recent times, Eleven Ten Broadcasting Corp., the licensee, was allowed one month (until April 16) to get its affairs in order before being chopped off the air.

The FCC action had some fear-of-god overtones because (1) all seven Commissioners, including those sympathetic with the industry generally and (2) it went beyond the hearing examiner's recommendation for a one-year conditional renewal. In the past, the tendency has been for Commission to soften the recommendations of the initial decisions, or let them ride.

Commission, in delivering its verdict, summed up its decision by concluding that "responsible management was not characteristic" of KRLA's operations and its alleged "willingness to deceive" (via falsification of logs).

While it was about the business of licenses, Commission simultaneously snuffed out KLFT, Golden Meadow, La.

The small (1 kw) Louisiana station operated by Joseph Theriot had its license revoked outright for "wilfull misrepresentations and non-compliance with Commission's technical rules." Action was by six members with Chairman Newton Minow not participating. Theriot was also given an April 16 deadline to vacate the air.

In denying the KRLA application for renewal, Commission found against the station on those issues which had been set forth for the hearings (held in LA): whether in view of its operations, Eleven Ten's programming proposals at time it acquired the outlet were made in good faith; whether a promotional contest—"Find Perry Allen"—was conducted in such a way as to reflect on KRLA's public interest qualifications; whether the program logs were altered so as to deceive the Commission; and whether KRLA had in effect been operated by an alien.

Commission's decision averred in part: "Ultimate question posed by the hearing issues is whether a renewal of Eleven Ten's license is in the public interest. In view of the evidence adduced pursuant to the hearing issues the conclusion is inescapable that responsible

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Metromedia's Hot Wall St. Ticker

Metromedia, parent company of Metropolitan Broadcasting Co., has become a hot issue in Wall St. in the last couple of weeks with the over-the-counter quotations jumping from 14 to a current asking price of about 19.

Stock has reacted to several favorable developments in Metromedia's operation, including the declaration for the first time of a regular semi-annual dividend of 10c per share. Another faetor was the sale last week by Metromedia's outdoor advertising division, Foster & Kleiser, of its facilities in Fresno, Cal., and Phoenix, Ariz., for over $5,000,000 to the Karl Eller Co. The Fresno and Phoenix facilities accounted for about 10% of F&K's total gross of $24,000,000 last year. Metromedia bought F&K in 1960 for $14,000,00. The $5,000,000 gross from the sale will be applied to the reduction of Metromedia's bank debt.

Action on Metromedia stock was also stimulated by a bright 1961 fourth quarter statement. Although the overall 1961 net was down to $1,164,267 as against $1,603,255 for 1960, the final '61 quarter net totalled $837,064 against the $587,687 racked up in the similar 1960 period.

Krantz Back to U.S.

Steve Krantz, for two years veep and general manager of Screen Gems (Canada) Ltd., will return to take charge of the company's international division sales under Lloyd Burns, veepee in charge of International Operations.

Krantz, who joined SG in 1956 as director of program development, was named head of the Canadian operation in 1960.

Public Offering Of 4 Star Shares

Washington, March 20.

Four Star Television Monday (19) filed a statement with the Securities and Exchange Commission seeking registration of 211,250 shares of capital stock to go on the public block.

Public offering price is approximately $25 per share with exact amount to be disclosed later through underwriter firm of Paine, Webber, Jackson & Curtis, New York, and Dempsey Tegeler & Co., St. Louis.

The vidpix outfit headed by Dick Powell recently bought Marterto Productions for $1,800,000, receiving a package of 90 one-half hour "Make Room for Daddy" programs, according to the prospectus filed with SEC.

Of the purchase price for Marterto, $1,300,000 is payable only out of the company's share of net receipts from the "Daddy" series and "The Real McCoys" series. The company acquired a 25% profit interest for $300,000 cash in the "Real McCoys," SEC said.

Commission said that Four Star has outstanding 611,250 shares of capital stock. Of these, Powell owns 143,000; veeps Charles Boyer and David Niven, 102,000 each, and June Allyson 60,000. They each propose to sell 42,000 shares, with two other stockholders, not identified by SEC, planning to sell all of their holdings totaling 11,250 shares.

Company owns "Rifleman," "Detectives," "Zane Grey Theatre," "Richard Diamond," among others.

Distribution Snag On Leonard Bernstein Segs

A hassle over foreign rights payments is preventing the distribution abroad of CBS-TV's "Leonard Bernstein and the N. Y. Philharmonic" series.

The point of difference doesn't involve the musicians, to wnom CBS is understood to be willing to pay the prevailing rate for foreign distribution. Large differences reportedly separate CBS on the one hand and Leonard Bernstein and the N. Y. Philharmonic Society on the other. Bernstein and the society are reportedly seeking terms and guarantees unacceptable to CBS.

7 New Mexico AMers Into ABC Radio Fold

Seven new stations in New Mexico have joined the ABC Radio network and its regional ABC Radio West hookup. ABC now has a hevay concentration in the New Mexico market with a total of 13 affiliates in that state.

New stations are KPBM, Carlsbad; KCLV, Clovis; KYVA, Gallup; KHOB, Hobbs; KGRT, Las Cruces; KBIM, Roswell, and KSIL, Silver City. ABC Radio West now consists of 46 outlets in 11 states.

Anderson to 20th

Howard B. Anderson has joined 20th Century-Fox Television as manager of the syndication department.

He recently left ABC Films where he was v.p. over sales.

WABC Radio's 'We Were There' In Coverage Of N.Y.'s Biggest News Day

New York.

Editor, VARIETY:

With reference to the article titled "Air Crash Accents Radio Flexibility on Instant News" appearing in the March 7 issue of VARIETY, we would like to set the record straight regarding WABC Radio's coverage of the March 1 airplane disaster and ticker tape parade, which together with a surprise bus strike contributed to New York's biggest news day in years. Your article failed to mention WABC Radio's continuing on-the-scene coverage of both history making events.

As the flagship station of the ABC Radio Network, WABC Radio not only offered more than two dozen on-the-scene reports on the plane crash and the Astronaut Parade to its own New York area audience, it also fed coverage direct from the scene to the entire 400-station ABC Radio Network lineup. These reports began a scant 17 minutes after the ill-fated plane plunged into Jamaica Bay at 10:07 a.m. and extended well into the evening. As a matter of fact, WABC's warning of the crash came at 10:10 a.m. over the Police teletype and seconds thereafter over the Fire Department Radio, but a decision was made to hold the information pending additional confirmation on the name of the airline, flight number of the plane, and its destination. We think you'll agree that this is responsible journalism.

Our first actuality (on-the-scene report) was aired by WABC Radio News Director, Jack Powers, at 10:42 a.m. Powers and the other members of the ABC News Team interrupted local programming for news periods of from 30 seconds

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Coproduction Is Sound Economics Sez Vernon Burns

London, March 20.

Time is coming, if it is not already here, when vidfilm producers with an eye on a U.S. network sale must turn to coproduction. This is a situation mainly brought about by high production costs which, in America, have risen to the point where even sale to a network will not cover them. View is held by Vernon Burns, executive producer of the "Third Man" coproduction which involves National Telefilm Associates, Third Man Corp (owned by Burns) and BBC-TV. Show is here shooting final segments of its second run.

Burns says his theory that a producer must make a profit from an initial sale to a network is rapidly being proved true in the States. To rely on reruns for the gravy is off beam, he feels, because little or no profit comes from this direction owing to the residual situation—even though it looks fine on paper.

Logical answer is to split the fiscal burden in coproduction, Burns opines, and he names the U.K. as the "obvious choice" as video partners. "Quality" series can be brought in here for between $35,000 and $40,000 per half-hour segment as opppsed to $55,000 to $60,000 in America.

However, a major drawback with shooting in Britain is the lack of native directors who can wrap up a segment in five days or less. In an effort to combat this, Burns has brought over Bob Leeds who will expose his directorial technique to a nucleus of about six top Britishers who, it is hoped, will "catch on" and use it for subsequent episoles of the "Third Man."

'BEACHCOMBER' CAN. CLIENT

Toronto, March 20.

British Petroleum (Canada) Ltd. has inked "Beachcomber" series over CBLT, Toronto, headquarters of the Canadian Broadcasting Corp. radio web, for ensuing 13 weeks, effective March 27, over the 7:30 p.m. slot (EST).

Deal was made by Collyer Advertising Ltd.

TV's 'Little Geneva Meet'

A decision of great importance for the future of tv programming in world markets is expected shortly from the 37 nations that are signatories of the General Agreement on Tariffs and Trade, according to John G. McCarthy, Television Program Export Assn. prexy.

McCarthy, who recently returned from Geneva, acted as tv industry's technical advisor to the U.S. delegation at GATT, headed by John Evans, U.S. Minister. The TPEA prexy reported that a 10-country "working party on television programs" met in Geneva with the U.S. delegation pressing for "greatest possible liberalization in handling of tv programs in international trade." This working party included Australia, Brazil, Canada, France, Germany, Japan, U.S., Austria, Sweden, United Kingdom, as well as an additional country, Italy.

The report of the 10-country committee will be submitted to the full council of GATT during the present session for final action on the committee's recommendations. McCarthy plans to return to Geneva for this final session.

Ross Mulholland's All-Stereo Format In FM 'Programming For the Rich'

Detroit, March 20.

WGPR-FM, which bowed Dec. 6, 1961, and beamed its programs to Detroit's "gold coast"—the Grosse Pointe communities — seems to have consolidated its position and is capitalizing on the all stereo FM popularity.

Station programs 18 hours daily with 70% all-stereo, middle-of-the-road albums and 30% talk shows. Unique feature is heavy merchandising setup. Station built a miniature colonial remote studio in the heart of Grosse Pointe Village shopping area which serves one of the wealthiest suburban areas in the United States.

At the remote studio, Ralph Binge, vet Detroit radio personality, interviews shoppers in a two-hour talkathon. Products are samples and displayed in attractive showcases of the studio. Show was a sellout to participating merchants before station began broadcasting.

Another remote pickup is at the Golden Lion restaurant, owned by members of the Detroit Lions football team, with Norm Archer conducting interviews of sports stars six nights weekly. Late night interview show originates from Eddie Pawl's, a local nitery.

Ross Mulholland, former New York, Hollywood, Detroit broadcaster, heads the new station as president and owner. He and his staff began an advance sales program eight months before the station began operations. "The spade work paid off," Mulholland states, "in firm 13-week contracts amounting to a figure in excess of the station's monthly operating costs. Local interest generated by WGPR-FM provided the station with a favorable rate increase position one month after it began broadcasting." He added that audio manufacturers and retail dealers jumped on the bandwagon because the station provided programming for in-store stereo demonstrations.

Station's commercial policy is devoted to the spot cluster system with three commercials followed by 11 and a half minutes of music. Three quarter hour newscasts are showcased in prime hours together with on-the-hour five-minute headline newseasts.

WGPR-FM is staffed by veterans.

(Continued on page 44)

Desilu's Canada Subsid

Hollywood, March 20.

Desilu Sales Ltd. of Canada has been formed as a syndication subsidiary of Desilu Productiions.

Company will have its offices in Montreal, Toronto, Winnipeg, Calgary and Vancouver, and use facilities of the program division of All-Canada Radio and Televesion Ltd. Desilu will release in Canada "The Untouchables," "Guestward Ho!," "Harrigan and Son," "The Texan" and "Desilu Playhouse."

Azcarraga's L.A. 'U' Bows Sept. 1

Los Angeles, March 20.

L.A.'s first commercial ultra high frequency tv station will begin operations Sept. 1 utilizing channel 34. FCC license was granted to Emilio Azcarraga, Mr. Show Biz of Mexico, and Frank Fouce Jr., owner of the Million Dollar Theatre downtown. Entire programming will be in Spanish language for the 800,000 Mexicans in L.A.

UHF station, with its transmitter on Mt. Wilson, will be on the air from 5 to 11 p.m. on weekdays and from noon to 11 p.m. on Saturday and Sunday. Shows will be live and taped with Mexican talent both here and below the border.

Azcarraga is also partnered in the ownership of a UHF in San Antonio. First UHF in L.A. was operated by USC but left the air when its grant ran out.

Purex Special Not So Pure to Frisco KRON

San Francisco, March 20.

KRON, an NBC-TV affiliate, cancelled broadcast of NBC's Purex-sponsored "The Indiscriminate Woman" in network's "Special for Women" series last Wednesday (14) on grounds it was "unsuitable for broadcasting."

Harold See, general manager of station owned by Frisco Chronicle, said he made decision to cancel after KRON's continuity acceptance board had seen closed circuit telecast previous day and objected to show.

More Herridge Sales

Two more educational stations have bought CBS Films' "The Robert Herridge Theatre." They are the U. of Georgia station, WGTV, Athens; and WXGA-TV, Waycross, Ga. The 26 program series was previously purchased by educational stations in San Francisco, KQED-TV, and in Boston, WGBH-TV.

Series also was sold to KTBC-TV, Austin, where it will be co-sponsored by Louis Shank's Furniture Co. and by the Nash Phillips- Copus Co., both of Austin.

LLOYD TO ABC FILMS

Howard M. Lloyd has joined ABC Films as western division manager, headquartering in Hollywood.

He formerly was western manager of Storer Programs.

WABC-TV Going Late Late on Pix

A late night battle of films is shaping up in the New York market between WCBS' "Late Late Show" and WABC's "The Goodnight Show," now on a once-a-week schedule but going five nights a week starting April. With this move, WABC will have two feature film shows running back to back, starting at 11:15 p.m. with the "The Night Show." Popularity of the late night features is indicated by "The Night Show" ratings which have climbed 60% ahead of last year's rating lvel.

In line with this accent on late night features, WABC-TV has bought a bundle of 55 post-1948 films from Allied Artists. The package, comprising exploitation-type films, will be sloted on either the "The Night Show" or "The Goodnight Show." Typical film titles in this deal are "Atomic Submarine," "The Accursed," "The First Texan," "Herod The Great," "Operation Eichmann" and "Sex Kittens Go To College."

PLIGHT OF THE ORPHANED PILOT

Chi: Every Man for Himself?

Chicago, March 20.

There is divided opinion among station managements here (and at the higher echelons in New York) over whether the public hearings which opened yesterday (Mon.) are an industry matter calling for a united front by the five tv stations concerned, or an every-man-for-himself affair. What comes out of the hearings this week—when, so to speak, the public has its say—will probably determine how much togetherness there will be when the stations get their turn, starting April 9.

The resistance to a unified stand bases in the belief that one station (WNBQ) chiefly stands to get the pie in the face. Such unions as AFTRA and NABET, plus a few civic organizations, have already publicly made a target of the NBC o&o. The other stations, some of them at any rate, feel they might get needlessly besplattered in standing beside WNBQ. Also, they feel, if the NBC station has truly been remiss in its programming there's no reason why they should help it ride out of the jam on their clean coattails.

Proponents of the "let's face the music together" view, however, feel that the outcome of the hearings will have implications for all, in fact for the entire industry. They anticipate that this so-termed "pilot project" of the Federal Communications Commission will result in some sort of FCC-authored blue book of programming "recommendations" for stations in every major market to follow. Not a ukase but, needless to say, something that will be respected as one.

There is also a fear that Commissioner Robert E. Lee, who is staunchly in the UHF corner, might conclude from the hearings that the market is in need of more channels to serve the community properly. With cooperation from all the stations, certain managements feel they can prove that the five Chi stations are doing an exceptional job of serving the community.

One further point: the togetherness boys are particularly anxious that the current hearings don't serve as grist for the mills of those parties in Washington who would divest the networks of some of their owned-and-operated stations.

Petersmeyer on 'Wasteland' Rap: It's Damaging, Reckless & Wrong'

In a delayed blast at Newton Minow's "vast wasteland" charge against tv, Corinthian Broadcasting's prexy C. Wrede Petersmeyer has called the widely-quoted label "uninformed, damaging, reckless and wrong."

Speaking at a session of the Indiana Broadcasters Assn. at Indianapolis, Petersmeyer declared, "If such a cliche correctly characterizes television, it implies either that the average family that continues to spend better than five hours a day with television is stupid, or that broadcasters have no ability, or that broadcasters aren't trying, or even conceivably that broadcasters are trying, but to effect a nefarious plot to program the very worst of which they are capable."

Said the group prexy: "I cannot go along with any of these assumptions. I have too much respect for the intelligence and dignity of the American public and too much respect for the ability and sincerity of most broadcasters."

Attacks on the industry, he pointed out, are rarely leveled at specific programs or stations, but, "we cannot take comfort in the belief that some other guy's broadcasting ox is being gored."

There are, he said, certain underlying philosophical differences that separate most broadcasters from the severest critics—"What disturbs me most is that I am fearful that these philosophies are so

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A&P's $1,000,000 Splurge on Spots

The A&P grocery chain is out to lick the competition in selected regional markets with an allout spot campaign in behalf of its new consumer stamp plan. Instead of the customary green stamps, A&P is pitching them in a plaid design.

To get the stamps off the ground in New York, the D'Arcy agency bought every available spot this week on all six New York channels. Where there were no availabilities on prime local shows, stations were asked to bump existing spots. The spots for the A&P stamps were being paid for at the full rate card.

Coin outlay on the three N.Y. web o&o's totalled around $75,000 for the week. It's figured that the total campaign in the selected markets will represent about a $1,000,000 outlay over a few weeks.

WFIL's Phillies Reprise

Philadelphia, March 20.

The WFIL stations will again carry the National League baseball games of the Philadelphia Phillies. WFIL-TV will telecast 56 of the games. WFIL Radio will carry the entire schedule, in addition to 20 pre-season games from the grapefruit league prior to the opener here April 9.

Byron Saam, Frank Sims and Claude Haring will again handle the play-by-play. Sponsors of the Phillies broadcasts and telecasts are the Atlantic Refining Co., P. Ballantine & Sons, brewers, and Bayuk Cigars.

7 Arts Diversifies, Sets Boston Symph 1-Hour Concerts

Seven Arts Associated, major distributor of post-'48 features, has made a deal with the Boston Symphony Orchestra to distribute 13 one-hour tv concert specials.

Deal is reported to be the first in Seven Arts longrange plan to diversify its catalog. Number of other projects are said to be under development. Prestige entry of Boston Symphony Orchestra also marks Seven Arts Associated's plunge into fresh production. Of the 13 one-hour concerts, four will be produced under the aegis of Seven Arts. The remaining nine concerts had been produced in conjunction with Boston's educational tv outlet, WGBH.

Under the deal, all distribution rights to the Boston Symphony concerts will revert to Seven Arts. Company spokesman said the nine concerts already produced and circulated among etv stations have been pulled from the etc circuit. Spokesman added that the concert series, in etv distribution, had not been played in such key markets as New York, Chicago and Los Angeles.

Series also marks the Boston Symphony's first commercial affiliation other than its exclusive recording pact with RCA Victor. Series features concerts conducted by Charles Munch, Aaron Copland, Richard Burgin and Eric Leinsdorf.

To date, Seven Arts has distributed features and cartoons exclusively.

JUST ABOUT 12% WILL GET AIRING

By MURRAY HOROWITZ

Vanishing supply of first-run syndication product has its ramification in other areas, not least of which is the sharp reduction in the number of pilots coming out of Hollywood.

Networks may, as they do, shrug off the role of syndication in broadcasting, but the syndie first-run depression tolls for the webs, too, in an odd fashion. There was a time, when a "Sea Hunt" would be made for network exposure. Failing that, Ziv-UA, or another producing firm, would release it for syndication. That flexibility is virtually gone now.

With the end of that flexibility, it's interesting to note that the number of pilots being made has been sharply reduced. This selling season, for example, saw about 100 pilots produced for network selling, compared to 200 a couple years back.

Of course, there are other important factors contributing to the decline of pilot making—the rise of the hour vidpix series form, the exercise of greater network program control which, in many cases, has resulted in coproductions and limited the number of "freeballs," and the general reluctance in risk investments.

Only 10 or 12% of the pilots made each year are estimated to win a network airing. In short, many more pilots are made even in the current low level of 100 than can possibly win a national slot. Why should the networks care?

Care, the networks do, though, for the webs would rather have the greatest potential pool of pilots from which to choose. "Sea Hunt," for example, after being rejected by the webs turned out to be a hot syndie winner, and, in fact, was copied, albeit unsuccessfully, in an hour form years later and telecast on CBS-TV. "Mr. Ed," a sleeper on the CBS-TV schedule, had its initial run in syndication.

It's not only the pilot making situation which is of concern, for many of the pilots which in years past were tagged with an either/or label, syndication or networking, couldn't possibly pass muster in this era of rising production values. What is of greater concern in the view of many is that the first-run syndie dropout has muffled the generation of ideas for series. Once, there were two avenues to realize ideas for a series, syndication or networking. When it was geared for networking, more dough was poured into realizing the idea. Now with the alternative of syndication sorely narrowed, so is the pool of series ideas diminished, it's argued.

Another sign of the times is the diminishing number of "freeball" pilots being brought in. The "freeball" pilot is the series project without any coproduction tie to any of the three networks. There was a time, four or five seasons ago, when producing companies would have a whole roster of pilots, without a network tie, to be shown to networks and ad agencies. The pilot wares, in short, were up for grabs to any network or advertiser.

That's changed though, with the

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WGN-TV's SRO ON CUBS-WHITE SOX

Chicago, March 20.

WGN-TV has hung out the SRO sign on its Cubs-White Sox ballcasts, of which there will be 125 home games in color plus 18 nighttime road games in black and white. The Chicago Tribune, which owns WGN-TV, made its first major video buy in inking for one-eighth of the games.

Other sponsors are Hamm's Beer, which renewed half; R. J. Reynolds, which purchased a quarter; and Phillips Petroleum, taking the remaining eighth on an alternate basis with the Trib.

Witnesses at Chi Station Hearing Conjure Up Good Guys & Bad Guys; WNBQ Gets Brunt of the Assault

By LES BROWN

Chicago, March 20.

The FCC's pilot public hearings into local tv programming opened here yesterday (Mon.) with a roster of 99 witnesses and a timetable of five days. At VARIETY's deadline there were still 81 witnesses to go. But the "heavy" testimony (that of the organizations that petitioned for hearings) has now been heard and, from at least one station's standpoint, the worst is probably over.

Intended or not, the hearings are shaping into a sequel to the recent network hearings in Washington, since the focus has fallen squarely on the owned-and-operated stations. The question that commissioner-in-hearing Robert E. Lee and commission counsel Arthur Gladstone seem anxious to have documented, based on their queries of the witnesses, is to what extent network ownership is interfering with a station's ability to serve the local community interest.

As for indie WGN-TV and educational outlet WTTW, they are reaping nothing but praise. Expectedly NBC-owned WNBQ is getting the brunt of the assault.

Heard from so far have been spokesmen for the three major faiths, the trade unions and certain educational organizations. It is not yet possible to distill the principal issues from the maze of complaints, but the basic ones seem to be (1) indifference on the part of o&o stations to local religious programming, at least up to the time the hearings were announced; (2) unwillingness by same to discover and develop talent from the city's probable resources; (3) lack of cultural responsibility in children's programming ("they learn commercial jingles, not ...ner Goose"); and (4) the possibility that WNBQ finds "the dollar more important than the needs of the community" and is setting a low standard for others to follow.

The last has been the biggest issue thus far, with NABET and AFTRA ganging up on the station yesterday and the adult education council jumping in today. Robert Ahrens of AEC raised a sensitive point, to wit, "they (WNBQ) have proven to NBC headquarters that you can make more money for the network by doing less for the community. My fear is that they may also have proven this to the headquarters of ABC and CBS."

AFTRA's case has been substantially covered in the past, but it was abetted in the hearings with a graph showing WNBQ's decline

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Met Ups Jack Lynn

Jack Lynn, programming chief for WNEW-TV, N.Y., has been upped to vice-prexy of Metropolitan Broadcasting Co. in charge of programming for MBC's six tv outlets.

Lynn will continue to headquarter in N.Y., working under Bennet H. Kern, Metropolitan's exec v.p. over tv.

Stations Recruit 'Witnesses' For FCC Chi Hearing

Chicago, March 20.

It has been learned that some of the 99 witnesses scheduled to testify on live tv programming here this week will be arguing for the defense (the five tv stations) rather than against them. And they will be doing so at the behest of certain stations with which they've enjoyed a good relationship in the past.

This has already been called to the attention of the FCC by one of the more serious witnesses, Irving Meyers, attorney for the Writers Guild of America here, who feels that the stations' "artificial creation of applause for themselves," will give Commissioner Lee a distorted vision of the broadcasting situation here. Meyers said he has asked Lee to query each witness as to whether his appearance was solicited by a station.

"Obviously," Meyers said, "the stations have greater powers than we to muster up support from the unorganized public."

VARIETY learned of the "put up" witnesses through one who for obvious reasons prefers to remain anonymous. He told of being prevailed upon by two stations, with which his organization has enjoyed good cooperation, to ask the FCC for an opportunity to testify. He's not anxious to make an appearance, however, and is contemplating a trip out of town on the day he's scheduled to perform.

The Chicago Daily News broke a story last week which listed Joseph H. Beuttas, prexy of the Illinois chapter of the Arthritis and Rheumatism Foundation; Clyde Murray, exec director of the Mental Health Society of Greater Chicago; and Arthur Conrad, director of the Traffic, Education and Safety Division of Municipal Court, as persons who admitted (to reporter Phillip J. O'Connor) being recruited witnesses.

'Milestones of Century' As WABC-TV Sun. Entry

"Milestones of the Century," a Cinema-Vue Corp. package of five-minute newsreel type shows chronicling developments in science, sports, arts, etc., have been bought by WABC-TV, N.Y., for Sunday afternoons, bowing April 22 at 4:30 p.m.

The series of 365 shorts will be edited into half-hour productions. "Milestones" replaces the "American Civil War" series which is due to return on the station for another fall-winter run.

WABC-TV has also picked up "Five Fingers" as a Saturday night offering, starting April 7 at 11:15 p.m. Syndicated by 20th Century-Fox TV, the hour-long show was seen on NBC a couple years back.

4 Star Sixmonth Net at $367,471

Hollywood, March 20.

Four Star Television during the first half of its current fiscal year ended Dec. 30, 1961, earned a net income after taxes of $367,471. That's a 9% increase over the $336,487 in net income for the comparable period in 1960.

Earnings per share amounted to 60 cents and are based on the 611,250 common shares outstanding at Dec. 30, 1961. For the like period a year ago, earnings per share were 55 cents, adjusted from the 52 cents previously reported to give effect to the pooling of interests with Heatter-Quigley Productions which took place in August, '61.

Gross income totaled $9,939,751 compared with gross income of $11,678,174 registered in the similar period of the previous year.

For the '62-'63 season, Four Star to date has sold three new half-hour series and one new hour series for network telecasting.

[redacted]

CITY	STATION	REP.	STATION COMMENT
Aberdeen	KXAB-TV	Masla	
Amarillo	KFDA-TV	Blair	CIMARRON CITY ups time period rating 80%.
Atlanta	WAGA-TV	Storer	Large adult audience composition, easy to sell.
Bangor	WLBZ-TV	Katz	Replaces Sat. night features.
Bay City-Saginaw	WNEM-TV	Petry	Stripped Mon.-Fri., 1:00 PM.
Beaumont	KBMT	Hollgb.	
Bellingham	KVOS-TV	Forjoe TV	
Bismarck	KFYR-TV	Blair	
Buffalo	WBEN-TV	H, R & P	Replaces 11:30 features.
Burlington	WCAX-TV	Avery-Knod.	Scheduled 6:30 Sat.
Chattanooga	WRGP-TV	H-R	Three shows back-to-back Saturday afternoons.
Chicago	WGN-TV	Petry	RIVERBOAT ARB rating up 200%, share up 171%, homes up 150%.
Cincinnati	WCPO-TV	Blair	Sponsored by national advertisers at 7:30 PM.
Cleveland	WEWS	Blair	Stripped 7 days a week at 5:30.
Colorado Springs	KKTV	Bolling	
Columbus, O.	WBNS-TV	Blair	
Dayton	WHIO-TV	Hollgb.	CIMARRON CITY 150% over lead-in.
Detroit	WXYZ-TV	Nat. Stn. Sls.	CIMARRON CITY in Top Ten, first in time period.
El Paso	KTSM-TV	Hollgb.	OVERLAND TRAIL Sundays at 10:30, replacing movie, 50% higher rating than competition.
Elkhart	WSJV	Adv. Time Sls.	RIVERBOAT rating up 62% in time period. Well sold at 10:30 PM.
Eugene	KEZI-TV	Meeker	
Evansville	WEHT	Young	
Fargo	KXGO-TV	Meeker	
Fresno	KJEO	Hollgb.	Rating up 120% replacing late features.
Ft. Wayne	WPTA	Young	
Ft. Worth-Dallas	WBAP-TV	P-G-W	Follows net feature Saturday nights.
Green Bay	WLUK-TV	Young	CIMARRON CITY, viewing up 35%, Saturday 10:30 PM.
Greenville, S. C.	WFBC-TV	Avery-Knod.	CIMARRON CITY Number One syndicated, Number Three of all shows, Mondays, 7:00 P.M.
Harlingen, Tex.	KGBT-TV	V, R, Mc.	
Harrisburg, Pa.	WHP-TV	Blair	
Houston	KTRK-TV	Hollgb.	
Idaho Falls	KID-TV	Skyline Ad. Sls.	22 rating Thursdays at 8:30 PM.
Indianapolis	WTTV	Young	
Joplin	KODE-TV	Avery-Knod.	Fully sponsored at 10:00 PM, 61% share.
Kansas City	KMBC-TV	P-G-W	Fine ratings Saturday, 10:00 PM.
Las Vegas	KSHO-TV	Forjoe	
Los Angeles	KTTV	Blair	
Louisville	WLKY	Direct	
Macon	WMAZ-TV	Avery-Knod.	Follows news at 11:15 PM.
Marquette	WLUC-TV	Young	
Madison	WISC-TV	P-G-W	Sold out at 10:30, following news.
Memphis	WMCT	Blair	CIMARRON CITY, programmed Sundays, 1:30 PM; SUSPICION, Saturdays, 10:40 PM.
Miami	WCKT	H R & P	Programmed Sundays, 11:15 PM.
Midland-Odessa	KOSA-TV	Bolling	Prime Time, Tuesdays, 8:00 PM.
Milwaukee	WISN-TV	Petry	Sold out at 10:15 PM replacing features.
Minneapolis	WCCO-TV	P-G-W	SUSPICION, Fridays, 10:30 PM.
Mobile	WKRG-TV	Avery-Knod.	CIMARRON CITY, 7:30 PM; SUSPICION, 8:30 PM, back-to-back, Thursdays.
Monroe	KNOE-TV	H-R	
Montgomery	WSFA-TV	P-G-W	
New Orleans	WVUE-TV	Weed	10:30 PM, replacing features.
New York City	WNEW-TV	Petry	Station extremely happy with rating and commercial results.
Oklahoma City	KWTV	Petry	
Phoenix	KVAR-TV	Avery-Knod.	
Portland, Me.	WGAN-TV	Blair	CIMARRON CITY programmed Sundays.
Portland, Ore.	KPTV	Petry	
Providence	WPRO-TV	Blair	SUSPICION, Saturdays, 11:15 PM.
Richmond	WRVA-TV	H, R & P	Mondays thru Thursdays, 6:00, Rep. reports great sales.
Salt Lake City	KSL-TV	Blair	
San Antonio	WOAI-TV	Petry	SUSPICION, rating up 80%.
San Francisco	KGO-TV	Nat. Stn. Sls.	Programmed at 5:30 PM.
St. Louis	KPLR-TV	P-G-W	
Stockton	KOVR-TV	Blair	CIMARRON CITY, Number One in time period.
Spokane	KREM-TV	Petry	
Springfield, Mo.	KTTS-TV	Weed	
Tacoma-Seattle	KTNT-TV	Weed	
Tampa	WTVT	Katz	CIMARRON CITY, leader in Mondays, 7:00 time period.
Tucson	KVOA-TV	Avery-Knod.	RIVERBOAT, Number Two among all syndicated shows.
Tulsa	KTUL-TV	Avery-Knod.	Replaces features at 10:30 PM.
Washington, D. C.	WTTG	Blair	HOUR SHOWS up 63% to 250% in prime time.
Washington, N. C.	WITN	V, R & Mc.	
Wichita Falls	KSYD-TV	Blair	
Wilkes-Barre	WBRE-TV	Bolling	
Yakima	KNDO	Weed	
Youngstown	WKST-TV	Young	RIVERBOAT, programmed Wednesdays, 6:30.

CIMARRON CITY

OVERLAND TRAIL

RIVERBOAT

SUSPICION

mca
TV FILM SYNDICATION
598 Madison Ave., New York 22, N. Y.
PLaza 9-7500 and principal cities everywhere

ARTHUR FREED'S HOLLYWOOD MELODY
With Donald O'Connor, Richard Chamberlain, Nanette Fabray, Shirley Jones, Howard Keel, Yvette Mimieux, Juliet Prowse, David Rose Orch
Producer-Director: Alan Handley
Exec producer: Arthur Freed
Writer: Stanley Roberts
60 Mins., Mon. (19), 9 p.m.
CHRYSLER CORP.
NBC-TV, from H'wood (color)

(Leo Burnett)

What ostensibly was to have been a panoramic view of the Hollywood musical genre (especially Arthur Freed's) turned out to be a tired medley interspersed with sketches that should have been retired with Sid Caesar's Admiral show. The "special" hour had no particular point other than to sell Chrysler product and some upcoming filmusicals.

Most of the songs and memories came courtesy of the Metro lot, which started the whole thing back in 1929 with "Broadway Melody." Metro, however, was most magnanimous in its "you ain't seen nothing yet" trailer for upcoming musical product. Brought in were Warner Bros.' "Music Man," 20th Fox's "State Fair" and United Artists' "West Side Story" (although it's been on release for some months now) along with Metro's upcoming "Jumbo" among others. Maybe some imaginative producer 30 years from now will use these pix as the peg for a nostalgic lookback into Hollywood, again.

The real star of this look into the past was Arthur Freed. In addition to copping Academy Oscars for his "American In Paris" and "Gigi" musicals, Freed racked up an impressive list of tune credits (in collaboration with Nacio Herb Brown). The segment devoted to the Freed-Brown medley ("You Are My Lucky Star," "You Were Meant For Me," "All I Do Is Dream Of You," "Temptation," "Singing In The Rain," etc.) was pleasing to the ear but could have been dealt with more imaginatively on the video end.

Preceding the Freed salute was a mixture of song and sketches that were of hit-and-miss proportions. Donald O'Connor, as host, came off handsomely in the song-and-dance sequences but was trapped in the spoof segments as was guest Nanette Fabray. Juliette Prowse missed, too, in a choreographed feature (by Tony Charmoli) that was designed to display varied styles of filmusical dancing. It was meaningless. Howard Keel's big baritone worked over several well-remembered songs for good effect and Shirley Jones was okay in singing assignments except for "Alone," which appeared way out of her reach. Richard Chamberlain, who is tv's "Dr. Kildare" which is also off the Metro lot, served as singer and narrator for the sketches. The booking is a big mystery except for the fact that he may have wanted equal time with Vince Edwards ("Ben Casey") who had a singing shot on Dinah Shore's tv show a couple of weeks ago.

Another booking "mystery," if you discount the plug she gave for "Light In The Piazza," in which she stars and which is a Metro release, was Yvette Mimieux who did nothing more than introduce some of the film clips, which, incidentally, were splendid, in a wispy manner. Also, nobody on the show seemed to be agreed on the pronunciation of her name. It came over once as "Mimee-o" and another time as "Meemoo." Granted that French women are mysterious but the pronunciaion of their names is not part of the mystique. *Gros.*

THE APPLE CART
With Murray Matheson, Zoe Caldwell, Norman Welsh, Mary Savidge others
Writer: G. Bernard Shaw
Producer-Director: David Gardner
90 Mins., Mon., 9:30 p.m.
CBC, from Toronto

Ex-actor David Gardner's first tv special, in CBC's "Festival" series, not only showed skill but reflected his legit experience in England, where he once starred in the West End. In Shaw's often coruscating satirical romp "Apple Cart" he caught the British flavor admirably. Oddly, both standout roles—the king and his mistress—were played by Australians: Murray Matheson, long a Canadian resident, and Zoe

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THE INDISCRIMINATE WOMAN
(Purex Special for Women)
With Carol Lawrence, Dane Clark, Alex Davion, Pauline Fredericks
Exec Producer: Irving Gitlin
Producer-Writer: George Lefferts
Director: Lela Swift
60 Mins., Wed, 3 p.m.
PUREX
NBC-TV (color)

(Edw. H. Weiss; FC&B)

Dealing maturely with the nervous subject of sexual promiscuity in women, last Wednesday's (14) Purex Special was one of the outstanding entries in the series and one of the more valuable offerings on daytime television this season. "The Indiscriminate Woman" was blessed with a good teleplay and firstrate performances by Carol Lawrence, Dane Clark and Alex Davion. And in addition it successfully made its point that promiscuity in women is not a matter for sniggering or condemnation, since it tends to be a manifestation of serious neurosis or blocked development. Psychiatrists around the country probably realize a windfall from the program.

Writer (and producer) George Lefferts this time surveyed the problem at hand without overstating it, without resort to gooey melodrama, and the result was a believable and enlightening dramatization of a case study. Carol Lawrence convincingly portrayed the self-destructive girl who was tormented by her own indiscriminate sex behavior, a flaw traced back to her need for defiance as a child. Dane Clark played her fiance, a fellow who first berates her for her indiscretions and then sincerely offers help, both out of love and from the realization that, for her, indiscriminate sex was a form of self-inflicted punishment to pay off an old debt of guilt. Alex Davion gave a credible performance as the guy who makes the tainted conquest.

The dramatization ended on a hopeful note that was verified by the psychiatrist who analyzed the problem in the closing minutes of the show. In an interview with Pauline Fredericks, he stated that psychotherapy is all that can help a woman who cannot control her sex behavior, and he noted that it was especially effective when a person—like the woman in the play—is motivated to improve herself. Because the dramatization rang true, the psychiatrist was able to make illuminating observations about the case.

A good program on all counts. *Les.*

A MINORITY PROBLEM
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: Clarence Anderson
30 Mins.; Thurs. 9:30 p.m.
CULLIGAN WATER CONDITIONING DEALERS
WCCO-TV, Minneapolis-St. Paul, (tape)

This was one of WCCO-TV public affairs department's occasional documentaries. Like all of them to date, it handled its particular problem adeptly, being distinguished by producer Jim Dooley's scripting, Clarence Anderson's direction, Bob Sjholm's camera work and Dave Moore's narrating. At the outset, Dooley himself made one of his infrequent appearances, telling briefly of what was to follow.

In this instance, the program had to do with what's involved in adoption, or endeavoring to do so, for the state's approximately 300 luckless "minority" young orphaned children. These little ones are considered "handicapped"—mainly because of their kinky hair, skin color and nationality. Until they're placed permanently, they find domicile and care in a boarding home or institution after being relinquished by their parents.

The amount of general public concern with this matter unfortunately doesn't assume anywhere nearly the proportions attained by the problems of its documentary predecessors—in Minnesota last year there were only 62 of these children adopted, compared to 1,000 more fortunate other little orphans. However, those tuners-in, who were lured away from such a powerful tv competitor as "The Untouchables," undoubtedly found considerable human interest packed into the filmed proceedings.

Viewers witnessed cute tots at play. They also heard welfare workers and a judge explain why the youngsters are orphaned and point out the difficulty in getting the little ones placed in permanent homes. Best of all, viewers saw some of these "minority" children in their permanent homes and learned from couples why they adopted as many as two of the tots and how much happiness the adoption has brought to them.

It all added up to informative and praiseworthy airlane fare which must have aroused many viewers to a greater sympathy for these "minority" orphans by the striking dramatization of their plight. It made possible a better understanding of the problem's scope and importance. *Rees.*

THE LAND
With Chet Huntley
Producer: Reuven Frank
Director: Walter Kravetz
Writers: Huntley, Bill Hill
60 Mins., Tues., 10 p.m.
WESTINGHOUSE
NBC (film)

(McCann-Erickson)

An auction of farm machinery near Lincoln, Neb., one of 67 in the last two years, was a dramatic key to this hour on the exodus of the American farm that has seen 20,000,000 people (close to half the farm population) shift to the city.

As NBC's Chet Huntley, moderator of the Westinghouse special, put it, "A farm sale is one of those emotionally charged dividing lines separating us from our past. But change is not necessarily tragic . . . Yet there remains the nostalgia of remembered voices echoing across vacant yards and empty rooms."

And yet, again, it was in the attempt to wring some nostalgia out of the situation that this generally excellent and informative documentary faultered. Huntley, perhaps to enchance the color aspect of the film, appeared on location in some of the moribund, if not already ghostly, towns and villages that the exodus has left, accompanied by some self-conscious artsy-craftsy direction and photography and meller pros—"the City Hall, robbed of its purpose, fell into disrepair."

When it got off the "Grapes of Wrath" bit and out among the farmers (not in checkered shirts but their Sears-Roebuck best—or was it Brooks Bros.), "Land" was on much firmer terrain. The economic complex by scientific advancement, the investment necessary for successful farming was fascinatingly explored scenically and through interviews with farmers, rural editors and sundry experts, but without, as David Brinkley pointed out in a brief intro, talking to a single politician. *Bill.*

CHANNEL 13 BIRTHDAY PARTY
With Lloyd McQuiggan, Bill Luxton, Peter Jennings, Claire Griffin, Tans Hay, guests
Producer: Bob Black
Director: Bill McKee, Bill Swafield
12 hours Sat., 10 p.m.
CJOH-TV, Ottawa

That's right—12 hours. It was a television birthday party that really swung from 11 p.m. Sat. to 11 a.m. Sun., all to mark the first birthday of Ottawa indie tver, CJOH-TV. The over-all result was a definite upping of the station's standing as a slick community operation, worth the unbroken, chores of all concerned—producer, directors, and staffers on screen.

Keeping a video stint riding high all night can be a wearing assignment, not only from the frightening aspect of coordinating the countless necessary items, but from finding those items in the first place. Bob Black's production showed it could be done, even without web assistance of any kind, and sans name performers other than a few w.k. locally. Hefty work was done by staffers Claire Griffin, Lloyd McQuiggan, Bill Luxton, Peter Jennings and Tans Hay who formed the anchor team for the long stanza and who looked surprisinly fresh even at 11 a.m. when the show shuttered.

Varied program included quizzes, contests; "Dutch" auctions of cars, freezers, others, prices starting at top retail level and descending every 10 minutes until sold.

One of Black's strong points was his choice of musical as well as other entertainers. Joan Emard, w. k. local trush was one. He also had barbershop warblers, plus choirs for the Sun. a.m. area. CJOH-TV studios were open to visitors throughout and station v.p. Stuart Griffiths figured more than 7,000 people sat in the studio bleachers, always capacity, during the 12 hours. A few were there for the duration.

The party was typical of the approach to community tv of CJOH's owner, E. L. Bushell, former v.p. of the Canadian Broadcasting Corp. Bushnell, via wise and never-timid work, has not only retained but strengthened relationships with CBC and other media here. Both AM and tv stations in Ottawa were represented on this birthday show, but never was sight lost of the fact that this bit was the production and pride of CJOH-TV. *Gorm.*

AMERICAN TREASURE CHEST
With Oscar Brand
Director: Lee Weinles
Writer: Brand
30 Mins., Sat., 9 a.m.
DR. POSNER SHOES
WNBC-TV, New York

(M. & J. Levine)

Oscar Brand knows how to make a history lesson palatable and understandable to the young folk. He does it with song and story and with costume and aud participation thrown in for good measure. It's done to entertain as well as enlighten and parents should have no fears about what their offspring is being subjected to during this half-hour period.

In the preem show last Saturday (17), Brand recounted the tale of Captain Kidd and piracy in general. It was related in simple terms with a selection of saga songs guaranteed to keep the youngsters alert and even induce them to sing along.

It's a modest show presented with a minimum of production trappings but it sticks to the point and bodes well for Brand's future excursions into stories of the Crisholm Trail, the Boston Tea Party, the Battle of New Orleans and such legendary figures as Paul Bunyan, Billy The Kid and Johnny Appleseed.

So long as the kiddies don't ask their elders to watch-along, parents should have no objections to this morning fare. *Gros.*

STANDPOINT
With John (Red) Madigan
Writer: Madigan
Directors: Various
5 Min., Mon.-Fri., 7:25 a.m., 5:50 p.m.
WBBM-TV, Chicago

WBBM-TV's daily editorials debuted on a rather quiet note last week, but maybe it just wasn't an exciting week for editorials. The first four were anything but bold and free-swinging, but they were reasonable and lucid, and they gave an interpretive dimension to recent news happenings in Chi. Even if the station opinions never get more controversial than they were last week, the daily editorials must be rated as a major step forward in the maturation of broadcast journalism.

Monday's (12) tee-upper took a stand behind school Supt. Benjamin A. Willis, who has been blistered of late for tolerating overcrowdedness, double-shifts and segregation. WBBM-TV supported Willis's statement that school segregation has resulted from housing segregation and not from Board of Education policy, and it urged citizens to get off Willis' back and let him concentrate on the various urgent school problems.

Other editorials asked for revision of antiquated laws governing juveniles, cautioned against witch-hunts at O'Hare airport, and applauded the disbanding of the county sheriff's special deputy ("I Got a Drag") club.

Madigan does an astute job both in writing and in delivering the editorials. He'd be far more effective reading from a Teleprompter than from sheets of paper, however. *Les.*

REPORTER'S NOTEBOOK
(Invitation to Georgia . . . R.S.V.P.)
With Dale Clark
30 mins., Thursday, 10:30 p.m.
WAGA-TV, Atlanta (film, color)

As a rule Dale Clark, WAGA-TV surrounds himself with panelists, made up of newsmen and newsmakers, and bats around topical stuff on this program.

This time he seized upon a film produced by Lockheed Georgia Co.'s motion picture department primarily for showing to engineering and job prospects, with the writing done by J. Kermit Nichols.

Film, itself, did all the talking necessary to hold interest of viewers for about 25 minutes. Clark said "Go" and cameraman Vernon Fisher's handiwork unfolded scenic wonders of Georgia for a "new arrival" speeding into state via first class train or in sleek jet touching down at Atlanta's new $35 million air terminal.

Freeway systems, schools, churches, Atlanta skyline peeping through her magnificent trees, night life, glimpses of theatrical life, Metropolitan Opera, summer musicals, nearby International (auto) Raceway were among shots in the Atlanta area.

Clark came on at the end to point out that Georgia is not cashing in on her possibilities and should take steps to publicize them. *Luce.*

Tele Follow-Up Comment

DuPont Show of the Week

"Cops and Robbers" was a richly mounted documentary which went nowhere. It offered no new revealing insights into crime and detection. The hour showcased on the "DuPont Show of the Week" on NBC-TV Sunday (18) night at 10 proved to be a slick wrapup. That's something, but not enough.

Narrating the hour and coming in for a few scenes was Edward G. Robinson, identified in the public eye on both sides of the law because of his many movie roles. Robinson read a script by Philip Reisman, Jr., which had a historical perspective and which had the punch of advertising copy without the bite or splendor of revealing new truths.

Producer-director Donald B. Hyatt assembled pictures, a real-life rogues gallery, action shots seemingly from the "Untouchables," newsreel footage of Congressional crime investigating committees, and a drug addiction scene which seemed clipped from the "Man With the Golden Arm." FBI chief J. Edgar Hoover came in for a pictorial and verbal bow with the need for an aroused citizenry

The outer trappings of crime and detection have been so amply covered in tv, motion pictures, newspapers, and other media, that the documentary seemed derivative rather than original. *Horo.*

Bell Telephone Hour

Once again, the NBC-TV "Bell Telephone Hour" contributed a richly-textured musical interlude to the Friday night three-web lineup of situation comedy and dramatic series. Last week's stanza for Bell was marked by a particularly standout cast of singers and dancers.

Theme of the hour was "The Music of Love" and this served excellently to bind the various pop, showtune, light classical and highbrow sequences together into an integrated offering. Alfred Drake, who was assigned to host the show, joined with Barbara Cook in a superbly rendered group of old operetta tunes, climaxed by a massive production number set to "Two Hearts in Three-Quarter Time." Pianist Grant Johannessen followed with an extended workover of Grieg's Piano Concerto, which though musically excellent, did not allow for much visual excitement.

This defect, however, was more than compensated for in a flowing ballet performance by Melissa Hayden and Jacques D'Amboise to music by Debussy. The sheer beauty of this number was apparent even to dedicated non-balletomanes. Another superb long-hair routine, in an operatic groove, was executed by Metopera stars Lisa Della Casa and Franco Corelli. Pop songstress Patti Page closed the show with good, straightforward renditions of a group of standards. *Herm.*

Armstrong Circle Theatre

A story of heart, inspiration and salvation was told on "Armstrong Circle Theatre" Wednesday (14) night on CBS-TV. Titled, "The Man Who Refused to Die," the story concerned the fate of a Jewish man and his sister, caught in the Nazi trap of wartime Poland, how they survived, how they were aided, and how they, in turn, rescued their rescuers.

Story, ably scripted by Irve

(Continued on page 46)

TV-Radio Production Centres

IN NEW YORK CITY

RKO General's WOR has been voted the 1962 Newspaper Guild Page One Citation in Radio "for 40 years of service, particularly in the field of news" . . . **Corliss Lamont** observes his 60th birthday with a guest shot on the **Casper Citron** show over WRFM-FM March 28 . . . District Director of Internal Revenue Thomas E. Scanlon and two of his agents will be trying to clarify the intricacies of the 1961 federal taxes for Long Island listeners of WHLI, Hempstead, March 24. Panel show will be moderated by **Edward Capriel**, prexy of the Long Island Chapter, National Assoc. of Accountants . . . Actress **Eve Brent**, who got a spread in TV Guide last week, off to Hollywood for a guest shot on the Red Skelton show.

William Burke Miller, who was night executive officer at NBC until he retired his farm in Rutland, Vt., a year ago, recuperating from a heart attack . . . **Joe Stamler**, WABC-TV v.p. and g.m., off on a Puerto Rican vacation, returning in time to attend the NAB meet in Chicago . . . **Larry Pollack**, WABC-TV's sales development and research director, speaking at the Television Information Office lecture session for New York's teachers April 5 . . . N.Y. City Fire Commissioner Edward Thompson gave WABC-TV a certificate of appreciation this week because of the station's "Christmas Toy Carnival" project . . . **Mitchell Krauss**, WRUL news chief, going to West Germany March 31 on a two-week reporting assignment for the station . . . **Sol Cornberg**, designer of tv-radio production facilities, will tee off the International Television Design Conference in London, May 7 with a talk titled "Things to Come in Television Plants" . . . TV announcer **Chet Gopld** doing a series of blurbs for Grey Advertising in behalf of Ideal Toys . . . **Paul Taubman** giving a five-minute weekly segment on NBC's "Monitor" . . . **Don Morrow**, emcee of ABC-TV's "Camouflage" series, signed by Lucky Strikes for a new 13-week cycle as the commercial spieler . . . **Dan Melnick**, ABC v.p. in charge of tv program development, named guest professor for Syracuse U. graduate program . . . ABC Radio news analyst **Paul Harvey** getting a Doctor of Humanities degree from Union U. in Jackson, Tenn.

James Aubrey, CBS-TV prexy, and **Hubbell Robinson**, programming senior v.p., to Coast . . . Mother of **Dave Geisel** (he's director of CBS-TV's "Garry Moore Show") died last week . . . CBS-TV execs **Ed Saxe**, v.p. of operations, and **Jerry Leider**, director of special programs, back from Coast business trip . . . **Mark Wilson**, of CBS-TV's "Magic Land of AllaKazam" gets into town next week . . . **Mike Dann**, CBS-TV's N.Y. program v.p., back from a week's hiatus in Bahamas . . . **James Mason** and **Jane Fonda** guest celebs on CBS-TV's "Password" Tuesday (27) . . . **Patrick Callihan** named exec assistant for network affairs of the National Educational Television and Radio Center. He had been station manager of tv outlet, WMSB, East Lansing, Mich. . . . Original hourlong drama by **Tad Mosel**, "That's Where the Town's Going!" will be the fourth in the "Westinghouse Presents" specials on CBS-TV . . . Station WVNA, Tuscumbia, Ala., now an affiliate of CBS Radio . . . **Herbert Gross** named manager of coverage and research analysis for CBS-TV's research department. He had been with Dancer-Fitzgerald-Sample as manager of media research . . . Producer **Al Perlmutter** spoke on tv news and documentaries at a session of the Scholastic Press Assn. last week at Columbia U. . . . **Jan Murray** on four-week tour of the Orient with his NBC-TV quiz show vidtaped through April 6 . . . NBC newsman **Martin Agronsky** has won the DuPont Commentator Award for 1961 . . . **Joe Franklin's** "Memory Lane" tv daytimer on WABC-TV will guest jazz pianist **Ronnie Brown** March 28 . . . Trumpeter **Al Hirt** and his Dixie band have joined the cast of the April 17 "Rainbow of Stars" NBC-TV special . . . WPIX-TV, Daily News indie, will do the third of its specials on Communism, a 90-minute program titled, "The Red Threat," March 26 . . . **Paul Hampton** screen-tested as candidate for the **Dennis Weaver** replacement on CBS-TV's "Gunsmoke" series next season . . . **Vincent Price** guests on "Red Skelton Show" Tuesday, April 3 . . . **R. Sargeant Shriver**, director of Peace Corps, will be the guest on "Washington Conversation" Sunday (25) . . . "Breakthru," a new series for children, preems on WCBS-TV Saturday (24), from 8:30 to 9 a.m. Series was produced by the Broadcast and Film Commission of the National Council of Churches, U.S.A.

Alan King has been signed for a total of eight shows for Ed Sullivan. He'll do three during the remainder of this season, and five next year.

IN HOLLYWOOD . . .

Ollie Treyz and the missus feted all over town by ABC-TV stars and producers . . . **Joan Harrison**, producer of "Alfred Hitchcock Presents," leafed through 310 novels, 10 plays, 90 originals and 40 novelettes and came up with exactly five suitable for next season's hour span on CBS-TV—Desilu programming veepee **Jerry Thorpe** has ordered daytime shooting on "The Untouchables" for a saving of up to $20,000 per segment. Union overtime and penalties for after-dark sent the costs up to $150,000. Says Thorpe, "thank God for black muslin" . . . McCann-Erickson veepee **J. Neil Reagan** hospitalized with mild heart attack . . . **Tom Armistead**, freelance producer of tv commercials, joined **Don Fedderson's** Commercial Productions . . . **George** and **Betty Skinner's** interview show from N.Y. will be aired on KABC, the first eastern show to be taped there for here . . . KLAC's **Mort Hall** and the missus (**Diana Lynn**) debarked after two-month cruise in Mexican waters . . . KABC's newsman **Ralph James** claims to have perfected 55 dialects and is using some of them on the Ford industrial film . . . **Martin Gosch** talking studio deals for his completed script of "Lucky Luciano" and greeting old friends of his radio days in Hollywood.

IN CHICAGO .

WNBQ will telecast highlights of the current FCC hearings next Monday (26) at 6:30 p.m. with **Charles McCuen** narrating. WMAQ has been doing 25-minute summaries each night . . . WIND signed deejay **Dick Williamson** to a new five-year contract . . . **Bill Friedkin** is directing a film for WGN-TV on the 125th anni of Chicago. It's commissioned by the Chi Chamber of Commerce . . . **Nelson Algren** may be the subject of a special documentary on WBKB . . . **Bob Cosbey** will host another folk music show on WBBM-TV's "Repertoire Theatre" this Saturday (24) . . . **John Marsh**, ex-J. Walter Thompson, New York, rejoined the tv division of Wilding Inc., here as producer-director . . . **Frank Reynolds**, **Norman Ross** and **Irv Kupcinet** are three from the television ranks who'll receive a Good American Award from the Chi Committee of One Hundred on April 3 . . . NBC veep **Lloyd Yoder** received a citation from the Chi Businessmen's Orch for his "devotion to the broadcasting of fine music" . . . First of **Carter Davidson's** three specials on Southeast Asia was aired Monday (19) on WBBM-TV . . . Managers and program directors of the CBS-owned radio stations will meet here in a workshop session March 31, prior to the opening of NAB.

IN LONDON

Granada-TV snatched **Count Basie** for a special . . . BBC-TV picked up the CBS film of Jackie Kennedy's trip round the White House which has now been slotted for March 27 showing . . . Associated-Rediffusion mounting a two hour special on the upcoming U.K. budget . . . Canada's contrib to Intertel "Forty Million Shoes," which profiles the problems of Brazil, goes out here today (Wed.) . . . One of Britain's busiest video interviewers, **Dan Farson**, gets series under way today

(Continued on page 40)

Canada Holds Off On Thurber 'Greatest Man'; Might Embarrass Glenn

Ottawa, March 20.

For fear of embarassing Col. John Glenn or the U.S. space program, CBC has voluntarily postponed a production of James Thurber's "Greatest Man in the World," whose "hero" is a round-the-world flier who turns out to be a creep. It had been skedded for Feb. 14, six days before the date originally set for Glenn's space flight, but was postponed to April. Now it's off for some months longer.

Official reason given by CBC for second postponement was "It might have looked as though we were saying, 'Look, the U.S. has finally got a man off the ground.' . . . In the interests of good taste we are holding it off." One scene particularly might have seemed pointed —where the flier, Jackie Smurch (played by Don Francks) cynically reacts to a Boy Scout tribute. U.S. Boy Scouts took part in the ceremonies hailing Col. Glenn. Show had first been planned for last fall, but neither Gardner nor Jack Creley, who plays a p.r. man, was then available.

CBS-TV Tapped For $8,000,000 Johnson Budget

Johnson & Johnson, via Young & Rubicam, has committed some $8,000,000 in biz to CBS-TV for the new season.

Sponsor has bought alternate half-hours in Herbert Brodkin's "The Nurses," an hour series slated Thursdays at 9 p.m., and alternate half-hours of "Gunsmoke," slated Saturdays at 10 p.m.

In addition, Johnson & Johnson bought a flock of daytime biz for the new season. Agency Y&R moved the sponsor into "Gunsmoke" after another client in the house, Remington, decided to bow out of the series comes the fall. Remington's plan is understood to call for special holiday ad-promotions rather than series buy for '62-'63.

CBS Sales Spurt On TV Daytimers

Kellogg, California Packing, Campbell Soup, and Dow Chemical join the CBS-TV daytime roster either in the renewal or additional biz columns.

Kellogg, in its renewal of four alternate quarter hours, bought an additional five alternate quarter hours in June. Roster of Kellogg shows include "Love of Life," "House Party," "Millionaire," "Password," and "Verdict Is Yours."

California Packing, with five alternate quarter hours, bought another two alternate quarter hours. The two new buys are for "House Party" and "Password." Four alternate quarter hours were bought by Campbell Soup, while Dow Chemical inked for six quarter hours for the month of June.

In nighttime, Remington Rand bought 35 minute participation sin eight shows, starting in April.

PHILIP MORRIS IN ABC RADIO NEWS BUY

Philip Morris has bought a five-day-a-week strip of five-minute news shows for airing over the ABC Radio network during peak morning driving periods in the east and midwest and during prime evening hours in the west. The shows will be heard in 150 ABC stations at the outset, increasing to about 200 by mid-April.

The cig company is also participating in NBC's weekend "Monitor" radio show with three features, including news, news analysis and sketches by Mike Nichols & Elaine May. New buys are in addition to an existing Philip Morris schedule on CBS. Roger Greene, Philip Morris v.p. over advertising, said the company's radio network purchasing is not yet complete.

MGM-TV Study Shows Food More Appetizing on Tape Than on Film —On Other Madison Ave. Fronts

By BILL GREELEY

MGM Telestudios has stacked its videotape commercials against film commercials in a series of tests before sample audiences and came up the winner.

Of course, the tests were run by the research department of parent Metro-Goldwyn-Mayer, but that, actually, leaves no reason to doubt their validity. The gimmick was in the kind of blurb used—food. Vidtape is particularly effective in this area, creating very sharp and lifelike product shots.

Anyhow, says MGM, "Although the tape vs. film techniques and their effectiveness with audiences has been the subject of stormy controversy ever since the introduction of tape six years ago, the question had remained unresolved until MGM Telestudios decided to carry the matter to its final arbiter, the television viewer."

In tests before the sample's audience, says MGM, viewers expressed a preference for vidtape commercials over film because the taped versions "looked more appealing and appetizing," were "clearer and sharper" and seemed "more lifelike."

They said the tape commercials created a greater desire to buy the product than the same blurbs on film.

The studio audiences watched identical commercials placed side by side, one tape, the other film. The blurbs were shown at the end of a tv program, three MGM-TV pilot films, "The Paradise Kid," "Harry's Girls" and "You're Only Young Once." Three commercials were used, a nationally advertised cottage cheese, chocolate cake and angel food cake mix. Questionnaires asked which commercial was preferred. The tape blurbs in all three cases were preferred by more than 60% of the audience. From more than three to 5.6% preferred neither.

In all three cases, the tape blurbs were cited as creating a stronger desire to buy by from 59.4% to 56.5%. Film was cited for more potent sales appeal by from 31.5% to 41.3%.

MGM projects the findings by taking the average nighttime network program with a 17.3 rating, reaching 17,260,000 viewers per average commercial minute. "Were a tape commercial to be used under such circumstances," says MGM, "a greater desire to buy could be create damong as many as 5,000,000 viewers, to cite the maximum tape advantage as indicated in the test."

Furthermore, says MGM, in a breakdown of the sample audiences, tape was shown to be preferred more strongly by the under 35 age group. And they are the cake eaters, or, anyway, the main target of advertisers.

Goodbye Goodyear?

Reports are that the weekend creative play period—ski trips etc. —had to be cancelled by Young & Rubicam's Goodyear account folk as the agency worked straight through preparing a presentation in hopes of hanging on to the more than $10,000,000 biller.

Outsiders high in the running are said to be Benton & Bowles and Leo Burnett.

Adsville: Mouthful upon mouthful. Blurb firm of Ferro, Mogubgub & Schwartz (former ad men) has done an unusual theatrical job for the legit production, "Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feeling So Sad" current at the Phoenix Theatre. Producer Jerome Robbins saw one of FM&S tv blurbs and contacted the company to do title onening and scene openings on film for the play . . . Lucien Perona, ad manager of Fleischmann Distilling Corp., has opened a one-man show of his paintings at the Explorer Art Gallery, which runs until April 7 . . . Buena Vista Distribution's syndication division has joined the Television Bureau of Advertising.

Canada Labor Relations Board at Ottawa, Ont., has certified the Natl Assn of Broadcast Employees and Technicians (CLC) as bargaining agent for photogs at CJAY-TV, Winnipeg.

With the Station Reps

Downy fabric softener is the all-time champ of 1961 for number of stations used in a single quarter in its saturation spot campaign, according to the Television Bureau of Advertising.

Downy, introduced in 1960, used 240 stations in 157 markets during the fourth quarter of '61, or more than seven out of 10 in the stations queried in the TvB-Borabaugh reports. In its intro year, Downy spent some $43,000 in gross billings. Budget was up to $1,380,640 last year.

Six other brands also used more than 200 stations in a single quarter. DeLuxe Reading toys, the supermarket sleeper, piled up 212 of the Rorabaugh reporting stations in the fourth quarter. Established products in the 200 club include Duz, Post cereals, Tide, Pepto Bismol and Maxwell House instant coffee.

TvB's general spot report for the fourth quarter of '61 show billings up 11.8% over the same quarter of the previous year.

Briefs: RKO's National Sales house reppery has opened a Detroit office under management of Joseph Campeau. He'll report to midwest veepee George Jeneson . . . American Assn. of Advertising Agencies has issued a guide for ad agencies and tv stations in handling materials for spot commercials . . . Paul R. Benson has joined Sullivan, Stauffer, Colwell & Bayles as an associate media director. He'll work on Lever Bros. account . . . Paul H. Raymer reppery has named four veeps—John H. Wrath, Mitchell DeGroot, Robert Richmond and Powell Ensign.

Ralston-Purina's Swing to CBS-TV

Ralston-Purina, a longtime bankroller of ABC-TV shows, will swing all of its coin to CBS-TV for the coming season.

The St. Louis food company has pacted for 52-weeks sole sponsorship of the Monday night 10:30 p.m. timeslot, a minute a week in the new Jackie Gleason Saturday night hour and an alternate half hour of "The Real McCoys," long-running redneck comedy that moves over from ABC to CBS next fall in the Sunday 9 p.m. slot.

The Monday night entry will be "Pantomime Quiz." It's for cereals division via Guild, Bascom & Bonfigli agency. Gleason and the McCoys was purchased for the Chow dog food division with Gardner as the agency of record (cereal will have a third of the McCoy time). Understood Gardner for Chow still has some money to spend for another CBS participation buy.

Ralston in the current season had an alternate half of "The Hathaways," "Expedition" (22 shows over the school year) and a minute in "Tell It to Beaver," all on ABC; and continues with "Hathaways" and an alternate half of "Margie," the latter picked up at midseason when P&G dropped it.

Sponsor was interested in keeping the travel-adventure series "Expedition" for another season, but ABC turned down the renewal. Ralston also was interested in getting kidvider Shari Lewis in a nighttime show on NBC-TV (she has a Saturday morning half-hour on the web), but no deal was worked out.

Pharmacraft Campaign

Pharmacraft Laboratories is launching a summer ad campaign on ABC with buys on 14 evening shows running from April through September. Other major nighttime sales on ABC-TV have been made to U.S. Rubber, American Chicle, Lorillard, Squibb and Starkist.

On ABC-TV daytime, Vick Chemicals has bought 156 minutes and Revlon has come in for 68 minutes.

The Fairest of Them All

In the eternal quest to determine precisely what it is that makes lovely women lovely, it may be that no one will ever improve on the Hollywood thesis that beauty is in the eye of Bill Holden.

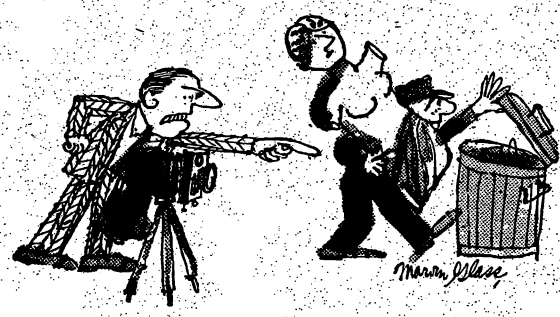
But that won't keep people from continuing to search for the definitive answers in this delightfully controversial area. Is beauty completely subjective? How would some of those heavenly heartbreakers from other centuries have fared in today's sweepstakes? And if beauty *is* only skin-deep, is that so bad?

Those are just a few of the questions to be pondered on "The Beauty of Woman," the Du Pont Show of the Week on Sunday evening, April 1.

With Cyril Ritchard on hand as Chief Admirer and Hermione Gingold as Special Beauty Expert, the program will explore both the serious and lighter aspects of a subject that's intrigued mankind ever since Eve made the scene.

Well-documented with photographs, paintings, sculptures and movie excerpts, this newest of NBC's Special Projects—a unit headed by Donald Hyatt—shapes up as a treat as well as a treatment.

The full-hour show will be graced with the special appearances of some of the nation's best-known exemplars and/or connoisseurs of pulchritude—from Zsa Zsa Gabor to photographer Philippe Halsman.



It took no more than the first few interviews with the program's guests to show producer John McGiffert how much disagreement there really is on the nature of female beauty. In fact, he's not at all sure the controversy won't wind up at the U.N. (where those girl guides, by the way, are nothing to yawn at).

Would a great beauty of a given era be just as captivating in any other age? A few of the interviewees thought so, but photographer Halsman didn't. Even Venus de Milo, he explained, would get short shrift in his studio today, for the modern accent is on high cheekbones, small nose and hollow cheeks. In addition, Venus would be much too heavy...even half-armed.

Can *any* American woman be beautiful? Miss Gabor contended that the gal who isn't, is just plain careless, what with her easy access to tips in fashion magazines and the unlimited cosmetic aids on the five-and-dime counters.

Alexander King, on the other hand, thought Miss Gabor's theory highly democratic but all wet. True beauty, he declared, is as rare as talent, and will never come out of any tube or jar. The arguments never end.

For the record, it should be noted that the program's researchers found Greta Garbo's name the most frequently brought up in any discussion of all-time beauties. It's a sentiment that speaks well not only for Miss Garbo but for the unrivalled influence of Hollywood as a setter of 20th-century beauty standards for the world (even if Edna Mae Oliver never *did* manage to catch on).

As for the most marked change in filmland's own attitude toward beauty over the last three decades, that would probably be the trend toward increased realism in its leading ladies.

As designer Edith Head told one of the show's staffers, the day is long past when a glamor doll in, say, a tennis-playing role, could emerge from a hard-fought match looking as if she'd just stepped out of an air-conditioned bandbox. Today's public would virtually demand to see a few hairs out of place—over a suitably perspiring brow.

For NBC director Lynwood King, "The Beauty of Woman" was an assignment that came off without a hitch. Indeed, his only anxious moments occurred, he reports, during a breakfast interview in the home of Hollywood director Richard Brooks, who was waxing ecstatic over the beauty of Elizabeth Taylor, while wife Jean Simmons sat off-camera a few feet away.

King was so busy waiting for Miss Simmons to explode that he could hardly concentrate on what Brooks was saying, but she didn't bat an eyelash through the whole thing. Such sweet behavior in a woman, he later concluded, must not be so very difficult after all.

We agree. All it really requires is that the wife be generous, mature, understanding...and look like Jean Simmons.

NBC

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Wagon Train (Wed. 7:30-8:30)	KRON	35	1. M Squad (Tues. 7:00)	KPIX	MCA	16	36	World Adv.	KTVU	11
2. Perry Mason (Sat. 7:30-8:30)	KPIX	28	1. San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	16	37	Fight of Week	KGO	16
3. Alfred Hitchcock (Tues. 8:30-9:00)	KRON	27	3. Divorce Court (Sat. 6:00)	KRON	Storer TV Films	15	38	Third Man	KPIX	8
3. Power; GE Theatre (Sun. 9:00-9:30)	KPIX	27	3. You Asked For It (Thurs. 7:00)	KTVU	Crosley Brown	13	43	Main Event	KGO	10
4. Cheyenne (Mon. 7:30-8:30)	KGO	26	4. Best of Post (Wed. 7:00)	KRON	ITC	12	31	One Step Beyond	KPIX	10
4. Hope; Disney (Sun. 7:30-8:30)	KRON	26	4. Ripcord (Mon. 7:00)	KPIX	Ziv-UA	12	25	Wyatt Earp	KPIX	11
4. Power; Candid Camera (Sun. 10:00-10:30)	KPIX	26	5. Blue Angels (Fri. 7:00)	KPIX	NBC Films	11	37	Science In Action	KRON	13
5. Defenders (Sat. 8:30-9:30)	KPIX	25	5. Cannonball (Sun. 7:00)	KTVU	ITC	11	23	Whiplash	KTVU	8
5. Dick Powell (Tues. 9:00-10:00)	KRON	25	5. Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	11	31	Science In Action	KRON	13
5. Perry Como (Wed. 9:00-10:00)	KRON	25	5. Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	11	31	News; CBS News	KPIX	13
5. Rawhide (Fri. 7:30-8:30)	KPIX	25	5. Wyatt Earp (Sun. 7:00)	KPIX	ABC Films	11	28	News; CBS News	KPIX	13
			5. Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	11	29	Best of Post	KRON	12
								Assignment 4	KRON	12

SAVANNAH, GA.

STATIONS: WSAV, WTOC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Rawhide (Fri. 7:30-8:30)	WTOC	51	1. Shot Gun Slade (Fri. 8:30)	WTOC	MCA	34	57	Flintstones; Kovaks	WSAV	26
2. Bonanza (Sun. 9:00-10:00)	WSAV	48	2. Sea Hunt (Mon. 7:00)	WTOC	Ziv-UA	27	52	Dateline; Wea., Opinion	WSAV	25
3. Perry Mason (Sat. 7:30-8:30)	WTOC	46	3. King of Diamonds (Fri. 7:00)	WTOC	Ziv-UA	24	56	Dateline; Wea., Opinion	WSAV	20
4. Cheyenne (Mon. 7:30-8:30)	WTOC	45	4. Popeye (Mon.-Fri. 5:00)	WTOC	UAA; King	17	74	Texas Ranger; Love Bob	WSAV	6
5. Ed Sullivan (Sun. 8:00-9:00)	WTOC	42	5. Huckleberry Hound (Thurs. 5:30)	WTOC	Screen Gems	16	64	Bull; Home	WSAV	9
5. 87th Precinct (Mon. 9:00-10:00)	WSAV	42	5. Quick Draw McGraw (Wed. 5:30)	WTOC	Screen Gems	16	64	Matty's Funnies	WSAV	9
6. Frontier Circus (Thurs. 7:30-8:30)	WTOC	41	5. Third Man (Thurs. 8:00)	WSAV	NTA	16	27	Frontier Circus	WTOC	43
6. Laramie (Tues. 7:30-8:30)	WSAV	41	6. Yogi Bear (Mon. 5:30)	WTOC	Screen Gems	14	50	Maverick; Wayne Thea.	WSAV	14
6. Price Is Right (Mon. 8:30-9:00)	WSAV	41	7. Jim Bowie; NCAA FB (Sat. 2:00)	WTOC	ABC Films	12	60	Tarzans Theatre	WSAV	9
7. Dick Powell (Tues. 9:00-10:00)	WSAV	40	8. Deputy Dawg (Fri. 5:30)	WTOC	CBS Films	11	48	Follow The Sun	WSAV	12

SIOUX CITY

STATIONS: KVTV, KTIV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Sing Along With Mitch (Thurs. 9-10)	KTIV	54	1. Whiplash (Fri. 8:30)	KVTV	ITC	26	54	Shor; Tele; Cros	KTIV	21
2. Wagon Train (Wed. 6:30-7:30)	KTIV	50	2. Yogi Bear (Wed. 5:15)	KVTV	Screen Gems	24	89	Cartoon; Youngsville	KTIV	4
3. Garry Moore (Tues. 9:00-10:00)	KVTV	49	3. Quick Draw McGraw (Mon. 5:15)	KVTV	Screen Gems	23	79	Youngsville	KTIV	4
4. Bonanza (Sun. 8:00-9:00)	KTIV	47	4. Sea Hunt (Wed. 8:30)	KVTV	Ziv-UA	22	32	Perry Como	KTIV	46
5. Gunsmoke (Sat. 9:00-10:00)	KVTV	45	5. Huckleberry Hound (Fri. 5:15)	KVTV	Screen Gems	21	84	Book Bandwagon		
6. Cheyenne (Mon. 6:30-7:30)	KVTV	44	5. Third Man (Sat. 10:00)	KVTV	NTA	21	49	Youngsville	KTIV	4
6. Perry Como (Wed. 8:00-9:00)	KTIV	44	6. Life of Riley (Thurs. 5:15)	KVTV	NBC Films	19	73	News; Weather; Sports	KTIV	22
7. Dr. Kildare (Thurs. 7:30-8:30)	KTIV	41						Cartoons; Youngsville; Holidays	KTIV	6
8. Joey Bishop (Wed. 7:30-8:00)	KTIV	40	6. Popeye (Tues. 5:15)	KVTV	UAA; King	19	86	Cartoon; Youngsville	KTIV	2
8. Laramie (Tues. 6:30-7:30)	KTIV	40	7. Bugs Bunny (Sat. 5:30)	KVTV	UAA	16	57	Kovaks; Leave	KTIV	12
8. Perry Mason (Sat. 6:30-7:30)	KVTV	40	7. Manhunt; Cross Threshold (Fri. 8:00)	KTIV	Screen Gems	16	33	Chevy; Rt. 66	KVTV	35
			7. Manhunt; Rifleman (Fri. 9:30)					Untouchables	KVTV	31

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Perry Mason (Sat. 7:30-8:30)	KFMB	42	1. Sea Hunt (Thurs. 7:00)	KFMB	Ziv-UA	26	52	Whiplash	XETV	11
2. Bob Hope; Disney (Sun. 7:30-8:30)	KOGO	33	2. Manhunt (Tues. 7:00)	KFMB	Screen Gems	23	43	Beachcomber	KOGO	12
3. Wagon Train (Wed. 7:30-8:30)	KOGO	32	3. Blue Angels (Wed. 7:00)	KFMB	NBC Films	20	37	Rescue 8	XETV	13
4. Bonanza (Sun. 9:00-10:00)	KOGO	31	3. Death Valley Days (Tues. 6:30)	KFMB	U.S. Borax	20	41	Up To The Minute	KOGO	13
5. Defenders (Sat. 8:30-9:30)	KFMB	28	3. Tightrope (Sat. 6:30)	KFMB	Screen Gems	20	37	Up To The Minute	KOGO	14
6. Alfred Hitchcock (Tues. 8:30-9:00)	KOGO	25	4. Highway Patrol (Fri. 5:30)	KOGO	Ziv-UA	19	50	Early Show	KFMB	9
6. Checkmate (Wed. 8:30-9:30)	KFMB	25	4. Third Man (Sat. 7:00)	KFMB	NTA	19	35	Fight of Week	XETV	17
6. Donna Reed (Thurs. 8:00-8:30)	XETV	25	5. Huckleberry Hound (Thurs. 5:30)	KOGO	Screen Gems	18	44	Early Show	KFMB	11
6. Power; Candid Camera (Sun. 10:00-10:30)	KFMB	25	6. Tombstone Territory (Mon. 8:00)	XETV	Ziv-UA	17	25	Pete; Reports	KFMB	24
6. Twilight Zone (Fri. 10:00-10:30)	KFMB	25	7. Yogi Bear (Mon. 5:30)	KOGO	Screen Gems	16	38	Early Show	KFMB	15
			7. You Asked For It (Wed. 5:30)	KOGO	Crosby Brown	16	44	Early Show	KFMB	11

ST. JOSEPH, MO.

STATIONS: KFEQ, WDAE, KCMO, KMBC. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Andy Griffith (Mon. 8:30-9:00)	KCMO	37	1. Death Valley Days (Tues. 8:30)	KCMO	U.S. Borax	22	37	Dick Powell	WDAF	15
2. Danny Thomas (Mon. 8:00-8:30)	KCMO	36	2. Man From Cochise (Mon., Wed., Fri. 6:00)	KMBC	NTA	15	36	Wea.; Markets; News	KFEQ	13
2. Sing Along With Mitch (Thurs. 9-10)	WDAF	36						CBS News	KFEQ	13
3. Wagon Train (Wed. 6:30-7:30)	WDAF	32	2. Yogi Bear (Mon. 5:30)	KMBC	Screen Gems	15	44	Three Stooges	KCMO	9
4. Cheyenne (Mon. 6:30-7:30)	KMBC	30	3. Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	13	37	News; Wea.; CBS News	KFEQ	10
4. Hazel (Thurs. 8:30-9:00)	WDAF	30	3. Two Faces West (Tues. 8:30)	KFEQ	Screen Gems	13	22	Death Valley Days	KCMO	22
5. Bonanza (Sun. 8:00-9:00)	WDAF	28	3. Wyatt Earp (Thurs. 6:30)	KMBC	ABC Films	13	26	Frontier Circus	KFEQ	17
5. Garry Moore (Tues. 9:00-10:00)	KCMO	28	4. Popeye (Mon.-Fri. 5:00)	KMBC	UAA; King	11	44	Early Show	KCMO	7
6. Rifleman (Mon. 7:30-8:00)	KMBC	27						Three Stooges	KCMO	8
7. Perry Como (Wed. 8:00-9:00)	WDAF	26	5. Quick Draw McGraw (Wed. 5:30)	KMBC	Screen Gems	9	30	Three Stooges	KCMO	11
7. Red Skelton (Tues. 8:00-8:30)	KCMO	26	5. Shannon (Sat. 7:30)	WDAF	Screen Gems	9	15	Leave It To Beaver	KMBC	17
7. Twilight Zone (Fri. 9:00-9:30)	KFEQ	26	6. Three Stooges (5:30)	KCMO	Screen Gems	8	29	Yogi Bear	KMBC	15
								Quick Draw McGraw	KMBC	9
								Popeye	KMBC	10

ROCKFORD

STATIONS: WREX, WTVO. *SURVEY DATES: OCTOBER 29-NOVEMBER 25.

1. Ben Casey (Mon. 9:00-10:00)	WREX	50	1. Bugs Bunny (Sat. 6:00)	WREX	UAA	30	77	Here & Now	WTVO	8
2. Cheyenne (Mon. 6:30-7:30)	WREX	46	2. Sea Hunt (Fri. 10:30)	WREX	Ziv-UA	26	68	Market Place	WTVO	12
3. Lassie (Sun. 6:00-6:30)	WREX	45	3. Sheena; Leave (Sat. 6:30)	WREX	ABC Films	23	45	Wells Fargo	WTVO	27
3. Sing Along With Mitch (Thurs. 9-10)	WTVO	45	4. Popeye; Stooges (Mon. Fri. 5:00)	WTVO	UAA; King Screen Gems	17	61	Quick Draw McGraw	WREX	10
4. Red Skelton (Tues. 8:00-8:30)	WREX	44						Huckleberry Hound	WREX	12
5. Danny Thomas; Raye (Mon. 8:00-8:30)	WREX	42						Jeff's Collie	WREX	11
5. Hathaways (Fri. 7:00-7:30)	WREX	42						Yogi Bear	WREX	11
5. Rifleman (Mon. 7:30-8:00)	WREX	42						Roddy Mac.	WREX	7
6. Gunsmoke (Sat. 9:00-10:00)	WREX	39	5. Whirlybirds; Straitaway (Fri. 6:30)	WTVO	CBS Films	16	36	Dobie Gillis	WREX	27
6. Lawrence Welk (Sat. 8:00-9:00)	WREX	39	6. Huckleberry Hound (Tues. 5:00)	WREX	Screen Gems	12	44	Popeye; Stooges	WTVO	15
			7. Jeff's Collie (Thurs. 5:00)	WREX	ITC	11	41	Popeye; Stooges	WTVO	15
			7. Third Man (Fri. 9:30)	WTVO	NTA	11	22	Target	WREX	37
			7. Yogi Bear (Fri. 5:00)	WREX	Screen Gems	11	39	Popeye; Stooges	WTVO	16
			8. Quick Draw McGraw (Mon. 5:00)	WREX	Screen Gems	10	33	Popeye; Stooges	WTVO	19

women are licensed

. . . lady drivers, that is. So are lawyers, dogs, doctors, fishermen, trucking companies and, of course, broadcasters.

Yes, people, animals and organizations are sometimes licensed . . . and for all sorts of reasons.

Spectrum users, whether broadcasters, industrial or government users, or just plain "hams" have been licensed for one obvious reason: two people in the same area cannot, without interference, use the same frequency at the same time. Somebody has to direct traffic; hence, the license.

A license shall be granted, says the Communications Act, "in the public interest, convenience and necessity." Clearly this means fair and efficient assignment of spectrum space. But does it also mean program supervision by the licensing authority?

At Corinthian we believe that the public interest, in accordance with our democratic institutions, is best served by permitting broadcasters competitively to respond to the public's choice . . . that the people by the flip of their dials should ultimately determine programming . . . whether a Bonanza, Bernstein or Baseball . . . that the public interest is best served by adhering to the spirit of the First Amendment.

The American people are able to make their own decisions on reading matter, clothes, colleges, vocations and avocations. We think they are well able to decide their own television fare.

KOTV Tulsa
KHOU-TV Houston
KXTV Sacramento
WANE-TV Fort Wayne
WISH-TV Indianapolis
WANE-AM Fort Wayne
WISH-AM&FM Indianapolis

Represented by H-R

Responsibility in Broadcasting

THE CORINTHIAN STATIONS

Made-for-TV Shows Outstripping Features on Brit. Com'l Channel

London, March 20.

The many hours now devoted to feature films on all commercial tv stations in Britain has revealed at least one interesting fact: they are not top audience winners. Although most regional outlets are making the motion picture a staple diet, it is the live or made-for-tv show which is snatching the choicest ratings.

Situation is summed up by Captain Tom Brownrigg, an Associated-Rediffusion top brasser, who says: "Suprisingly, if a film was a box-office success it does not necessarily follow that it gets the biggest following on tv. Rather, we have noticed that the more successful ones on tv are those that were praised by the critics."

Regular showings of a Saturday night, Sunday afternoon and Sunday night feature pix on the independent channel have not built up audiences comparable with other tv fare in roughly the same slots. For instance, "Perry Mason" on BBC which competes against Associated TeleVision's Saturday night picture, hogs the lion's share of the public while commercial tv midweek motion picture entries almost invariably take a beating from BBC's "Z-Cars" and "Dr. Kildare."

But although the features are seldom top 10 material, this is not to say they are altogether sluggish tv fodder. They can be relied upon to keep a healthy chunk of viewers for even second, third of fourth time round transmissions. Latest example of this is Robert Mitchum's "One Minute To Zero" which scored a 48 rating on its fourth screening. Additionally, the networks appreciate the multirun prowess of the strong feature pix to the extent where they are prepared to swap their ex-theatre product. BBC-TV has just exchanged a package of 26 motion pictures with A-R and both sides still anticipate collecting some slick ratings on the deal despite the airing the pix have already had.

The need for such a deal, however, spotlights the effectiveness of the Film Industry Defense Organization, body formed by the film biz to buy up the tv rights to as many feature films as possible to keep them off the small screen. Latest FIDO deal was for a series of features already seen on the commercial network but which FIDO considered had retained great residual value. Notwithstanding FIDO's activities which has kept motion pix scarce (org has already spent in excess of $3,000,000 on tv rights), the commercial contractors seemed to have successfully stockpiled enough to run through the summer.

Associated TeleVision is slotting old films for midweek May schedules and has 20 "Korda Classics" left from a deal with ABC-TV, a station with a "substantial" backlog of pix. A-R has made subsequent deals to the acquisition of Independent Film Distributors by which it bought up 55 features. Station plans to continue with its current format of two or three films a week right through the summer.

Jerry Marshall To WNBC; Schwarz Tapped As Program Manager

In another move behind the changing sound of New York radio, William H. Schwarz has been named program manager of WNBC, replacing Steve White, who is assigned a special project assignment with the NBC radio web.

Schwarz was with Westinghouse Broadcasting in New York, and had been with KYW, Cleveland; WCCO, Minneapolis; and KDKA, Pittsburgh. He also was with the Peters, Griffin, Woodward reppery as manager of program services.

Same time, deejay Jerry Marshall, who was with WMGM up until the change of call letters to WHN and the programming takeover of the Storer group, will join WNBC to handle the 12 p.m. to 3 p.m. daily segment, replacing Sandy Becker, who also handles kidvid emcee chores on WNEW-TV.

Dembo Into Driscoll Spot at WCBS Radio

In a shakeup of the news department of WCBS Radio, N.Y., Joseph Dembo replaces David Driscoll as director of news and pubaffairs.

Dembo joined the WCBS staff in 1960 as chief editorial writer and a year later was promoted to the post of exec producer. Driscoll had been news director of WCBS Radio the past three years, taking over the post when the o&o set up its own news department. Prior to that he had been associated in the news department of the station.

Before joining WCBS, Dembo, now 35, was supervisor of the NBC central news desk which maintained editorial control of all NBC radio and tv news programs.

Japan TV Edict: 'Keep 30% Educ'l', B'casters Protest

Takyo, March 20.

Postal Service Ministry has instructed all 41 commercial tv stations in Japan to revise programming so that at least 30% is devoted to educational subjects.

In response, Federation of Commercial Broadcasting and TV Companies has expressed strong dissatisfaction with Ministry's action and will file a sharp protest with Government.

Federation maintains that the action by Ministry violates the Broadcasting Law. It also charges that the action is tantamount to the Government taking control of private tv stations.

Ministry argues, however, that proposed increase in educational programs was reasonable inasmuch as the commercial station have that obligation to the public. Claim is that these stations now have very few public service programs. Ministry action was in conjunction with renewal of station licenses in June, implying that increased educational programming was a condition for license renewal.

Federation seems determined to launch a campaign against the Ministry's again on grounds that it infringes on freedom of speech.

Writers Claim Credit Abuses

Hollywood, March 20.

Writers Guild of America West is receiving complaints from some tv scripters charging abuses in the credits system by other WGAW members who are producer-writers or story consultants on series. The problem has been accentuated by the increased trend toward use of the so-called hyphenates by production companies.

As a result, the problem will be aired in a report by the tv credits committee at a special membership meeting of the tv-radio branch of WGAW at the BevHills hotel March 28.

Credit manual of the guild currently states a 50% contribution to a script is required for such production execs to receive a writing credit. "There are obviously two points of view in this area," a guild exec commented, referring, of course, to production execs who are guild members, and writers who have complained to WGAW. The problem will be aired at the upcoming meeting, and any proposed changes in the credits manual will be voted on at the annual membership meeting in May.

San Antonio—The Pearl Brewing Co. will sponsor bullfights and boxing from Mexico City on KWEX-TV, local Spanish language tv outlet. The bullfighting will be telecast each Sunday at 5 p.m. and boxing each Monday at 9 p.m.

'Party Line' Trouble

Cincinnati, March 20.

Ted McKay, emcee of WKRC's "Party Line," was named co-defendant in a $50,000 slander suit filed Friday (16) in Common Pleas Court by Shirley Johnson, 75, who alleged that McKay conspired by failing to cut off derogatory remarks against him on the telephone radio show. The station was not involved in the suit.

Johnson charged that he was said by the other defendant, James Beckman, to be senile, in need of a phychiatrist, and never served in the armed forces.

Claiming that he was injured while chasing Pancho Villa in Mexico in 1916, Johnson said Beckman's remarks on the air ruined his reputation and that he was cut off by McKay when he tried to answer the statements.

Another Truce: Sullivan & Paar

With Jack Paar going off the "Tonight" show shortly, there's little sense continuing the feud that had developed between the toppers of that display and the Ed Sullivan show, according to Bob Precht, Sullivan producer. Thus, despite the existing edict of not buying talent that plays for Paar, the Sullivan show has bought Jackie Mason who'll go on Sunday (25) and will again appear on the Paar session three days later, Wednesday (28).

Thus, at first glimpse, this series of bookings for the comic violates virtually every stipulation that has been made by Sullivan regarding bookings. The second violation in this instance is Mason's going on three days afterward, instead of the eight day clearance required by contract.

Precht explained that facet with the statement that originally, Mason had been booked for March 18, thus the eight-day-rule would have been complied with. However, Mason's booking at the Desert Inn, Las Vegas, intervened, thus the date had to be postponed one week. Therefore the shorter than usual clearance was permitted.

There have been some previous exceptions made for talent that had played Paar. For example, Sullivan previously bought Phyllis Diller after she worked for Paar. Precht explained the contracts were made before the Sullivan-Paar breach developed.

However, said Precht, the contractual stipulation will be maintained to prevent any act from playing any other teevee show 21 days prior to the scheduled appearance and eight days afterward. Basic reason for the Sullivan-Paar squabble was the $320 scale in effect on the Paar show for the performers that Sullivan has to buy at top dollar.

10TH ANNI FOR TV IN AULD LANG SYNE

Glasgow, March 20.

The British Broadcasting Corp., Auld Lang Syne end, is celebrating 10 years of transmitting programs in both sound and video. It is 10 years since Scotland's first tv transmitter was switched on.

As an anniversary program, BBC here is putting out "The Mast," a filmed program made by Harry Govan, BBC film boss in Scotland. Content deals with the people and their industrial and social life around the Kirk o' Shotts transmitter, in central Scotland, and shows how tv is changing their lives.

The Kirk o' Shotts mast is a landmark on the main Edinburgh-Glasgow highway. Since its erection, other transmitters have risen at Meldrum, Rosemarkie, Thrumster (near Wick), and in the Orkney Isles.

It's estimated that over 94% of Scots are now within range of a BBC-TV transmitter. Twelve more small transmitters are to be built in the Highlands and the Islands.

Boston—Merrill Smith, former program director at WONN, Lakeland, Fla., replaces William Queen as general manager of WTAO and WXHR-FM here.

From The Production Centres

Continued from page 35

(Wed.) on Associated- Rediffusion . . . **Juliette Greco** will appear in BBC-TV's "Wednesday Magazine" next week . . . Now it's official: "Coronation Street" has the highest ever regular audience for a tv show. It's seen in an average of 8,300,000 homes while the highest rated commercial tv show, the "Royal Variety Performance," was only 69,000 homes better off . . . During January the number of combined tv and radio licenses throughout Britain increased by 35,941 to bring the total up to 11,693,445 . . . ATV put Italian ballad singer **Sergio Franchi** under exclusive contract for the remainder of 1962.

IN WASHINGTON . . .

Roger W. Clipp, Triangle Broadcastig topper, hosting a preview at the Congressional Hotel here March 28 of tv documentary about NATO's Atlantic Command, SACLANT. Filmed by Triangle in color, it'll be first documentary done on the Navy arm of NATO . . . **Ben Strouse**, WWDC prexy, given the "Award of Merit" by the American Optometric Assn. for his outlet's "consistent cooperation, achievement and devotion in the interests of good vision". . . **David Susskind** here to guestspeak to National Symphony fund raising group and videotape interview over WTTG-TV . . . **M. Robert Rogers**, founder of WGMS, first longhair music station in these parts (he sold to RKO several years ago) tapped as new manager of National Symphony, starting duties next summer for 1962-63 season.

IN PHILADELPHIA

Kenneth W. Stowman, sales manager for WFIL-TV, upped to director of sales management for the Triangle Stations. Stowman is a vet of more than 30 years in area broadcasting. **Clyde R. Spitzner**, while continuing as general sales manager for WFIL radio, adds additional chores as advisor on local sales for the Triangle Radio Stations . . . **Thomas J. Swafford**, veepee CBS, general manager WCAU radio, and **Mike Grant**, WCAU program director, set for the NAB convention, in Chicago (30) . . . WRCV's **Jack Pyle** to emcee the eighth annual "Bands of Tomorrow Contest," sponsored by the Junior Chamber of Commerce, in the Broadwood Ballroom (22) . . . **Red Benson**, taking over **Frank Ford's** gab show on WPEN (April 2), in the hospital for minor surgery . . . **Will Regan**, Irish broadcaster on WEEZ (Chester) celebrated his 23d anni in the industry, on St. Patrick's Day . . . Deejay **Ed Hurst** back at the Steel Pier ballroom, broadcasting over WRCV-TV.

IN SAN FRANCISCO . . .

KGO-AM axed **Ann Holden**, who'd been on the air with the ABC station and its predecessors 38 years—a record . . . KTVU axed **Chet Rhodes**, promotion man who took over from **Don Arlett** last year when Arlett resigned. New KTVU promotion man is **Quentin Kelly**, ex-Frisco Examiner . . . **Richard N. Meltzer** ad agency, Frisco, picked up account for NBC Film Sales division in Canada . . . KSFR-FM planning a live broadcast of Oakland Symphony concert—in multiplex stereo . . . Golden West's KSFO lined up Armour, Hamm's and Pioneer S&L to pick up tab of pre and post-Giant ballgame radiocasts.

IN CINCINNATI .

Big **Jon Arthur**, let out by WKRC in differences over the format of his weekday 210-minute afternoon program, pondering revival of his network kid show . . . **Guy Nunn's** "Eye Opener" and **Wayne Toucher's** "Life Line" have returned to WLW . . . WSAI-FM experimenting with daily noon and 10 p.m. newscasts betwixt its Heritage Music programming . . . Taft Broadcasting Co. has application with New York Stock Exchange for listing of its common shares in tv and AM-FM stations and a bowling centre subsidiary. Its WKRC-T, Cincy, replacing 560-foot tower with a 970 footer . . . Departing Crosley staffers are **Jim Smith** to head the weather operation of a Baltimore tv'er, and **Ed Miller**, moderator of "Sunday News Digest," to a Providence, R.I., station . . . Tenth anni of **Stan Matlock's** "Magazine of the Air" high rating WKRC morning show saluted with a proclamation by Ohio Governor DiSalle and a contest on number of books used in his research . . . **Ted Kluszewski**, retired big league slugger, starts a late night 10-minute sports slot April 2 on WLW-T.

IN MINNEAPOLIS . . .

Bill McGivern named news operations director for **Stan Hubbard's** KSTP-TV and Radio NBC affiliates in Twin Cities. TV news chief **Harold (Bud) Meier** also given added duties as radio news chief . . . For fifth consecutive year, Time-Life's WTCN-TV will carry Minnesota state high school basketball tournament from Univ. of Minnesota's Williams Arena March 22-24. WTCN sports director **Frank Buetel** will handle announcing chores with **Ken Anderson** adding color commentary. TV coverage is being sponsored by Northwestern Banks and Super Valu stores . . . WCCO officials believe the 89 persons taking part in station's Good Neighbor Tour to the Orient next month comprise largest group to make an overseas tour as result of a radio station promotion . . . WCCO-TV televised Mrs. Minnesota beauty contest Saturday (17) . . . Second part of KMSP-TV's documentary series on crime and punishment slated for tonight (20). Segs were written, produced and narrated by **Jim McGovern**, KMSP's public service director.

IN PITTSBURGH . .

Judy Knaiz, who has been at the Pittsburgh Playhouse four years, has joined the "John Reed King" show on KDKA-TV. She replaces **Ruth Cooper** . . . **Alice Weston**, who has the highly rated "Luncheon at the Ones" on WIIC every day, will show her new home and her ideas on interior decorating on Thursday on WQED, the educational tv station here. **S. D. Kalelkar**, p.r. attache for the Indian Embassy, was quizzed by newsmen on WIIC's "Focus on World Affairs" on Sunday (18). In its campaign to identify KDKA as "Personal Radio," the station offered free character analysis by Andre, a Dayton handwriting expert. Mail count reached 24,325 in 12 days when offer was discontinued . . . **John Eastman**, program director for WAZZ-FM, has moved to Miami. His best work here was in programming for the station and in producing a series of commercials for RCA Victor and National Record Mart, area's largest record retailer.

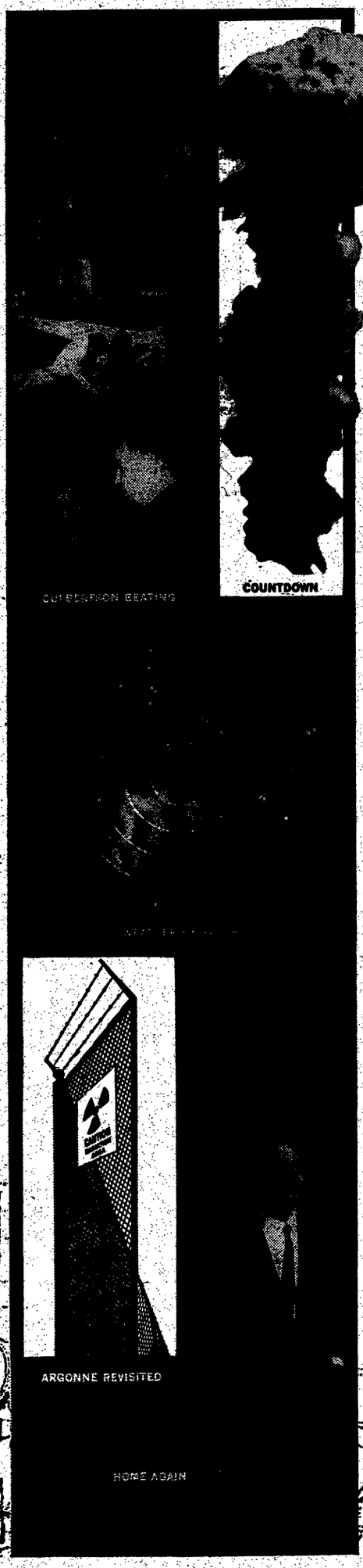
Albany—Three promotions have been made at WTEN-TV and WROW, Albany outlets of Capital Cities Broadcasting Co. Phil Beuth is advanced from promotion manager to retail sales manager; Marc Edwards, from announced-commentator to promotion chief, and Bruce Williamson from newscaster to news and special events director.

'Barabbas' Canada Coin

Ottawa, March 20.

William E. Coutts Co. Ltd., greeting card makers, will bankroll the Canadian airing of a United States television drama, "Give Us Barabbas," April 15.

Show will reach Canadians via eight CBC stations, starting 30 minutes earlier than in the U.S. Foote, Cone & Belding made deal.



THE DAYS
Chicago remembers

Certain pages on our calendar are underscored because they are **television** days in Chicago, especially remembered because of the distinguished programs carried on WBKB.

Such days as:

THE DAY CHICAGO WAS ATTACKED—a two-hour documentary entitled "Countdown: Is Chicago Defensible?"

THE DAYS STEVE ALLEN & ARCHIBALD MACLEISH CAME HOME—two in the unique series of programs entitled "Home Again."

THE DAY ALEX DREIER NAILED THE MUGGERS—a remarkable demonstration of investigative journalism; the breaking of the Warren Culbertson mugging case.

THE DAY WBKB MISSED THE TWISTER—a frank admission of a failure to believe radar; a determination to be on the alert in the future.

THE DAY ARGONNE OPENED ITS DOORS—a one-hour program, "Argonne Revisited," showing the remarkable progress in making atoms work for peace.

• These were special days on WBKB's calendar.

Chicagoans have learned that every day is a vital and exciting day of timely and informative WBKB service to them.

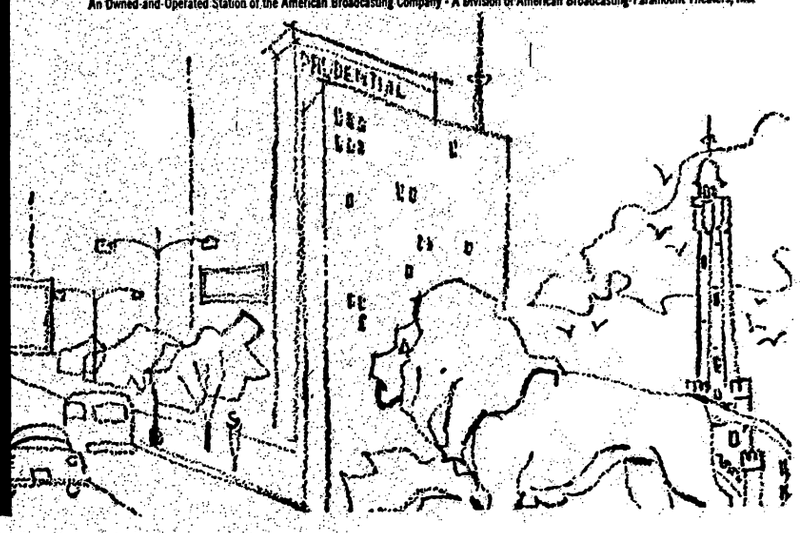
Chicagoans have learned that this kind of programming can come only from a television station whose people work in what we like to call a "Climate of Creativity."

By the way, are **your** clients taking advantage of WBKB's "Climate of Creativity?"

A GOOD CHICAGO HABIT

WBKB CHICAGO'S CHANNEL 7 abc *America's most exciting network!*

An Owned-and-Operated Station of the American Broadcasting Company • A Division of American Broadcasting-Paramount Theaters, Inc.



Showcorporation Late '50 Releases

Showcorporation is releasing a new package of 25 features, all produced in the late 1950's and in release in the '60's.

Among the pix in the package are "The Naked and the Dead," "Stage Struck," starring Henry Fonda and Susan Strasberg, "Girl Most Likely," Jane Powell, Cliff Robertson, "Glory," Walter Brennan, Margaret O'Brien, "Beyond A Reasonable Doubt," Dana Andrews, Joan Fontaine, and "I Married A Woman," George Gobel, Diana Dors, Adolphe Menjou.

Most of the pictures were produced by the now defunct RKO Radio Pictures Corp Some of them were released by major pix companies which picked up distribution rights when RKO gave up its distribution service. Others in the package came via indie sources.

The 25 pix, being unveiled at the upcoming National Assn. of Broadcasters convention, are keyed to staggered telecasting dates. Many pix in the group will be available for tv play beginning Sept. 1, 1962, and the others will follow when they've completed their theatrical run. "Naked and the Dead," the longest delayed telecast date for a pic in the group, can't be telecast until 1966. That date may change if Showcorporation wins an earlier tv date in negotiations with interested parties.

Others in the group include: "From the Earth to the Moon," Joseph Cotton, George Sanders, "A Gift for Heidi," Sandy Descher, Douglas Fowley, "Guns Don't Argue," Myron Healy; "Meet Captain Kidd," Abbott & Costello; and "The Mysterians."

Mpls. Rebuke Saves Howard K. Smith's KMSP-TV Identity

Minneapolis, March 20.

Howard K. Smith, ex-CBS and now on ABC, apparently has a large local following for his news analyses programs which also are in fine repute with Twin Cities' newspaper television editors.

20th-Fox's Twin Cities' station KMSP-TV, an ABC affiliate, had intended to drop the Smith program, replacing it with "People Are Funny" reruns.

When such Twin Cities' newspaper editors as Minneapolis Stars' Forrest Powers and St. Paul Dispatch's P. M. Clepper mentioned the KMSP-TV plan and deplored it in their columns setowners protests started pouring into the station as well as to the newspapers.

As a result of this reaction, the Smith program will be retained by KSMP-TV which even bagged a local sponsor, Twin City Federal Savings & Loan, by far the largest local tv and radio advertiser. When Ray Larson, that establishment's president, read that KSMP-TV was dropping Smith he lost no time in expressing his regret and offering the sponsorship.

Newspaper tv editor Powers in his column had taken KMSP-TV severely to task for intending to drop the Smith program. The displeased Clepper published in his column a woman setowner's letter threatening never to tune in again on the station if it made the contemplated program switch.

"Fans of Smith in the Twin Cities let the station and tv columnists know that they thought this was a despicable action," wrote Clepper.

Korea and Portugal Sales for CBS Films

Korea and Portugal became the 56th and 57th countries to become customers for CBS Films' internationally-syndicated programs.

KBS-TV, the government-owned station in Seoul, bought "The Twentieth Century," "I Love Lucy" and "Have Gun Will Travel."

Radiotelevisso Portuguesa, the national network, bought "Perry Mason." This sale puts CBS Films in business in every country of Western Europe.

"Perry Mason" will begin its broadcasts in Portugal immediately. "Twentieth Century," "I Love Lucy," and "HGWT" are scheduled to start in Korea about June 1.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

Albany-Schenectady-Troy ● Stations: WRGB, WTEN, WAST ● Survey Dates: Oct. 29-Nov. 25, '61

WTEN Average Rating: 18 Average Share: 52

MONDAYS 5:30-7:00
Program: EARLY SHOW

Oct. 30 "TARZAN'S DESERT MYSTERY"
Johnny Weissmuller
1943, RKO, C&C

Nov. 6 "THE TANKS ARE COMING"
Steve Cochran, Philip Carey
1951, Warner Bros., Seven Arts

Nov. 13 "TARZAN & THE SLAVE GIRL"
Johnny Weissmuller
1950, RKO, C&C

Nov. 20 "PARATROOPER"
Alan Ladd
1954, Columbia, Screen Gems

COMPETITION PROGRAM	STATION & AVG. RATING
Quick Draw McGraw 5:30-6:00	WRGB 11
Earl Pundy 6:00-6:30	WRGB 9
News, Weather-Huntley-Brinkley 6:30-7:00	WRGB 16
Dinner Showcase 5:30-6:30	WAST 6
News; Expedition 6:30-7:00	WAST 4

WTEN Average Rating: 10 Average Share: 34

TUESDAYS 5:30-7:00
Program: EARLY SHOW

Oct. 31 "CONQUEST OF COCHISE"
1953, Columbia, Screen Gems

Nov. 7 "TARZAN & LEOPOLD WOMAN"
Johnny Weissmuller
1946, RKO, C&C

Nov. 14 "THE FLYING MISSILE"
1950, Columbia, Screen Gems

Nov. 21 "TARZAN & THE SHE DEVIL"
Johnny Weissmuller
1953, RKO, C&C

COMPETITION PROGRAM	STATION & AVG. RATING
Rocky & Friends 5:30-6:00	WRGB 7
Earl Pundy; News 6:00-6:30	WRGB 8
News; Weather-Huntley Brinkley 6:30-7:00	WRGB 19
Dinner Showcase 5:30-6:30	WAST 10
ABC News; Report 6:30-7:00	WAST 5

WAST Average Rating: 10 Average Share: 40

TUESDAYS 5:00-6:30
Program: DINNER SHOWCASE

Oct. 31 "KRONOS"
Jeff Morrow, Barbara Lawrence
1957, 20th Fox, NTA, 1st Run

Nov. 7 "UNDER FIRE"
Rex Reason, Henry Morgan
1957, 20th Fox, NTA, 1st Run

Nov. 14 "BLOOD ARROW"
Scott Brady, Paul Richards
1958, 20th Fox, NTA, 1st Run

Nov. 21 "SLATTERY'S HURRICANE"
Richard Widmark, Linda Darnell
1949, 20th Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Satellite 6; Stories 5:00-5:30	WRGB 5
Rocky & Friends 5:30-6:00	WRGB 7
Earl Pundy News 6:00-6:30	WRGB 8
Popeye; Stooges 5:00-5:30	WTEN 9
Early Show 5:30-6:30	WTEN 9

WTEN Average Rating: 17 Average Share: 47

WEDNESDAYS 5:30-7:00
Program: EARLY SHOW

Nov. 1 "TARZAN & THE AMAZONS"
Johnny Weissmuller
1945, RKO, C&C

Nov. 8 "CHARGE AT FEATHER RIVER"
Guy Madison, Vera Miles
1953, Warner Bros., Seven Arts

Nov. 15 "TARZAN'S PERIL"
Johnny Weissmuller
1951, RKO, C&C

Nov. 22 "FORT TI"
1953, Columbia, Screen Gems

COMPETITION PROGRAM	STATION & AVG. RATING
Yogi Bear 5:30-6:00	WRGB 9
Earl Pundy; News 6:00-6:30	WRGB 4
News; Weather-Huntley Brinkley 6:30-7:00	WRGB 15
Dinner Showcase 5:30-6:30	WAST 10
News; Showcase 6:30-7:00	WAST 9

WTEN Average Rating: 12 Average Share: 44

THURSDAYS 5:30-7:00
Program: EARLY SHOW

Nov. 2 "ALONG THE GREAT DIVIDE"
Kirk Douglas, Virginia Mayo, John Agar, Walter Brennan
1951, Warner Bros., Seven Arts

Nov. 9 "TARZAN & THE MERMAIDS"
Johnny Weissmuller
1948, RKO, C&C

Nov. 16 "AMBUSH AT TOMAHAWK GAP"
1953, Columbia, Screen Gems

Nov. 23 "TARZAN'S HIDDEN JUNGLE"
Johnny Weissmuller
1955, RKO, C&C

COMPETITION PROGRAM	STATION & AVG. RATING
Huckleberry Hound 5:30-6:00	WRGB 8
Earl Pundy; News 6:00-6:30	WRGB 5
News; Weather-Huntley Brinkley 6:30-7:00	WRGB 15
Dinner Showcase 5:30-6:30	WAST 7
ABC News; Report 6:30-7:00	WAST 3

WTEN Average Rating: 18 Average Share: 33

FRIDAYS 5:30-7:00
Program: EARLY SHOW

Nov. 3 "TARZAN & THE HUNTRESS"
1947, RKO, C&C

Nov. 10 "OPERATION PACIFIC"
John Wayne, Patricia Neal, Ward Bond
1951, Warner Bros., Seven Arts

Nov. 17 NO TITLE GIVEN

Nov. 24 "BATTLE STATIONS"
1956, Columbia, Screen Gems

COMPETITION PROGRAM	STATION & AVG. RATING
Rocky & Friends 5:30-6:00	WRGB 6
Earl Pundy; News 6:00-6:30	WRGB 5
News; Weather-Huntley Brinkley 6:30-7:00	WRGB 14
Dinner Showcase 5:30-6:30	WAST 9
ABC News; Report 6:30-7:00	WAST 4

(Continued on page 44)

Smerling In NTA Exit; Davis Back

Hollywood, March 20.

After two months of hitting the road, and a quick visit to Europe, on behalf of reorganization of National Telefilm Associates, Sheldon (Shelly) Smerling threw the towel in as prexy and director at regular monthly board sessions in New York. Chairman Leonard Davis resumes presidency he gave up to Smerling. Latter will continue as a consultant and as an important stockholder in the tv outfit.

Smerling has a number of local investments he wants to take care of in California. Besides this phase, he's still topper in Eastern Theatres which operates 15 or more drive-ins and hard tops from Chicago east. He and a brother, who will continue to be top gun in circuit, will expand circuit this year, according to ex-NTA head.

Another factor, probably most important in reaching decision to quit east, was recent purchase of Bev Hill home Smerling wants to enjoy instead of rigors of winter climate back east. His family remained here while Smerling took on the NTA chore, basking in the sun while SS was plowing through snowstorms and other inclement weather.

Smerling and his family are interested in ABC Vending through stock holdings. Vending outfit will play an important role in Chavez Ravine concessions starting next month. Company also is building a restaurant, its first, in L.A. area.

Prior to assuming chief spot in NTA, Smerling was exec v.p. for National Theatres & Television. He was brought west to take on the job under prexy Gene Klein. But it wasn't long before SS didn't see eye-to-eye with GK, following which a stock battle for control ensued with Klein arranging for friends to buy out SS's holdings.

Smerling still feels NTA has a good chance to come out of its financial difficulties, a situation which cost NT&T $28,000,000 because of its bond holdings in tv affiliate.

'Green Eyeshade Award' To WCKT for Airing Negro Slum Conditions

Atlanta, March 20.

WCKT, Miami, television station, received the annual "Green Eyeshade Award" for public service presented by the Atlanta Chapter of Sigma Delta Chi, professional journalism society, in ceremonies at the Atlanta Variety Club Tent's quarters in the Atlantan Hotel Wednesday (14).

Miami station was singled out of entries from news media throughout Georgia, Tennessee, North and South Carolina and Florida.

Winning entry consisted of two tv documentaries on Miami Negro slum conditions, the first titled "Miami Condemned" and another, shown 65 days later, "Condemned Plus 65."

Panel of three top Atlanta newsmen, acting as judges, reported it "was deeply impressed" by stations' "courage."

Oral Roberts Buys AMer

The Oral Roberts Evangelistic Assn., a big user of spot radio and tv for faith healer Rev. Oral Roberts, has bought radio station KFMJ, Tulsa (Assn. hq), for a reported $300,000, subject to FCC approval.

Deal was handled by G. M. Engel, exec veepee of the Roberts Assn., and execs of Tulsa Great Empire Radio, current owners. Station, founded in '46, operates daytime on 1,000 watts.

'LOCKUP' TO ECONOMEE

Ziv-UA's Economee rerun division has added the MacDonald Carey starrer "Lockup" to its catalog.

Initial deal on the 78 episode series was to WNEW-TV, N.Y. Series, which went into second year production, was initially released in the fall of '59.

'TV' sounds simple; deceptively simple. 'Associated-Rediffusion' sounds much more complex; and it is. Set out to give the best of television to the vast family of Londoners, with all their various tastes—and often to all of Britain as well—and you quickly have a very complex pattern of programmes. The Big Top, and the pick of the pops; drama and comedy; plays, films, musicals; music itself, for imagining, remembering—or forgetting; streamlined series like 'Echo Four-Two'; human documents, like the programmes of Daniel Farson; panel games and variety; national and world affairs in 'This Week'....That's not all, but it's enough to show that 'Take Your Pick' is more than a very popular show—it's just what Associated-Rediffusion likes people to do. Which (not surprisingly) is why over nine million Londoners do it.

ASSOCIATED-REDIFFUSION

gives

LONDON

the best of all

TELEVISION

TELEVISION HOUSE • KINGSWAY • LONDON WC2

FCC Decrees Death Sentence

Continued from page 30

management was not characteristic of Eleven Ten's operation of KRLA.

"In its early stages, Donald Cooke failed to maintain effective control of the station's operation and delegated actual control to his brother Jack and to station employees, and during that period the Perry Allen and Golden Key contests were conducted and the station's logs were altered.

"While—as we have indicated, even in the best managed operation isolated instances of such practices could occur, this provides no defense to Donald Cooke's failure to assume effective control over the station's operation; so far as Donald Cooke is concerned, it is purely fortuitous that there were not many more instances of deception. After Donald Cooke assumed a greater interest in the details of station operation, he demonstrated a willingness to connive with station employes in various schemes to hoodwink the Commission into believing that KRLA's programming conformed with its program proposals.

"A similar effort to mislead the Commission as to KRLA's past programming was made in Eleven Ten's response to (a Commission letter)—a response which was submitted following the granting of Eleven Ten's request for additional time for filing a response so Donald Cooke could 'personally verify' its contents.

"Nearly two months after the response was filed, Donald Cooke indicated a willingness to drop certain programs proposed in the amended renewal application—but in no event until after the renewal application was granted. This record of neglect, on the one hand and of efforts to mislead the Commission on the other, disqualifies Eleven Ten from being a licensee of the Commission and its application will therefore be denied.

"A willingness to deceive a regulatory body, even as to matters unimportant in themselves, warrants denial of a renewal application."

In the Louisiana license revocation, licensee Theriot was described by FCC in this fashion: "His willful violations of rules designed to protect the public; the nature of his misrepresentations regarding these (technical violations) and his excuse for not answering; and his demeanor during the hearing establish that Theriot does not possess the character qualifications necessary to be the licensee of a radio station and cannot be depended on to operate Station KLFT in a manner consistent with the public interest, convenience and necessity."

Commission enunciated a significant bit of philosophy in dealing with Theriot by saying in effect that no broadcast service is better than bad service. It declared:

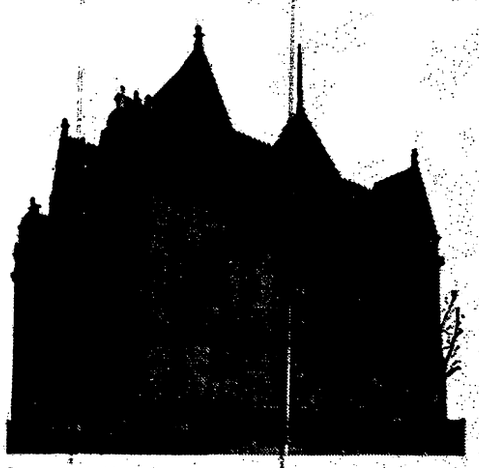
"Loss of service will be a regrettable result of revocation. But where the necessary qualifications of a licensee are found wanting this result is unavoidable. However, were we to view the effect of the loss of service differently, our decision would be the same. For stations in New Orleans serve Golden Meadow and its surrounding area.

In this connection, Commission noted that Theriot conceded parts of KLFT's service area are also served by outlets in Morgan City, Thibodequz, and Houma, La.

All the Grandeur of the Glorious Past

THE DAKOTA

NUMBER ONE WEST 72ND STREET FACING CENTRAL PARK
THE NEW YORK TRADITION THAT IS NOW A COOPERATIVE



Because it is The Dakota, it is a cooperative of established worth. Because it is The Dakota, it is the original rather than an attempt at a revival. Because it is The Dakota, it is a tradition in elegance that remains unique in New York's social history. At long last, the great iron gates are open again to apartment seekers. Apartments of impressive size, each one with its own masterpieces of decoration. You are invited to inspect the few apartments still available, by appointment with the agent:

APARTMENTS OF 3 TO 13 ROOMS

WM. A. WHITE & SONS
EST. 1888

SELLING AND MANAGING AGENT

110 East 56th Street • PLaza 5-0700/Representative on Premises—TRafalgar 7-9456

This advertisement is not an offering. No offering is made except by the prospectus filed with the Department of Law of the State of New York. Such filing does not constitute approval of the issue by the Department of Law or the Attorney General of the State of New York. The stock is available only to residents of New York State.

FCC's Slapdown On Trafficking In Station Licenses

Washington, March 20.

New Federal Communications Commission rule will make it sticky and expensive to sell a station within three years of acquisition. And Commission stressed, in winding up rulemaking, that it will make it even tougher if the present action doesn't keep the lid on trafficking in licenses.

Commission's rulemaking, launched last year, will require hearings on applications for transfers or assignments with only pro forma exceptions such as death or bankruptcy. Effective date for the rule against profiteering in licenses was set at March 23.

FCC said that the turnover in licenses owned three years or less poses an "important public interest question of whether the communities concerned are being deprived of the benefits which come from sustained station ownership." FCC said it has a "special obligation" to see that rapid turnover of licenses isn't actually trafficking, and added:

"We intend to embark upon a program of intensified scrutiny of proposed transfers or assignments which occur within a short period. We recognize, of course, that various changes in circumstances may create hardships necessitating a station's sale . . . In the absence of a showing of such circumstances, however, we believe that the transfer or assignment of a broadcast license held for a short time is prima facie inconsistent with the duties of the licensee and the public interest . . ."

The licensee trying to sell within his first three years of operation will have to make a "compelling affirmative showing of unforeseen changed circumstances or of hardship—more or less beyond his control—for a grant of the application without a hearing."

If he doesn't, the Commission will earmark the application for a hearing "to fully explore and test, through the hearing procedures, the material and substantial questions presented as to the extent of the licensee's compliance with its responsibilities, and the effect of transfer or assignment upon the public interest."

As for the future, Commission had this to say: "Further, as additional information and experience is gained, we will be better able to judge whether there is need for more severe limitations to be placed upon the sale of broadcast properties, or whether some other quite different procedures should be adopted. It is expected, however, that our present action will be sufficient to deal with these problems."

Philadelphia—Frank Ford, who conducts the late-night commentary show over WPEN, is resigning March 31 to devote full-time to his Music Fairs, Inc. interests, summer stock venture. Red Benson, who has an afternoon show on WPEN, will take over the 11 p.m. to 2 a.m. slot, which Ford has occupied the last five years. Ted Reinhart continues as producer.

Chi Hearings

Continued from page 31

from the top employer of talent in 1954 to the least employer in 1961.

The chart parallels exactly its descent from the flagship of "Chicago style" to the least live station in Town. NABET regional director Mary Ellen Trottner noted the station's severe cutbacks in technical and creative personnel since 1958 when Lloyd Yoder came in as steward, and she observed, "obviously the community interest cannot be served without adequate manpower." She pointed out that WNBQ no longer maintains a field crew, has no script writers and employs 62 fewer engineers than WBKB.

Attorney for Writers Guild of America, Irving Meyers, testified that the union which once had an autonomous local of 200 members in radio and tv has been pared down to 16, in Chicago, all of them news writers at CBS. He said that when stations abdicated their local responsibilities to talent, many writers got discouraged and went into other businesses.

Spokesmen for the religious faiths concurred on at least three points: (1) that the o&o station managers were generally hard to reach; (2) that the owned-stations tended always to cite network religious shows as fulfilling the denominational needs; and (3) that the time periods assigned (and in the case of WNBQ, the facilities provided) showed a distinct lack of interest in good religious programming.

There were several recommendations that the city create a Television Advisory Council to alert stations to public needs.

Petersmeyer

Continued from page 31

far-reaching and deep-seated that complete reconciliation may be either difficult or impossible."

Broadcasting is a business, declared Petersmeyer, while urging, "Let's be basic. Central to the system is the profit motive. Like broadcasting itself, profit as a concept is too little understood and too often ridiculed . . . As has been said before, the purpose of profit is not to enrich the few, but rather responsively to serve the many. We believe that this system with its admitted imperfections is the most effective way to organize and distribute the resources of the society so as to serve the needs of the people."

A substantial part of the quarrel about broadcasting, he said, "comes from those who accept the fruits of free enterprise, but basically distrust both the public itself and the business community, are not really convinced that the free play of supply and demand or profit perform a useful service."

Ross Mulholland

Continued from page 30

In addition to Mulholland and Archer, E. S. Hinmon, heads the three-man sales staff, and Frank Jenkins is public affairs and news editor. Hinmon was former proxy of Daybert Electronic Distributors and is expert in appliance sales field. Jenkins is former promoter of sports and travel shows.

Dial position, 107.5, points up several exploitable firsts — "first on your FM dial, first fulltime stereo," etc. Also, station has coined the identifying slogan, "Twin-Channel," and releases all broadcasts on both the main and second channel to please audio dealers who have deplored lack of continuous programming on both channels.

Egyptian TV Unit Shoots in India

New Delhi, March 20.

Two new stations transmit to nearly 200,000 receiving sets all over the United Arab Republic (Egypt), a visiting director of U.A.R. Television disclosed. Mohamed Mostafa, who is also leader of a three-man video unit touring India, said tv in his country had made a modest start two years ago with some 10,000 receivers. The Cairo station now serves 18 cities, and the other station, in southern Egypt, two. Cairo transmits on two channels—Channel 5 (83½ hours a week) and Channel 7 (49 hours). The tv sets are trade-named Nasr (Victory). Television hasn't cut into Egyptian film biz yet, he added.

Mostafa's televisiting team, which includes Mohamed Hamdy, cameraman, and Beitagi Yehya, assistant, has toured India widely. They came out to India to cover the international field-hockey tourney at Ahmedabab, and stayed to cover Egyptian Vice-President Abd el Hakim Amer's visit to this country, Indian Republic Day celebrations in New Delhi, and various characteristic aspects of Indian life.

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JANICE RULE

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MARTIN GABEL

EXECUTIVE PRODUCER

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PRODUCER

MARSHALL JAMISON

DIRECTOR

GARRY SIMPSON

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Adapted by LORENZO SEMPLE, JR.

WRITTEN FOR TELEVISION BY

WILLIAM KENDALL CLARKE

Associate Producer WILLARD LEVITAS
Scenic Designer JOHN WARD
Technical Director TED MILLER
Associate Director ROWLAND VANCE
Program Supervisor PAUL SHIERS
Lighting Director BOB BARRY
Costume Designer LESLIE RENFIELD
Audio JAY FAIRMAN
Program Assistant JOAN PILKINGTON

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Television Reviews

Continued from page 36

Caldwell, imported by Stratford, Ont., Festival last summer and soon to return to the Antipodes to play Shaw's "St. Joan" at Adelaide Festival of the Arts.

Miss Caldwell, an extraordinary performer, filled the screen with a kind of weird incandescence in her bedroom scene with the king, whom Matheson played, equally as well as Cyril Ritchard might have done it. Mary Savidge was superb as Lizzie Lysistrata the Power Mistress Royal, Nancy Mitchell as the Postmistress General was highly effective.

Norman Welsh, made up to look like the opportunist Ramsay MacDonald, gave a quiet, deft performance as the prime minister and Tony Van Bridge a powerfully comic one as the smug, knowing Bill Boanerges. A nice bit was contributed by Dawn Greenhalgh as the princess, but Murray Westgate's U. S. ambassador was sometimes too heavy. Support was generally excellent, as was all technical work.

One of the most ridiculous—perfectly handled—was the cabinet's singing "He's a Jolly Good Fellow" when the king abdicated—only as they learn a moment later, to enter politics and beat the pants off his condescending colleagues, as they know jolly well he could. Show was played with one 60-second break and no commercials. *Pag.*

GRASSROOTS
With Denis Mitchell, others
Producer-Director: Mitchell
30 Mins., Mon., 6:30 p.m.
WTTW NET), Chicago (film)

In a few deft strokes, Britain's Denis Mitchell has captured the physical essence, the cultural and economic flavor, the spirit and the mentality of Lexington, Ky., described by its chamber of commerce as "truly the average American small town." Thirty minutes with "Grassroots" and the viewer felt he knew this midwestern community, the people who live there, and their problems. Mitchell's portrait was in no sense idealized, but neither was it without compassion and understanding.

"Grassroots" is one of three films the Britisher shot for BBC-TV in the U.S. last year, and it is the second to be shown on the National Educational Television network. From a standpoint of its broader scope, its artful cinematography and its thematic design, "Grassroots" is vastly superior to the pointed "Ed and Frank" telecast by NET last month.

Mitchell' documentary technique may be confusing, and even disturbing, to the U.S. viewer who is accustomed to an overtly logical progression of scenes and the steady guidance of a narrator. His documentaries are like a rambling montage, with seemingly unrelated scenes following one another and, in lieu of a narrator, occasional candid statements by the townspeople superimposed.

What made the technique succeed was the British film-maker's great sense of irony and paradox. There was literary method to his juxtaposition of scenes, and each had to be seen in terms of the scenes preceding it. The ladies' Book Lovers Club of Lexington, for instance, satirized itself in the context of some of the town's serious problems; and the segregation matter was more poignant in the implicit contrast of living conditions than in the overt discussion.

Pictorially, "Grassroots" was a feast of raw-boned country faces and local color. A stunning plus was the use of folk music on the soundtrack. *Les.*

TV TOURNAMENT TIME
With Howard Tupper, others
Director: Len Sarnoski
UTICA CLUB BEER
WRGB-TV, Schenectady
(*Doyle, Dane & Bernbach*)

This is the first bowling show to be telecast in this area and "Tournament Time" holds strong interest for the swelling army of Capital District keglers (both sexes), and has appeal even for viewers who do not play the game. Most of the area's top bowlers—including Skip Vigars, who recently defeated Champion Don Carter in an out-of-state tournament and won $5,000—Johnny Walther, Joe Denato and Tommy Hoffman—have appeared on the program.

The matches, staged on the General Electric A.C. alleys and relayed by the station's mobile unit, are reported on the sports pages of the daily newspapers. Show is produced in cooperation with the Capital District Bowling Proprietors Association. Eliminations are conducted weekly in various cities with the winners meeting the "champion."

Announcer Howard Tupper, who has been the commentator and interviewer since the program hit the air, acquits himself creditably. His approach is rather quiet; his descriptions are authoritative, but not too technical. Quizzing of the winner and the loser, before the presentation of checks ($150 and $75, respectively) and the sign-off, is deft. Camera work is good; the score, always visible.

Last time viewed, the telephone line to the studios was "out" and the visual portion was missing—except for filmed commercials and program identification, from the studio. It seemed as though the bespectacled Tupper might have stepped up the verbal fill-in and increased the volume, under the circumstances. *Jaco.*

Record Radio-TV, Film, News Coverage Given To Jackie's Visit to India

New Delhi, March 20.

Jackie Kennedy's visit to India is stirring widespread public interest and enthusiasm, with concentrated Indian and U.S. news, newsphoto, film, radio and video coverage. A record number of 10 voice broadcasts to U.S. radio and television stations describing the first day (12) of visiting President Kennedy's wife in New Delhi were transmitted. The first voice-cast on the visit was put through from New Delhi to San Francisco within five minutes of her arrival in this capital city.

A small army of photographers—still, film and tv—is trailing Mrs. Kennedy, exposing hundreds of feet of film and taking thousands of pictures daily. The day of her arrival, the Indian government's Overseas Communications Service transmitted 44 radiophotos from New Delhi to the U.S. and other countries—a record for a single dignitary in a single day. (Ike's visit set a previous record of 41 sent in a day).

Jackie's democratic informality and radiant charm is winning her wide coverage on the AIR (All India Radio) web and the weekly newsreel, each a government monopoly in its field, and in India newspapers and magazines.

Seattle—James W. Phillips, newspaper and advertising man, has been named promotion director for KING-TV here. He recently was advertising and sales manager for Bardahl Oil Corp.

Inside Stuff—Radio-TV

George Jessel says he was somewhat instrumental in discouraging tv in Israel by showing Ted Kollock, the top p.r. for Premier Ben-Gurion, topographical layout photos of 10 American key cities at 8:30 p.m. on any given evening. Jessel's point was that "tv is a menace to the economy so far as keeping people home and not circulating them into theatres, restaurants, cinemas, etc." The 10 key cities were Denver, Des Moines, Boston, Chicago, Los Angeles, Cleveland, Detroit, Pittsburgh, Cincinnati and Philadelphia. Jessel says he excluded New York and San Francisco because "they're more civilized cities."

The dailies reported last week that the Israeli government doesn't feel "the country is ready for tv yet." However, general consensus is that Israeli tv is not too far off.

"Walk in My Shoes," the opening documentary on ABC-TV's "Bell & Howell Close-up" series this season, has racked up another honorary plaque. The show is getting a bronze "Page One" Award at the N.Y. Newspaper Guild's annual ball at the Hotel Astor April 27. Show previously won the Thomas A. Edison Award as the season's outstanding documentary.

Another television industry news pool, similar to the one used for the Col. John Glenn space shot, was in operation last week in connection with the visit of Mrs. John F. Kennedy with Pope John XXIII. The pool, which was set up at the insistence of the Vatican, was headed by ABC's correspondent Jack Begon and employed a total of 25 men to get the story. Italian officials required that the film be developed in Rome, but otherwise gave full cooperation in speeding the footage overseas for U.S. tv and newsreel use.

CBS Films got the go-ahead signal from the U.S. Department of Defense to produce a 45-minute documentary on the history and objectives of Communism, titled "The Road to the Wall."

Negotiations for the production of the documentary, which is scheduled for completion in mid-April, were made by Tom Judge for CBS Films with Assistant Secretary of Defense Carlisle P. Runge. Film will be part of the Defense Department's military information program.

TV Followup Comment

Continued from page 34

Tunick, was based on the real life experience of Abe Rothstein and his sister, Fay. Alexander Scourby, portraying Abe Rothstein, delivered a fine, compelling performance. Marketa Kimbell lent warm support as his sister. Lydie Bruce was excellent as Rothstein's wife, with whom he starts life anew in America. Carl Low, Anne Hegira, Vince O'Brien and others in supporting roles, all did well.

"The Man Who Refused to Die" was an uncommonly good story, eminently suited for the semi-documentary "Armstrong Circle Theatre" treatment. It had greater dimensions than wrested for the Armstrong vehicle. Many facets, if explored more fully, could lend themselves to a fuller story which could make either a fine book or pic.

William Corrigan directed with a sure hand, exploring lives sorely tested with death, and lives rededicated to living. *Horo.*

VARIETY ARB FEATURE FILM CHART

(Continued from page 42)

WTEN Average Rating: 17 Average Share: 50

SATURDAYS 5:30-7:00
Program: EARLY SHOW

Nov. 4 **"THE McCONNELL STORY"**
Alan Ladd, June Allyson
1955, Warner Bros., Seven Arts

Nov. 11 **"THE LONG GREY LINE"**
Tyrone Power, Maureen O'Hara
1956, Columbia, Screen Gems

Nov. 18 **"JIM THORPE—ALL AMERICAN"**
Burt Lancaster, Charles Bickford, Steve Cochran Phyllis Thaxter
1951, Warner Bros., Seven Arts

Nov. 25 **"SAHARA"**
Humphrey Bogart, Dan Duryea
1943, Columbia, Screen Gems

COMPETITION PROGRAM	STATION & AVG. RATING
All Star Golf 5:30-6:00	WRGB 4
Bullwinkle 6:00-6:30	WRGB 8
News; Weather; Report 6:30-7:00	WRGB 8
Slade; Williams 7:00-7:30	WRGB 9
Brannagan; Hickok; Sawdust 5:30-6:00	WAST 3
Matty's Funnies 6:00-6:30	WAST 5
Capital Bowling 6:30-7:30	WAST 16

WAST Average Rating: 8 Average Share: 28

SUNDAYS 1:30-3:00
Program: SUNDAY MOVIE

Oct. 29 **"THE GOOD EARTH"**
Paul Muni, Luise Rainer
1936, MG, MGM-TV, Repeat

Nov. 5 **"TALE OF TWO CITIES"**
Ronald Coleman, Elizabeth Allen
1935, MGM, MGM-TV, Repeat

Nov. 12 **"CAPTAIN BLOOD"**
Errol Flynn, Olivia DeHavilland
1935, Warner Bros., UAA, Repeat

Nov. 19 **"SERGEANT YORK"**
Gary Cooper, Walter Brennan
1941, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Meet McGraw 1:30-2:00	WRGB 8
Pro Football 2:30-3:00	WRGB 7
Popeye; Stooges 1:30-1:45	WTEN 6
Pro Football 1:45-3:00	WTEN 15

Treyz

Continued from page 25

the FCC hearings had deteriorated by virtue of the ABC involvement in the "Bus Stop" episode.

Moore, who came to ABC four years ago from CBS, where he was general sales manager in New York for CBS-TV Films, is highly regarded in agency circles. Goldenson, too, holds him in high regard, and those close to the ABC picture say that the veepee stripe will be changed to a prexy stripe when and if he convinces Goldenson he's the right man for the job.

The ABC change came less than two weeks after CBS shook the industry with its top-level administrative changes, with Hubbell Robinson returning to the network wars to head up programming as senior vice-president, in place of Oscar Katz (who is remaining under Robinson.)

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WMUR-TV Just Loves Those CBS Films Segs

Big sale of the week at CBS Films was to WMUR-TV, Manchester, N.H., which bought 739 half-hour episodes, composed of a number of series.

Sale was made up of 91 episodes of the "Gene Autry Show," 81 episodes of "Annie Oakley," 138 episodes of "Phil Silvers Show," 111 episodes of "Whirlybirds," 68 segments of "Mr. Adams and Eve," and segments of "Amos 'n' Andy," Eve Arden, "Range Rider," and Trackdown."

Deal was made by H. Roy Marks, manager of CBS Films' Boston office.

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Come Chicago, and a new cast of castigators and champions, spouting peaceful prose and cons from the Potomac, or shooting new "wasteland" rockets over the Loop—the standout issue will be VARIETY. Out on April 4—full of Convention news developments clear through the previous night!

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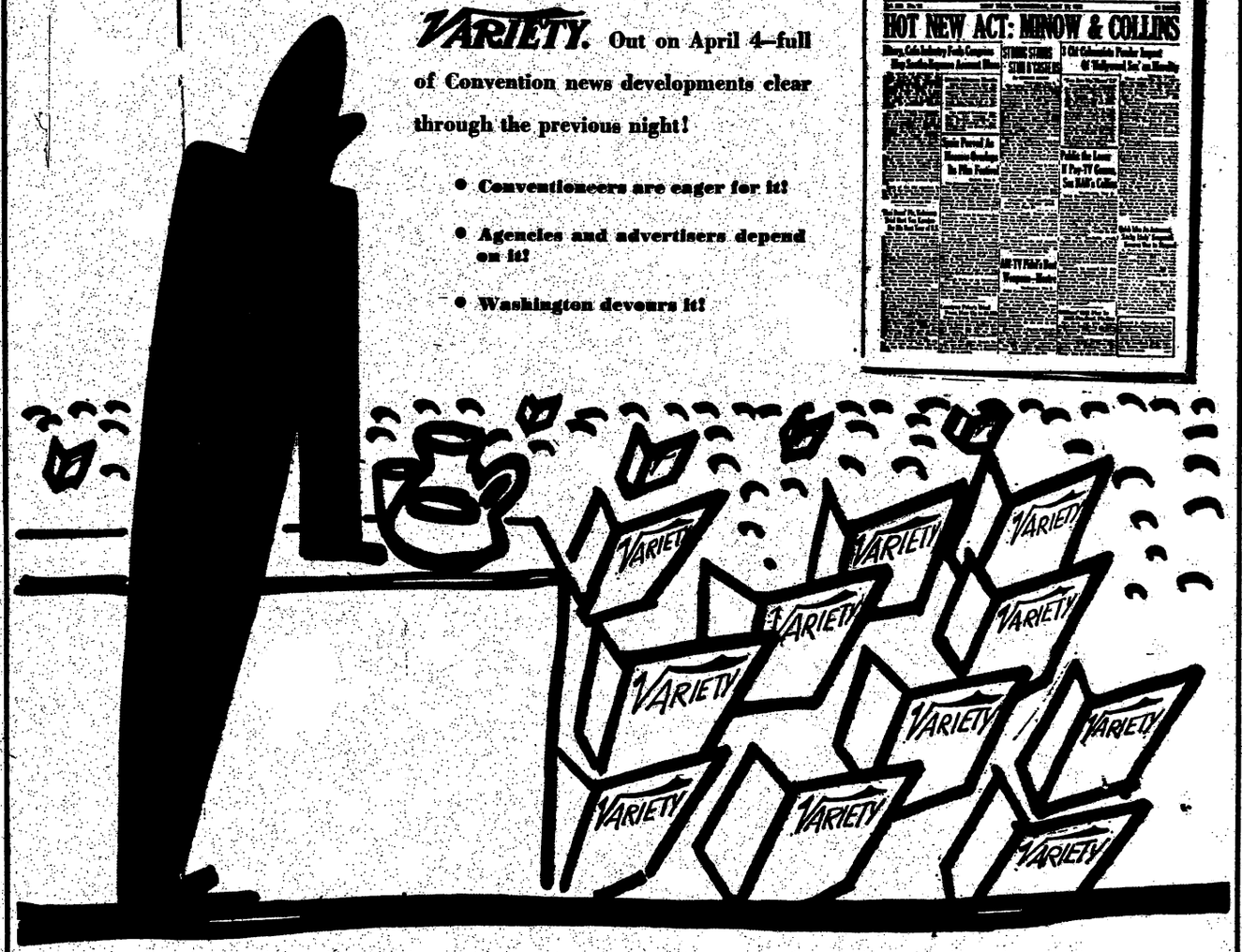

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FCC & All-Channel TV

Continued from page 26

judicial character where there's an utter ban on off-the-record stuff.

The remaining questions are whether the lawmakers are willing to accept the word of FCC it won't deintermix or to accept its wisdom in deciding after a "reasonable time" whether to go ahead with shifts to the U-band. And, also, whether the broadcasters who've said they're for all-channel set legislation will still be for it if it looks like legislation will be law.

In a way, FCC suddenly became the aggressor in the situation, holding the ace card—the eight market deintermixture. It was plain without FCC having to spell it out that there wouldn't be any dumping of the deintermixture rulemaking if the all-channel bill weren't forthcoming. Therefore, the lawmakers fighting the deintermixture in the eight areas may be obliged to tag along with the receiver bill to save their cities from going all-U.

Markets involved in the rulemaking (comments in which were received recently) are Madison; Montgomery, Ala., Columbia, S.C.; Erie, Pa.; Hartford; Binghamton, Champaign-Urbana, Ill. and Rockford, Ill.

Opponents pegged their arguments on the assertion great losses of services, particularly to rural and metro border areas, would lose the VHF signals now received without replacement by the U station whose service area will be more circumscribed .

Minow explained Commission's position this way in his letter to Harris: "The Commission makes the representation to your committee that if the all-channel receiver tv legislation is enacted by this Congress . . . that it would be inappropriate in the light of the important new development, to proceed with the eight deintermixture proceedings initiated on July 27, 1961 and that on the contrary, a sufficient period of time should be allowed to indicate whether the all channel receiver authority would in fact achieve the Commission's overall allocations goals."

Averring that the Commission was not glued to the notion of deintermixing instead of side-by-side growth of V's and U's in the same mart (with all-channel sets as the hoped-for equalizer), Minow continued:

"We do not conceive of selective deintermixture (as opposed to nationwide shift to U) as a general or long range solution for the tv allocations problem. Rather, we believe that we will need a system using both UHF and VHF Channels and that all-channel legislation is the basic and essential key to that long range goal.

"For this legislation, time would begin to run in favor of UHF development. The UHF operator (both commercial and ETV) could look forward to UHF receiver saturation not only in his home city, but in the surrounding rural areas as well . . .

"With the increased use of UHF and increased incentive for both equipment manufacturers and station operators to exploit its maximum potential, there is reason to believe that several of the problems which presently restrict the coverage of UHF stations would be overcome."

Minow warned, however, against hamstringing FCC in the allocations field by statutory provision.

"For it means in effect that if the all-channel legislation proves inadequate, and the Commission feels that some form of deintermixture is desirable in order to achieve the purposes of the Communications Act, it would have to seek the equivolent of an amendment to the Act.

"In our opinion, such a statutory scheme would render administrative policy inflexible and ineffective . . .

"The Commission hopes and believes that the all-channel legislation will achieve its goal and make possibe a satisfactory system of intermixed (U's and V's, side by side) assignments. But if it does not, the agency clearly has the duty to take further action."

Commission wasn't saying to the deintermixture foes, 'like it or lump it.' But FCC clearly has the right to deintermix the eight areas in the rulemaking (all of which were selected on the basis of high percentages of converted or all-channel sets) if Congress should thwart the all-channel campaign.

N. J. Testing Ground

Continued from page 26

also heard the Suburban case in January. The two are Judges Warren Burger, who wrote the Hartford decision, and Walter Bastian.

If their attitude toward FCC and programming controls is as sympathetic as reflected in the Hartford decision, their votes would swing the nod in the Suburban case to the Commission.

Toward the end of the Hartford decision, Burger tossed in this paragraph. "The Commission has declared its determination to oversee carefully the form which programming takes under the subscription system. Surely its power to see that this area of the public domain is used in the public interest is not less for 'paid' tv than for the existing system of so-called 'free' tv . . . it seems to use imperative that the licensee be held to adhere faithfully to the high standard of programming which it has promised.

"To say the Commission cannot exercise supervision to that end would denude the experiment of its creative potentialities and dilute the Commission's power to make a final appraisal when the experiment is completed."

This would appear to be in almost direct rebuttal of Suburban Broadcasting's arguments challenging the FCC's decision against its FM application. Suburban attorney Robert Heald averred that the Commission's action amounted to prior restraint and was thus violative of both the First Amendment and the Communications Act's anti-censorship section.

FCC has no authority to make programming judgments or to force applicants to find out the community wants, Suburban argued.

FCC Assistant General Counsel Daniel Ohlbaum countered that court precedents for the past 35 years have upheld the power of the FCC (and the Radio Commission before it) it assert some supervision in the program area. Broadcasting, he argued, is not entitled to the same First Amendment protection as newspapers. The Supreme Court, the FCC attorney said, has stated that freedom of speech applies in a different fashion to every medium.

There's a growing feeling that a definitive court action is needed to help resolve the programming controversy. It's far too early to say whether it will come, but the Suburban case, like the Times Film Corp. motion picture censorship challenge of prior restraint (which failed), is about the best shaped test if the Supreme Court should see fit to take up the gauntlet.

JFK's Boost To All-Channel Bill; Sifts TV Orbit

Washington, March 20.

President Kennedy's special message to Congress on legislation to protect consumers featured a much-needed White House boost to the all-channel receiver legislation. A hodge-podge of special legislative requests related to consumers remotely or otherwise, the JFK message recited stepped-up Federal Trade Commission action against deceptive blurbs, Federal Communications Commission's network programming review and teach-vee promotion, and asked for new legislation requiring cosmetics to be proven safe before advertised and marketed.

The President had this to say about the all-channel bill:

"Five out of six home tv receivers today are equipped to receive programs or only the 12 VHF channels. As result, in most areas, stations desiring to operate on any of the 70 UHF channels would usually have such small audiences that there is little incentive to make the substantial initial investment and continuing expenditures that effective broadcasting requires. The result is a sharply restricted choice for consumers.

"After extensive study, FCC has concluded that an effective and genuinely competitive nationwide tv service with adequate provision for local outlets and educational stations, is not possible within the narrow confines of 12 VHF channels. Legislation now before the Congress would authorize the Commission to prescribe the performance characteristics of all new tv receivers shipped in interstate commerce to assure they can receive both VHF and UHF signals.

"I strongly urge its passage as the most economical and practical method of broadening the range of programs available. This step, together with Federal aid for construction of educational tv stations, nearing final passage by Congress, will speed the fall realization of tv's great goal."

On other matters, Kennedy said FTC has "intensified its actions against deceptive trade practices and false advertising effecting a variety of goods, including refrigerators, house paint, sewing machines, vacuum cleaners, kitchen utensils, food wrapping and carpets.

The big cosmetics industry, which furnishes a large chunk of ad coin to broadcasters, was rapped by the President.

He averred: "Two billion dollars worth of cosmetics are marketed yearly, many without adequate safety testing. Thousands of women have suffered burns and other injuries to eyes, skin and hair by untested or inadequately tested beauty aids."

Kennedy wanted Congress to give him legislation requiring that cosmetics be tested and proved safe before the public can get hold of them.

Another topic broached by the President was the trademark problem. He asked for legislation authorizing FTC to "apply for the cancellation of any trademark which is or becomes the common descriptive name of an article and thus should be in the public domain."

Orphaned Pilots

Continued from page 31

networks' reassertion of program control in the wake of the tv scandals and the upsurge in the number of hour series. Many of the pilots now are tied to one of the three networks, with individual webs in on financing and a cut in the profit pie. Some pilots may be owned by large tv advertisers such as Procter & Gamble, but they, too are in the minority. Quite a number of pilots are spinoffs from anthology series currently on the webs.

Some half-hour "freeball" pilots are made, either by the producing companies or in conjunction with bigtime advertisers. Among the "freeball" pilots which were sold for next season telecasting are "Our Man Higgins" on ABC-TV and "Adam's Fable" on CBS-TV. Among those producing companies still engaged in "freeballing" half-hours this selling season were Screen Gems, Metro, Desilu, MCA, 20th-Fox, and Filmways. Previous selling season, SG clicked with two "freeballs," "Hazel" and "Route 66."

What to do with orphaned pilots always has been an industry sore-spot. With first-run syndication experiencing a depression, the orphaned pilot is lonelier than ever, contributing to fewer pilots being made.

WABC Radio

Continued from page 30

to 44 minutes with more than 35 regularly scheduled and especially programmed news periods throughout the entire day and evening.

The VARIETY article stated only that WABC Radio returned to regular programming inferring that we discontinued coverage of the Colonel Glenn parade and airplane disaster. We are proud to quote New York Times radio-tv critic, Jack Gould, who complimented WABC Radio on ". . . particularly well rounded summaries of the circumstances of the crash . . ." As for the Astronaut Parade, not only was WABC Radio covering it, we were helping to make it the most colorful parade in New York's history. A WABC Radio Mobile Unit cruised up Fifth Avenue from 23d St. distributing more than 2,000 free American flags to the people lining the route as a special community action service in cooperation with New York City's Department of Commerce and Public Events.

Harold L. Neal, Jr.
(V.P., Gen. Mgr. WABC Radio)

Live TV

Continued from page 25

transmission and easier to use for delayed broadcasts.

Artistically, the belief is now general in tv that anything that live can do, film can do better. Perhaps the outstanding crop of live tv dramatists were spurred to make profounder psychological statements by the very confinement of the physical settings, but they only made a virtue of necessity.

Equally profound statements can be made on films, according to its proponents. They point to numerous fine dramatic shows on tv this season, including many stanzas of "The Dick Powell Show," "Aloca Premiere," "The Defenders," "Naked City" and "Route 66." One exec said that some of these individual dramas ranked with anything done by the best writers in the days of live tv.

Schoenbrun

Continued from page 27

casts. He will work in close conjunction with producer Ben Hewitt in shaping the 15-minute news cast.

In unrelated developments, Bill Downes, veteran CBS News correspondent stationed in Washington covering the State Department, has resigned. Ted Marvel, director of the Sunday CBS-TV nighttime news show, has been succeeded by Robert Quinn. Marvel will be given another CBS News assignment.

Canadian Radio In Major Shakeup

Toronto, March 20.

In the biggest radio shakeup of the State-owned Canadian Broadcasting Corp., and with old-established conductors of programs in the never-had-it-so-good quaking after all these years, the CBC will disband its 50-station Dominion network on Oct. 1 and "consolidate" its new Trans-Canada web.

Biggest use of the CBC axe will be the dropping of 22 radio stations on the Dominion network and four on the Trans-Canada web. Switch will be to French-language and "educational" shows rather than dance music in the evening slots.

The new radio network of 81 stations will be formed from some of Trans-Canada's present web of 51 affiliated stations and selected Dominion network stations. Ten stations, not currently on either CBC web, will be added to the new consolidated network, while 26 stations affiliated with the Trans-Canada and Dominion webs will be dropped.

With the advent of the new network—on Oct. 1—CJBC, Toronto (radio), the only CBC-owned station in the Dominion network, will become a local Toronto outlet. It will feature a commercial daytime programming and a nightly schedule composed and produced with the cooperation of Toronto educational institutions, plus the selection of French-language programs, which, it is hoped, will reach the 130,000 French-speaking listeners in the broadcast area of CJBC, Toronto.

Formosa TV Bow

Tokyo, March 20.

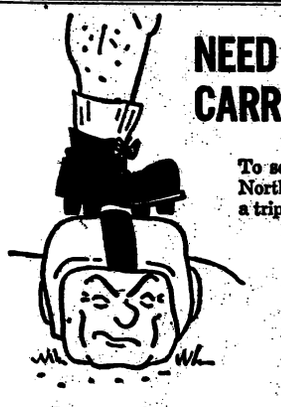
With one Japanese station and three set manufacturers giving financial and technical support, tv on Formosa is expected to be kicked off this month. Experimental telecasts are due to begin in September with regular programming of about five hours a day to start in October.

Initial production is anticipated at about 1,000 sets a month. The interested Japanese outfits are Fuji TV, Nihin Denki, Toshiba and Hitachi.

Kluge

Continued from page 27

of the role of finances in operating a broadcast chain. He compared his approach to the business of broadcasting to an accordion. "With one hand, you're pressing down on the creative, money-outgoing side. With the other hand, you guide the instrument with a sense of financial responsibilities and opportunities. But frequently you must press the artistic side against the slide-rule calculations of commerce. We have done that and have found that it not only makes for more worthwhile enterprise, but a more profitable one as well."



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MUSIC BIZ'S LOW PRICE BIND

ASCAP-BMI Neck-and-Neck

The American Society of Composers, Authors & Publishers and Broadcast Music Inc., are virtually neck-and-neck as suppliers of music to radio and tv broadcasters. According to figure released by BMI, the two organizations are splitting tv network evening time about 50-50 while on an all day basis, ASCAP is running ahead by five to four in the amount of background music used. ASCAP, however, has more than a two-to-one lead in the performance of feature music on the nets.

BMI tops ASCAP with its music in all episodes of 11 of the top 14 shows in the Nielsen ratings for February. BMI also has its music in 13 of the 20 most-performed syndicated film series, based on TV Guide's first quarter of 1961 wrapup.

In radio, ASCAP leads in performances by a ratio of five to BMI's four. On pop records, however, BMI's share of the new releases is about seven out of every 10. ASCAP is way ahead on the broadcasting payoff, though. Out of a $46,000,000 annual revenue, ASCAP gets 72% or $33,100,000 as against only $12,700,000 or 28% for BMI.

ASCAP Rate Offer to TV, Pegged To BMI Divorcement, Stirs Hot Rhubarb

The controversy over the offer made to tv broadcasters by the American Society of Composers, Authors & Publishers that they drop ownership in Broadcast Music Inc. in exchange for lowered rates went into high gear this week and may even roll over into the National Assn. of Broadcasters' meeting to be held April 1-4 in Chicago.

It's one of the most serious problems to confront the music industry in years and pro and con attitudes were voiced on both the broadcasting and music industry fronts. An easy solution isn't expected unless the exec committee of the All-Industry Television Station Music License Committee rejects the offer completely. And legal proceedings may be in the offing if the plan is approved.

Meantime, BMI board members held meetings in New York Sunday and Monday (18-19) and met with tv representatives yesterday (Tues.). The full tv committee, under the chairmanship of Hamilton Shea of WSVA-TV, Harrisburg, Pa., meets in N.Y. tomorrow (Thurs.) to make its decision on the ASCAP proposal.

The committee has power of attorney to negotiate ASCAP fees on behalf of some 370 stations, not all of whom are stockholders in BMI. If acceptance is the order of the day, the BMI stockholders would still have to decide whether to divest from their BMI interests. It could be a drawn out process.

Court's Stand Unknown

If the committee turns down the ASCAP offer, what course Judge Sylvester J. Ryan of N.Y. Federal Court would take then is still up in the air. The ASCAP proposal was brought before Judge Ryan who is presiding over the rate making case instituted by the All-Industry Television Committee after its negotiations with ASCAP failed to reach an agreement.

It's understood that the broadcasters themselves have mixed feeling about the issue. Some feel that BMI could not continue to

(Continued on page 55)

Selmer Instrument Net Rose to $369,100 in '61; Co's 1st Public Report

H. & A. Selmer Inc., instrument manufacturers, last week reported a net earning after taxes for 1961 of $369,1000 compared to $320.300 for 1960. It was the firm's first public annual report.

Per share earnings, based on average shares outstanding each year, were $1.27 for '61 compared to $1.21 for '60. No dividends were paid in '60, 20c per share was paid in '61, and on March 1, 1962, a 15c semi-annual dividend was paid to holders of record Feb. 15.

Although the firm's report does not consolidate figures for its wholly-owned Vincent Bach Corp. subsidiary, acquired last September, the earnings include a dividend received from the subsid.

Selmar sold stock publicly for the first time in May of last year when 40,000 additional shares were sold in a registered public distribution through Clark, Dodge & Co., N. Y. broker.

participated in ownership while

LeRoy Holmes Pairs With Gloria Lynne in Pub Biz

LeRoy Holmes, arranger-conductor, and singer Gloria Lynne have gone into the music publishing business. They've launched Glynne Music (BMI) and Gloria Music (ASCAP).

Already in the firms are songs by Chris Towns, Mathew Gee and Earl May. They'll also consider the production of records by other artists. Miss Lynne records for the Everest label and Holmes has helmed her dates there for the past two years.

Critics Find 2d W. German Disk Festival Off-Key

Baden-Baden, March 20.

West German critics have been loudly protesting the West German Record Festival, which just ended here. They claim that this event, the second annual music fest, just isn't living up to its name.

First of all, they charged, no unusual or especially appealing music was presented in the several evenings of the latest fest, with old schmaltzy tunes and "I love Italy" themes holding dominant.

Second, there were strong criticisms that the audience was voting for the singer and not for the record. Hence, it was noted, charming and appealing songstress Conny Froeboess took first place with her tune, "Zwei kleine Italiener" (Two Little Italians), when it was not an especially outstanding number.

(Electrola, which is releasing the platter, did very well with it on the strength of the publicity, though. In the first two weeks after the platter was out, it sold 83,000 copies.)

Deutsche Philips has decided not to take part in next year's Record Festival, and it is understood that other major German disk firms are planning to drop out unless the fest is entirely altered.

And meantime, its competitor, the German Record Festival put on for the last couple of years in Wiesbaden, Germany, by Radio Luxembourg is also reportedly having its troubles. Radio Lux had collected about $15,000 from each of the record firms participating, but some of them have lost interest.

Stolz's 11th Icer

Vienna, March 20.

Upcoming on Robert Stolz's composing agenda is the score for the iceshow, "Escapades of Love," scheduled for an Aug. 15 preem here.

It's Stolz's 11th ice show assignment and, as usual, will be presented by the Viennese Ice Show Co. Producer is Will Petter and the choreographer is Edith Petter, his wife. The show is scheduled to tour for two years

LP 'DUMPING' WORRIES TRADE

By MIKE GROSS

"The big dump is on." That's the phrase that was echoing around the disk trade last week as it became more apparent that large stocks of LPs were being thrown into the market at ridiculously low prices.

The unloading of the packaged goods, it seems, is becoming widespread with some fairly large companies and name artists involved. It's causing concern to the disk companies that are holding their price line, to the distributors who have to compete against the "cheapies" with their regularly-priced original editions, and to the music publishers who are wondering how the "dump" will affect their royalty returns.

The reasons for the "dump" are varied. Some manufacturers are desperate for quick cash. Others want to prune their stock while still others are stuck with a load of LPs which had pressing runs that were too large for its sales potential or albums that just didn't sell at all.

Discounters' Field Day

Whatever the reasons, it's become a field day for the lowprice disk operators. They've been combing the disk market for the record manufacturers' cutouts and buying 'em up for between 25c and 45c an LP. Their selling price for albums that once went out on a suggested list price of $3.98 is now 99c.

The lowpricers are even prowling the distributor market for product that the distributors are stuck with because they couldn't be returned to the manufacturer. Rather than compete with the "cheapies" or keep the album in storage for no good reason, the distributors, too, are taking what they can get for their "dead" stockpile.

Among some of the name performers now being peddled on the 99c LPs are the Dukes of Dixieland, Erroll Garner, Pearl Bailey, Julius LaRosa, Count Basie, Lionel Hampton, Woody Herman, Hugo & Luigi, Tito Puente and Jimmie Rodgers.

It's also understood that some companies are even seeking out the lowprice distributors to take "dead" classical product off their hands. It's a cleaning house operation that's giving the lowpricers their best opportunity to clean up in some time.

Pubs Hit Hard

On the publishing end, the situation has become more intolerable than ever. Always on the receiving end of a diskery pitch for a "rate" below the statutory disk rate of 2c per song, the lowprice labels are now going after deals for their own manufactured product.There's been an upbeat in consumer interest for the 99c LP through exposure in supermarkets, drugstores, etc., and the lowpricers want to hit the market while it's still hot. They are asking publishers for rates as low as one-half cent a song and are working out deals for anything they can get.

The major publishing firms with standard catalogs that collect plenty of performance coin have been holding out, for the most part, on reducing their royalty fees. It's the smaller publishers with just a handful of standard or semi-standard tunes in their catalogs that the lowpricers are hitting and winning over.

One small publisher, in accepting the low royalty deal, reasoned that a half cent is better than nothing at all. Also, many of the small publishers who exist primarily on a steady flow of new tunes feel that they are being hurt considerably by the wave of radio station switches to album plays at the expense of their new single releases.

Many of them feel that they are caught in a trap and none of them sees anyway out.

Georgie Auld, Bert Fisher Slap AFM Prexy Kenin With $500,000 Suit Over 25G Grossinger's Hotel 'Shakedown'

Herman D. Kenin, president of the American Federation of Musicians, has been hit with a $500,000 damage suit brought in N. Y. Federal Court by saxophonist Georgie Auld and former business agent for Local 802, Bert Fisher. The case stems from a charge by the union prexy and other AFM officials that Auld and Fisher "had attempted to shake down Paul Grossinger of Grossinger's Hotel ... in the amount of $25,000."

Auld and Fisher accuse Kenin of "wrongful, unlawful and malicious acts and words . . . in publishing and circulating . . . false, scandalous, malicious and defamatory statements, charges and accusations", which have caused them to be "greatly injured."

Kenin had appointed Auld an assistant in his office in February, 1961, to direct supervisory field operations in all recording centres of the U. S. and Canada, according to a union report at that time. Fisher was subsequently appointed by Kenin to assist Auld in his duties which the complaint states concerned "the supervision of the enforcement of AFM rules rules and regulations concerning the recording and taping of music."

'Violated AFM Rules'

According to Auld and Fisher, in the course of their official duties they were informed, and by their own investigations confirmed, that Paul Grossinger and the Grossinger Hotel "were, and had long been, in serious and flagrant violation of AFM rules and regulations in a number of respects" involving performance and engagement contracts, "unauthorized tape recordings," and the employment of a deejay on the AFM "national unfair list."

Auld and Fisher charge that they prepared written and oral reports on the matter to AFM officials and that Grossinger was told by them when he asked how he could rectify the situation that he could either surrender the "approximately 500 unauthorized tape recordings" or pay the musicians involved an estimated $900,000.

Auld and Fisher allege that Grossinger threatened them with "the muscle boys" and "influential friends." They also claim that on Aug. 17, 1961 in Kenin's office at AFM headquarters, Grossinger, along with union treasurer George Clancy and AFM attorney Henry Kaiser, "falsely stated" that they (Grossinger, Clancy and Kaiser) "were in possession of evidence proving that plaintiffs had attempted to shake down Paul Grossinger by demanding from him $25,000 as the price for their

(Continued on page 52)

Frank Abramson Quits Kaye to Join Goodmans

After 20 years with the Sammy Kaye publishing firms, Frank Abrahamson has switched to the publishing combine run by Gene and Harry Goodman. The Goodmans operate the Regent, Jule, Arc and Encore frms.

As previously reported, Kaye has been pruning his professional staff and plans to pull out of Broadcast Music Inc. when his contract is up at the end of the month. In the Kaye publishing combine are World and Republic Music.

Disk Industry's '61 LP Output Hit 5,927 Pkgs.

The record industry's LP output for 1961 came to 5,927 newly listed packages, a drop of approximately 9% from 1960's 6,502 figures According to Schwann, which publishes the Long Playing Record Catalog, the number of listings deleted increased by about 20%. In 1961 a total of 3,968 record listings were dropped, in '60, 3,186.

Subtracting the deletions from the new listings, '61 saw an increase of 1,959 in the total records available for the year as against 3,316 in '60. Although the record industry is still increasing its output, apparently, the rate of increase is slowing down. In one category, records from film soundtracks and musical shows, more LPs were withdrawn than were issued. There were 80 deletions against 75 new listings.

The Feburary issue of the Schwann catalog contains a total number of 30,327 listings of available LP records compared with 28,442 in February of the previous year. (Figuring an average of 45 minutes playing time per record, this means that one would have to listen 24 hours a day over two-and-a-half years in order to hear all the available recordins.)

In the February '62 issue 450 monaural labels are listed and 208 stereo labels. In the previous year, 520 monaural labels were listed as against 190 stereo labels, indicating that a total of 70 monaural labels have been withdrawn while 18 new stereo labels have made their debut within the past year.

A breakdown of available records according to the February listings is as follows: Classical, 12,386; Popular Music, 9,828; Jazz, 3,498; Spoken, Humor, Misc., 1,732; Folk Music, 1,804; Shows, Films, 537; Children's, 642. (The figures used are listings, not records. While many records are listed only once, some are listed from two to four times. On the other hand, listings of multiple sets are counted as one listing, so the two may balance off to some extent, and could possibly work out that the listing figures are nearly equal to actual quantity of records.)

Cleffer's Widow Demands 150G in Tune Piracy Suit

Los Angeles, March 20.

Charging that the song, "109 Station Road," brought out by Kapp Records in January, 1959, is a copy of her late husband's number, "I'm Climbing Up a Rainbow," cleffed by Harry G. Pease in 1930. Mrs. Ora Pease is demanding $150,000 damages in Federal Court action filed against Kapp, Les Brown and Vic Schoen.

Complaint states that the late Pease assigned his song to Red Star Music.

'Lost' Pianist Glenn Gould Turns Up in Toronto To End Mystery Over Exit

Toronto, March 20.

Glenn Gould, Canadian concert pianist, whose whereabouts were a mystery after he cancelled two guest appearances with the Seattle Symphony, is home in Toronto but intends to play in Cleveland this week.

He was "terribly amused" at international concern of his disappearance but told his parents and his agent here (Walter Homburger, new managing director of the Toronto Symphony) that he "let the Seattle Symphony management know that I would not appear and I sent them two telegrams to make sure they did know."

Gould said that he was suffering from an ailing neck and arm, hence his cancellation of the Seattle date. He recently settled out of court his $300,000 suit against a New York piano firm and its technician who, he claimed, hurt his neck and shoulder when latter over-enthusiastically "hit him a whack on the back."

'10 Greats,' Brown's 'Heaven & Hell,' Harris' 'Tiffany's' Top New LPs

"10 GREAT SINGERS" (RCA Victor). Culled from RCA Victor's vaults which span the full history of the phonograph history, this five-platter album is an invaluable collection of performances by operatic singers of yore who fully deserve the billing of "great." Starting with a Caruso recording made in 1906, the set includes arias and songs made in the three succeeding decades by such names as John McCormack, Rosa Ponselle, Beniamino Gigli, Amelita Galli-Curci, Elisabeth Rethberg, Lawrence Tibbett, Ezio Pinza, Lily Pons and Kirsten Flagstad. These are vintage sides, many made before the era of electrical recordings and none qualifying for a hi-fi label. But the historical interest in these artists whose vocal talents even transcend the technical limitations more than justify this offering. Excellent biographical notes and precise recording dates are supplied by Francis Robinson.

OSCAR BROWN JR.: "BETWEEN HEAVEN AND HELL" (Columbia). Oscar Brown Jr. is a multi-talented fellow and he gets a firstrate showcasing in this set which comprises 12 original tunes penned by the singer. In both categories, writing and singing, Brown proves to be a fine stylist of exciting quality. His numbers range through all tempos, each with something to say and delivered with strong, expressive feeling. Solid orchestrations by Ralph Burns and Quincy Jones provide a fine background for this dynamic and definitive outing.

EDDIE HARRIS: "JAZZ FOR BREAKFAST AT TIFFANY'S'" (Vee Jay). Eddie Harris, who scored recently with his treatment of the music from the film "Exodus," has come up with another swinging jazz attack on a pic score in this rendering of Henry Mancini's "Breakfast at Tiffany's" music. It is a swinging LP with solid jazz qualities, mostly in the uptempo groove. Harris has been very faithful to Mancini's intentions in some pieces and on others allows more interpretative improvisations, all of which add up to another potential winner for the tenor man. Included, of course, is "Moon River" as well as the "Breakfast" theme and many others, a couple of which bear a Latino trademark. The result swings.

RAY CHARLES: "MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC" (ABC-Paramount). This latest outing for Ray Charles has a surprisingly square sound for this pretty hip guy. In the LP Charles has gone to seed, hayseed that is, in a flock of alfalfa songs that have plenty of potential for him but which he doesn't harvest too effectively in most cases. Exceptions are the arrangements provided by Gerald Wilson such as "Bye Bye Love," "Careless Love" and "Just a Little Lovin'," which reflect the singer's strong and earthy style. Orchestrations by Marty Paich, which are fulsome with violin and choral effects, mute this style, however, and a quite tame effect is the result on such as "You Don't Know Me" and "You Win Again." Some arrangements by Gil Fuller work okay sometimes, but overall the set isn't very "modern," "country and western," or Charles. His name and that of the album will probably produce some action at the cash register but the set is largely a disappointment.

"ELLA FITZGERALD SWINGS BRIGHTLY WITH NELSON" (Verve). This is a team-up of Ella Fitzgerald with arranger-conductor Nelson Riddle in a nifty package of standards. Miss Fitzgerald handles this songalog with the deft rhythmic touches and decorative vocalistic flourishes which set her performances apart. Backed by a big and hard-hitting band, she scores big on tunes like "Don't Be That Way," "Love Me Or Leave Me," "I Won't Dance" and "The Gentleman Is A Dope," among others.

JUDY GARLAND: "THE WIZARD OF OZ" (MGM). This repackaging job makes sense. With Judy Garland currently riding the comeback crest, the soundtrack of her best-remembered pic will be a natural seller and a durable item for a long time to come. The twofold packaging is colorful, the Harold Arlen-Yip Harburg score remains enchanting as do the supporting voices of Bert Lahr, Ray Bolger and Jack Haley. And there's always Miss Garland singing "Over The Rainbow" to fall back on.

"ALL IN LOVE" (Mercury). Although it has closed off-Broadway, "All In Love," the Jacques Urbont-Bruce Geller tuner based on Sheridan's "The Rivals," is effectively preserved via this set. The show was the first off-Broadway venture of the season to get an original-caster and Mercury has done a nice job in putting it together. Urbont's score is light and bright, Geller's lyrics have an easy flow and the cast, including David Atkinson, Gaylea Byrne, Christina Gillespie, Dom de Luise, Lee Cass, Mimi Randolph and Michael Davis, all do a pleasant and entertaining job. It is a smartly-packaged, double-sleeve set which cresply showcases the talents of all concerned.

TITO RODRIGUEZ & HIS ORCHESTRA: "LATIN TWIST" (UA). This set has potential in two markets—the Twist and Latino. Tito Rodriguez has fashioned arrangements of some new and old Latin numbers which, in many cases, can be hoofed-to in either style. The basic treatment is Latin but the rock influence is supplied on occasion by r'n'r style guitar and sax work which lends a Twist effect. A big sound prevails throughout and there is plenty of terp potential, even if the style to be used is sometimes confusing. It stacks up as a good bridge between these two competing terp patterns which could grab some sales coin.

RAKHEL: "SONGS OF ISRAEL" (Monitor). There's a wealth of folk song material coming out of Israel these days and Rakhel has tapped the lode to good effect. Her style is stirring and aptly suited to the chosen material. She works around the sombre and joyous moods with equal respect.

"THE YOUNG RUDY VALLEE" (RCA Victor). This set is loaded with the nostalgia of the late 1920s and early 1930s, recreating an era when Rudy Vallee was the Elvis Presley of his day. This is the Vallee of the megaphone, collegiate garb and crooning sound which the bobbysoxers of that age found irresistible. Included in the set is Vallee's superlative slice of "Deep Night" (1929) and such identifying hits as "The Stein Song" (1930) and "Heigh Ho, Everybody, Heigh Ho" (1929). Several other tunes, such as "I'm Just A Vagabond Lover" and "My Time Is Your Time" are taken from his recordings in the 1940s.

LAWRENCE WELK
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

SAMMY KAYE ORCH: "NEW TWIST AND OLD FAVORITES" (Decca). Sammy Kaye is not really a Twister but he's trying. His approach is of a genteel nature and will probably appeal to those who are still inhibited but feel that they've got to be in the Twist run somehow or other. It's a nice dance beat that Kaye whips up, though, and "Who's Sorry Now," "Somebody Stole My Gal," "Nobody's Sweetheart" and "Alexander's Ragtime Band" will give the oldsters some reason to kick up their heels.

"THE BLUES PIANO ARTISTRY OF MEADE LUX LEWIS" (Riverside). There is more to this set than the title indicates in that the celeste artistry of this vet keyboard artist is also showcased. On both piano and celeste, Lewis is a fine technician. His piano has a rollicking flavor and his celeste has a light, sparkling sound. The set is all Lewis, no backing used—and there isn't any need of any because he carries the ball all the way with polished effectiveness. The package has vitality and is a fine display for Lewis and several of his own compositions in the blues and stomp pattern.

Longplay Shorts

Van Cliburn and **Dr. Fritz Reiner**, conducting the Chicago Symphony Orchestra, will record the Rachmaninoff Concerto No. 2 in C Minor in Chicago April 1 for RCA Victor. The concerto will be performed in concert March 29-30 in Chicago . . . The Twist is now getting a campus coloring via **Les Elgart's** "The Twist Goes to College" on Columbia . . . **Rick Besoyan**, in London for the opening of his "Little Mary Sunshine," due back next week . . . **The Ivy League Trio's** new album for Coral due for release in May . . . **The Highwaymen**, United Artists folk diskers, confining their theatre-nitery-concert dates to weekends so as not to interrupt their studies at Wesleyan U. in Connecticut . . . **The Grandison Singers**, RCA Victor diskers, began a 12-day engagement at New York's Gerde's Folk City yesterday (Tues.).

Columbia takes The Twist on a Latino binge with an LP titled "El Twist" recorded by **Roger King Mozian & His Latino Twisteros** . . . **Arthur Schwartz**, formerly ad-sales promotion director of Columbia Records and most recently veepee of Holley Assoc., has formed a new sales promotion and merchandising company to be called Arthur Schwartz Assoc. . . . **Cy Leslie**, indie disk manufacturer, in London March 25-28 for huddles with affiliates. He'll be staying at the Dorchester Hotel . . . **Sesac** will introduce its "Mood Magic" package (containing 10 LPs featuring such artists as **Bobby Hackett, Jose Melis, Richard Hayman, Anita Kerr Singers, Bill Snyder, Elliot Lawrence** and **Alfredo Antonini**) at the NAB convention April 1-4 in Chicago . . . There'll be a special fest at New York's Hunter College April 5 to help alumnae **Marianne Mantell** and **Barbara Holdridge** celebrate the 10th anni of their founding Caedmon Records.

The Delaware Valley Graphic Arts Exhibit cited Decca Records "for excellence of design and craftsmanship" on its "Flower Drum Song" package . . . **Connie Francis**, MGM thrush, set by Metro-Goldwyn-Mayer to star in "Follow the Boys" . . . MGM Records tieing in the soundtrack set of "Satan in High Heels" (on the Charlie Parker label which is distributed by MGM) with the pic's opening at New York's Forum Theatre March 23 and other key city locations concurrent with film's opening.

Singer **Billy Daniels** cut a new LP for Jubilee entitled "The World of Billy Daniels at Basin Street" . . . Latest release in the Music Minus One series, on all-**Jimmy McHugh** set, is designed to let a singer or instrumentalist perform with the platter as accompaniment . . . Folkniks **Johnny Horton** and **The Tarriers** (4) and comedian **Woody Allen** current at the Bitter End, N.Y. . . . **Teddy Randazzo's** busy sked: Peppermint Lounge West, Pittsburgh, March 29-April 7; Town & Country Club, N.Y., April 28; Le Bistro, Chi, May 1-14; Manila, Philippines, June 15-24; Thunderbird, Las Vegas, 12 weeks beginning June 27 . . . **Joanie Sommers** cut a new LP for WB called "For Those Who Think Young" in which **Dorothy Fields** and **Jimmy McHugh's** "I Feel a Song Comin' On" is featured . . . **The Limeliters**, folksinging trio, spending March on a series of one-nighters in colleges and universities in the west and midwest. They swing south and east in April.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

JIMMY DEAN . . . . . **P.T. 109**
(Columbia) . . . . . **Walk On By**
Jimmy Dean's "P.T. 109" (Cedarwood†) is a spirited recapture of President Kennedy's Navy days in World War II done with a song saga flavor that will bring it to the top of the spinning heap. "Walk On By" (Cedarwood†) spells out another country story in a song-telling groove that Dean has down pat by now.

* * *

BURL IVES . . . . . **FUNNY WAY OF LAUGHIN'**
(Decca) . . . . . **Mother Wouldn't Do That**
Burl Ives' "Funny Way Of Laughin'" (Pamper†) is a happy followup to his "Little Bitty Tear" click done with a sharp folk style that has its aim on the pop market and it doesn't miss. "Mother Wouldn't Do That" (Champion†) has a slow folksy charm that could catch pop interest, too.

* * *

BOBBY DARIN . . . . . **WHAT'D I SAY**
(Ateo) . . . . . **(Part II)**
Bobby Darin's "What'd I Say" (Progressive†) shows that someone else other than Ray Charles can make a Ray Charles tune exciting. It's done here with an unusual showmanly savvy that will make it a cleanup platter in all markets. The sides are from the "Bobby Darin Sings Ray Charles" LP.

* * *

FOUR PREPS . . . . . **THE BIG DRAFT**
(Capitol) . . . . . **Suzy Cockroach**
The Four Preps' "The Big Draft" is played for laughs with carbons of some clicko singing groups delivering their signature tunes and it will pay off with top spins. "Suzy Cockroach" (Lar-Belt†) steps up the Latino beat with a humorous takeoff on the familiar "La Cucaracha" and a Jose Jiminez-styled narration that makes it okay for offbeat spins.

* * *

NEIL SEDAKA . . . . . **KING OF CLOWNS**
(RCA Victor) . . . . . **Walk With Me**
Neil Sedaka's "King Of Clowns" (Aldont) has the driving beat and the teen-angled romantic lyric message handled in the vocal department for payoff results. "Walk With Me" (Aldont†) is in a less emotional groove but its light touch carries spinning impact, too.

* * *

JEAN THOMAS . . . . . **MOON RIVER**
(Cadence) . . . . . **My Ideal**
Jean Thomas' "Moon River" (Famous) comes after a big play on versions by Jerry Butler (Vee Jay) and Henry Mancini (Victor) but it's done in such a charming manner (a lot like the way Audrey Hepburn rendered it in the "Breakfast At Tiffany's" pic) that it's a natural for a spinning payoff. "My Ideal" (Famous*) reworks a lovely standard in a refreshing manner that's vocally precise and quite appealing.*

* * *

ROBERT GOULET . . . . . **TOO SOON**
(Columbia) . . . . . **Two Different Worlds**
Robert Goulet's "Too Soon" (Florence) is a warm ballad from Harold Rome's "I Can Get It For You Wholesale" score that's heated up for top play by an intimate reading which will winplenty of attention, especially from the femme crowd. "Two Different Worlds" (Princess*) is a romantic treatment of a tune that stirred up spinning interest several years ago and could get some action again.*

* * *

SHEB WOOLEY . . . . . **LAUGHIN' THE BLUES**
(MGM) . . . . . **Somebody Please**
Sheb Wooley's "Laughin' The Blues" (Channel) toys with a catchy country blues beat that guarantees play from the country and city spinners. "Somebody Please" (Channel*) is also in the alfalfa groove but its folksy ballad style doesn't seem likely to appeal to the city slickers.*

* * *

ROD McKUEN . . . . . **TWIST MEETS DUKE OF OIL**
(Jubilee) . . . . . **Steel Men**
Rod McKuen's "Oliver Twist Meets The Duke Of Oil" (Zizanee) is a rhythmic novelty blending two current disclick ideas into a highly spinnable item with a good chance to pay off. "Steel Men" (BMI Canada†) has a hard folk quality but it's not strong enough for a pop takeover.*

* * *

JACKIE WILSON & LINDA HOPKINS . . . **I FOUND LOVE**
(Brunswick) . . . . . **There's Nothing Like Love**
Jackie Wilson & Linda Hopkins' "I Found Love" (Pearl†) rolls out a duet shout-style that carries spinning insurance with each vocalist belting for top impact. "There's Nothing Like Love" (Pearl-Figure†) puts the duo in a gospel-styled setting and they build an impressive sound that will shake up the spinners.

* * *

CAROL HUGHES . . . . . **HELLO HEARTBREAK**
(Carlton) . . . . . **She's Right For You**
Carol Hughes' "Hello Heartbreak" (Bourne) should break into the spinning circles via the potent piping on a forceful ballad that means something. "If She's Right For You" (Bourne*) is average ballad fare but it does show more of the singer's interesting vocal technique.*

* * *

MILLIE VERNON . . . . . **LOOK NO FURTHER**
(Coloix) . . . . . **The Sweetest Sounds**
Millie Vernon's "Look No Further" (Williamson) looks like a ballad winner because of the affectionate treatment. Tune is from Richard Rodgers "No Strings" tuner. "The Sweetest Sounds" (Williamson*) stirs up a crisp melodic feel and the likeable vocal handling gives it spinning chances. It, too, is from "No Strings."*

* * *

THE CHAMPS . . . . . **EXPERIMENT IN TERROR**
(Challenge) . . . . . **La Cucaracha**
The Champs' "Experiment In Terror" (Southdale) has to fight versions by Al Caiola (United Artists) and Henry Mancini (Victor) but it plays up the exciting theme with an intriguing style that puts it solidly into spinning contention. "La Cucaracha" (4-Star Sales†) spins the familiar Latino refrain in a brisk instrumental fashion that's geared for lotsa juke action.* *Gros.*

*ASCAP. †BMI.

DISKERIES ON A 'LIVE' BINGE

Wider Horizons Loom for Picture Scorers, Andre Previn Contends

Being a writer of music for pix has carried with it a kind of second class connotation over the years in some music circles but this trend seems to be changing according to Andre Previn, whose music activities span many media from concert stage to tv. "There's still a kind of stigma attached to picture music writing," he says, but with younger producers and writers coming into the field, the attitudes and quality of music for pix are moving away from this feeling.

There are "great opportunities for picture scorers today," Previn feels. More leeway is being given the composer in terms of size and conception of a score and there's more of a chance to be inventive. His work and that of others in pix over the past few years have been an example of this. In "Elmer Gantry," for instance, he did his scoring for just strings and bass.

It was once practically a must that a full studio orchestra be used by a scorer in working on a film. Only the more experimental pix used anything else. There is still a need for this fulsome effect, Previn explains, when the particular pic requires it. But there is "really no reason to use everything in the orchestra all the time," and the trend now is to allow for more creative use of music in pix.

Jazz is a musical element which has seen more frequent use lately as a film device, and Previn adds that "jazz has a bigger selling capacity than most people think." However, "out and out jazz isn't really subservient enough" for picture use and a really strong jazz score would defeat the picture, he feels. But jazz has its place, he says, and such treatments have been used with good success in many films.

The use of jazz in pix has helped the cause of this genre and good music considerably, according to Previn. Critics have panned it, he states, but they should actually be thankful for it. These critics have been panning jazz scores because they might not have been the purist form but such scores have been effective, he feels.

Previn has a pet peeve about a certain part of pic music. It is the area of title songs—an area which seems to be on the mind of almost all film scorers, pro and con. He is definitely con. "It has gotten totally out of hand," he avers.

(Continued on page 52)

Pye Chief Urges British Disk Retailers to Latch On to U.S. Sales Methods

London, March 20.

U. S. methods of disk marketing will develop in Britain. This view has been expressed by Pye Records topper Roger Threlfall to retailers in London. He told the disk store operators that in the U. S. all the evidence implied that development of club sales had been to the benefit of the retaailer. He said it was of paramount importance that the record clubs should also be available in the shops.

The Pye exec suggested that if new methods were introduced in distribution, instead of immediately opposing them the record stores should ask themselves if there is any way they can participate. He cited the fact that if racks were put into supermarkets they could be put in by retailers who could participate in profits from these new outlets.

A much stronger attack on the disk store's reticence to branch into new sales methods has come from Ember Records topper Jeff Kruger. Latter believes "the time has come to break the monopoly of the big record companies in Britain." He told the retailers: "Either the shops give us (the independents) a new deal or we will open our own shops and also sell direct to supermarkets, drug stores, dance-halls, factories, tobacconists and so on."

Maureen Forrester Set For Rainier-Grace Gala

Maureen Forrester, the Canadian contralto, is due to sing in the gala concert at Monte Carlo next July 30.

Event is a promotion for the principality by Prince Rainier II and Princess Grace (nee Kelly).

Muzak Continues Global Expansion

Muzak is continuing its global spread with the appointment of Neil D. Margerison to the newly created post of managing director of the European division. Margerison, who comes to Muzak from Planned Music Ltd., where he was director and general manager, will headquarter in London temporarily.

Muzak's expansion to the Continent will bring work music programs to European industry as well as restaurants, hotels, banks, stores airports and supermarkets in the same manner in which it services American industry. The programs reproduced in Europe will be virtually the same as those heard in the U.S.

Musak introduced its program in England two years ago and last year added franchisers in Argentina, Brazil, Colombia, Peru, Australia and Finland.

As head of Musak's European division, Margerison will survey market potentials and available means of transmission of programs in all Continental countries. Musak, which is prexied by Charles C. Cowley, is a wholly-owned subsid of the Wrather Corp.

COMMAND RECORDS SHUFFLES PERSONNEL

Sevaral promotions and staff additions have been made at Command Records. The changes affect the company's sales, promotion and production departments.

Charles Trepel has been upped to eastern sales manager, Hugh Dallas to midwestern sales manager and Gene Goodman to eastern promotion director. All three will report to Loren Becker, Command's national sales manager, as will two new appointees, Al Natterman and Sid Hess. The former is a new Coast sales rep and the latter is eastern merchandise director.

Also promoted are Blair Weille, to production control manager; Julia Gottlieb, to office manager; Lynn Sater, to radio exploitation director; and Anna May Waldman, to production coordinator. Added to the line's art dept. is Dan Pezza, who'll report to Command's art director, Charles Murphy.

Mills Publicist Bows As Longhair Gig Promoter

Bob Gardiner, director of publicity for Mills Music, has entered the classical concert production ranks. His first outing will be the presentation next Thursday (29) at Town Hall, N.Y., of the Original Piano Quartet in the group's first solo concert in New York since 1949.

Formerly known as the First Piano Quartet, they have been away from N.Y. stages, concentrating on the provinces of the U.S. In anuary, Decca Records released a new album by the group called "Forty Fabulous Fingers" and many of the selections therein will be performed. The concert will also feature the first N.Y. performance of Abe Ellstein's "Negev Concerto." Mills is the publisher of the piece, which is in the Decca waxing.

'ON-THE-SPOT' UPS LP SALES

The on-the-spot recording has developed into a potent sales factor in the LP field. Record companies are now going out of their way to get "in-person" groovings despite the loss of sound and stereo (which can be better controlled in studios) and the addition of audience noises of coughing, laughter, applause, etc.

The diskeries' "live" binge now encompasses recordings in the pop, jazz, folk, humor, and even classical fields. Some diskery execs attribute consumer interst in the on-the-spot recordings to the fact that it gives the at-home listener a "you are there" feeling and that there's a sense of excitement communicated by the performers in front of an actual audience that seldom is duplicated in front of a mike during a recording studio session.

One of the prime examples in the pop field recently has been the success of Capitol's "Judy At Carnegie Hall" release. The two-disk package has already gone over the 200,000 sales mark. An additional selling factor is the publicity attendant to a major event—like Pablo Casals White House concert and Richter's Carnegie Hall appearances. Both have recently been released by Columbia and are picking up good sales returns.

Shows Artist's 'Best'

Another factor in the upbeat of "live" performance diskings is that in concert an artists performs the best of his repertoire and presents a better picture of the performer's art than does an average LP, which collects 12 tunes of unequal quality and a hit-or-miss reaction.

The average "live" concert by a pop jazz artists may include whatever single hits the artists may have had, the best of whatever previous recordings the artists may have done, and special material either too lengthy or too offbeat for inclusion in regular albums.

Columbia, for example, will soon be releasing its first "in-person," concert by The Brothers Four, an LP which will feature "Greenfields," a tune previously released as a single and in an earlier LP. And in the recently released Kingston Trio album by Capitol, which is a "live" take of a college concert, the LP included "Where Have All The Flowers Gone," which already was a clicko single.

Horowitz 'In-Person'

Along these lines, Columbia is now planning a concept that will re-create an "in-person" excitement for its initial recordings by Vladimir Horowitz. Schuyler G. Chapin, head of Columbia's Masterworks division, has said that Horowitz's first LP will be programmed much as an actual concert. The pianist himself has said that just as no one goes to a concert expecting to hear a program devoted to all of Chopin's nocturnes, no one really wants to listen to an entire LP devoted to just Beethoven sonatas or Chopin ballads.

Despite the expanding areas of "in person" records, there is some feeling in the trade that its appeal may diminish in importance as the studios increase their technical ability to capture the excitement of a Broadway theatre or a concert hall and better translate the performance to records which is one of the reasons why Broadway shows and operas would never probably be recorded "live."

Paul W. Myers to Col

Paul W. Myers has switched from Kapp Records to Columbia, where he'll be associate producer in the Masterworks division. He'll be responsible to Schuyler G. Chapin, Masterworks director, for supervising recording sessions, editing recordings and assisting in other departmental duties.

At Kapp, Myers was coordinator of classical artists & repertoire and produced the disk company's weekly half-hour record show on New York's WQXR.

Leadbelly's 'Cottonfields' Hits Charts And Cues Unique Copyright Angles

The climb to chart potential of folk material in the past year or so has given rise to several legal hassles over tunes' rewriting and similar copyright squabbles. A publisher who has figured in some of them is Howard Richmond who, through his various firms, handles a voluminous catalog of folk material. He is now entering another legal action involving a folk tune but the ramifications of the situation run a bit deeper than the usual case.

Involved is the tune, "Cottonfields," which as the "Cotton Song" was written by Hudie Ledbetter, better known as Leadbelly. Richmond discovered that the song had never been licensed for performance by the writer, nor had it ever been copyrighted. It has been recorded on several occasions and is currently represented on the charts via a rendition by the Highwaymen on United Artists Records.

It is Richmond's contention that the song was not abandoned, that it has been protected by common law and belongs to the estate of Ledbetter. Richmond is the publisher for the Ledbetter estate and, with the contractual authorization of Mrs. Martha Ledbetter, Leadbelly's widow, recently copyrighted the "Cotton Song."

Accordingly, this week he is instituting legal proceedings against "several American and English record companies and publishers" on the grounds that, until his copyrighting of the tune, it had never been copyrighted nor licensed for sale and belongs to the estate (and now Richmond by copyright).

It was not abandoned, he claims, because it did not abuse copyright law. The estate has authorized Richmond to institute litigation against all "users and abusers of its (Mrs. Ledbetter's) rights."

In the course of his study of the "Cottonfields" case, Richmond says he has discovered a "motherlode" of other Ledbelly material. Much of it has been released by record companies, but not assigned or authorized according to Richmond. He eventually intends to extend his claim to cover all material that Leadbelly never authorized by contract, Richmond says, following the same reasoning and authorization as in the "Cottonfields" case.

This latter intention involves considerable material, according to Richmond, and also leaves open to question the status of many other folk songs by other writers. In the Richmond group one such writer is Woody Guthrie, who has been a prolific writer of folk material for years and is still alive though confined and ill.

Name Robert Summers WB Nat'l Sales Manager

Robert Summers has been named national manager of Warner Bros. Records. He will work out of the company's Coast headquarters and report to WB prexy John K. Maitland. All of the diskery's district sales managers will now report to Summers.

Hugh Hilliard, assistant to Summers for the past six months, has been upped to the post of midwestern district sales manager. Hilliard assumes his new spot immediately, headquartering in Minneapolis.

Summers has been with the company since its formation and has been a district sales manager covering the midwestern territory. He was previously with Columbia Records' sales department.

Col Has $87,500 In 'Wholesale'

"I Can Get For You Wholesale," the Harold Rome-Jerome Weidman tuner which opens on Broadway tomorrow (Thurs.), represents a minimum investment of $87,500 by Columbia Records. The capitalization setup for the show provides for 20% overcall, which, in the case of Columbia, would mean a maximum contribution by Columbia of $105,000.

Columbia, which has been a heavy investor in Broadway musicals this season, has one more show due this season. Upcoming is Bravo Giovanni, with a $200,000 investment. The diskery also had $390,000 in "We Take the Town," which folded in its Philadelphia tryout last Saturday (20).

Other musicals this season in which Col invested were: "All American" ($200,000), "Subways Are For Sleeping" ($200,000) and "Kean" ($300,000). Latter show folded after a short Brodway run.

The "Wholesale" production is capitalized at $275,000 which means that Columbia has a 15 10/11% interest in the show.

ARTHUR ISRAEL JR. NEW PREZ OF MPPA

Arthur Israel Jr. has been elected to the presidency of the Music Publishers Protective Assn. The post was held by the late Louis Bernstein for the past 30 years. Bernstein died last month.

Israel, who is chief officer of the Famous-Paramount Music Publishing combine, had been MPPA's secretary. That post will now be filled by Leon J. Brettler, who is veepee of the Shapiro-Bernstein publishing firm. Both Israel and Brettler fill out the unexpired terms until November of this year. Jack Mills remains as vicepresident and Sal Chianti remains as treasurer.

Gayles Joins Joy Label To Head National Sales

Juggy Gayles has joined Joy Records to head national sales and all phases of the diskery's merchandising projects. Joy's promotion staff now consists of Johnny Farrow and David Greenman, who handle eastern and midwestern territories, and L.A.-based Harvey Geller in charge of the entire Coast area.

With Gayles now taking over sales and merchandising, Ed Joy, firm's topper, will concentrate more heavily on the expansion and development of LPs, the acquiring of masters, building relations with independent producers and other creative facets.

Gayles comes to Joy after a stint with Carlton Records as sales chief. At one time he was head of his own music publishing firm.

Beltone's Leslie Cahan Sez Diversified Distribs Hiked Co.'s Profits 25%

A diversified distribution setup, as opposed to a plan whereby a diskery's output is handled by a single distrib, has strong advantages according to Leslie C. Cahan, president of Beltone Recording Corp. He claims that after switching to the diversified format, his outfit's profits leaped ahead by 25%.

The company's new system links Beltone with indie disk distribs in 31 key cities across the country. These distribs handle the diskery's Beltone and Lescay labels on an exclusive basis in their market areas. The outfit's distribution was previously handled by a single distributor, King Records.

The Beltone company which operates recording studios and facilities in New York, launched its disk lines last year under the a&r supervision of Joe Rene. The imprints did okay during that year but Cahan figures that, under the revamped distrib setup, they are afforded better control of timing, inventory, promotion and other marketing factors. Put them all together, he feels, and they account for the 25% profits rise for his company.

VARIETY'S RECORD-T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	HEY BABY Bruce Channel	Smash
2	6	8	LET ME IN Sensations	Argo
3	2	6	DON'T BREAK THE HEART Connie Francis	MGM
4	4	5	DREAM BABY Roy Orbison	Monument
5	10	4	JOHNNY ANGEL Shelley Fabarés	Colpix
6	3	9	DUKE OF EARL Gene Chandler	Vee Jay
7	5	7	MIDNIGHT IN MOSCOW Kenny Ball	Kapp
8	8	5	WHAT'S YOUR NAME Don & Juan	Big Top
9	36	2	GOOD LUCK CHARM Elvis Presley	Victor
10	21	3	THE SLOW TWIST Chubby Checker	Parkway
11	15	6	TWISTING THE NIGHT AWAY Sam Cooke	Victor
12	7	6	HER ROYAL MAJESTY James Darren	Colpix
13	30	2	LOVE LETTERS Ketty Lester	Era
14	28	2	YOUNG WORLD Ricky Nelson	Imperial
15	17	8	SHE'S GOT YOU Patsy Cline	Decca
16	20	3	LOVE ME WARM AND TENDER Paul Anka	RCA
17	11	9	CRYING IN THE RAIN Everly Bros	WB
18	9	9	BREAK IT TO ME GENTLY Brenda Lee	Decca
19	13	10	TUFF Ace Cannon	Hi
20	49	2	MASHED POTATO TIME Dee Dee Sharp	Cameo
21	12	12	THE WANDERER Dion	Laurie
22	31	2	PLEASE DON'T ASK Bobby Vee	Liberty
23	22	4	I'VE GOT BONNIE Bobby Rydell	Cameo
24	23	8	PERCOLATOR Checkmates	Dore
25	32	9	SMOKY PLACES Corsairs	Tuff
26	—	1	NUT ROCKER B. Bumbler & the Stingers	Rendezvous
27	18	7	I'M BLUE Ikettes	Atco
28	14	14	THE TWIST Chubby Checker	Parkway
29	29	2	LOVER PLEASE Clyde McPhatter	Mercury
30	27	2	COME BACK SILLY GIRL Lettermen	Capitol
31	—	1	PATTY ANN Johnny Crawford	Delti
32	39	4	YOU BETTER MOVE ON Arthur Alexander	Dot
33	—	1	SHE CAN'T FIND HER KEYS Paul Peterson	Colpix
34	33	4	WHERE HAVE ALL THE FLOWERS GONE Kingston Trio	Capitol
35	25	12	LITTLE BITTY TEAR Burl Ives	Decca
36	24	7	CHIP, CHIP Gene McDaniels	Liberty
37	26	11	NORMAN Sue Thompson	Hickory
38	16	14	PEPPERMINT TWIST Joey Dee & Starliters	Roulette
39	35	4	YOU WIN AGAIN Fats Domino	Imperial
40	—	1	CRY BABY CRY Angels	Caprice
41	41	2	DEAR ONE Larry Finnegan	Old Town
42	40	6	MY BOOMERANG WON'T COME BACK Charlie Drake	UA
43	—	1	WHEN MY LITTLE GIRL Drifters	Atlantic
44	—	1	GINNY COME LATELY Brian Hyland	Colpix
45	48	5	HEY LETS TWIST Joey Dee & the Starliters	Roulette
46	—	1	LOSE HER Bobby Rydell	Cameo
47	9	3	COTTONFIELDS Highwaymen	UA
48	—	3	POPEYE Huey Smith	Ace
49	—	1	TWO OF A KIND Sue Thompson	Hickory
50	43	2	IF A WOMAN ANSWERS Leroy Van Dyke	Mercury

Limeliters' SRO $7,841 In Denver Auditorium

Denver, March 20.

The Limeliters, folksinging trio, drew a capacity crowd of 2,291 to the Denver Auditorium Friday (16) for a gross of $7,841. The outing, sponsored by Ken Kragen, was scaled to a $4.50 top.

Ticket demand for the event was strong, the house being sold out 10 days before the concert. Encouraged by this reaction, Kragen has tentatively set another appearance for the group in Denver on June 30, at the 10,000-seat Red Rocks Open Air Theatre.

Auld vs. AFM

Continued from page 49

silence." Auld and Fisher say that these statements "were not only false but were known by the defendant to be false."

Charge They Were Fired

Plaintiffs contend that Kenin then relieved them of their positions "without previous adequate investigation, written charges and exhibition of any evidence." Auld and Fisher allege that after this meeting Kenin, Clancy and Kaiser decided that there would be a union trial of the charges against them.

The trial was held on Aug. 23, 1961. Plaintiffs claim that they attended without having received any written charges and after having been told that the persons who would attend were to be limited to Jack Ferentz, assistant to the president; Jerry Adler, AFM attorney; Grossinger and themselves.

They assert that actually at the hearing were the secretary of the Local in which jurisdiction of Grossinger's Hotel is located, his wife, an attorney for Grossinger and the hearing officer, Isaac Groaner. Ferentz, who was to be their witness, was not present. Auld and Fisher state in their suit that they had not been told that they could produce character witnesses (the Local official was allegedly there for this purpose on Grossinger's behalf), that they weren't permitted to have a copy of their original report about Grossinger's activities and that the various persons they had reported the case to had not been asked to attend.

'Kept No Minutes'

They further charge that there were no minutes of the meeting kept and no immediate decision by the hearing officer was made at that time. Auld and Fisher also claim on Aug. 30, 1961, they appeared in Kenin's office upon request, and were told by him that according to a letter that he had received from the hearing officer it seemed best for him to follow the officer's decision and dismiss them permanently.

They, according to the complaint, asked to see the letter and were refused; they also asked to see evidence on which the letter was based and were likewise refused. Kenin then suggested they resign and they refused.

As a result of it all, Auld and Fisher charge that they "were literally ostracized by officials and many members of AFM . . . and their reputations were ruined by reason of defendant's defamations."

Pic Scores

Continued from page 51

"Sometimes it works but often it is ludicrous." It is all right to make such a tune for promotional purposes, he says, but "the main title to a dramatic picture should say what the picture is all about and not become intrusive as it often does.

"Sometimes the song by itself is good but the use of a 32 bar tune sung by a pop record singer for no effect at all is meaningless." To do such a song "as an additional piece is fine," he feels, "but don't work it in when it doesn't do anything for the picture."

Previn's recent film activity has been considerable. He has done the score for the current "Four Horsemen of Apocalypse," has recently completed the score (using just a piano throughout) for "Long Day's Journey Into Night" and will be soon working on "Irma La Douce." He does about 30 concerts a year and also works in tv.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. wks. on chart	
1	2	22	ELVIS PRESLEY (Victor) Blue Hawaii (LPM 2426)
2	1	19	HENRY MANCINI (Victor) Breakfast at Tiffany's (LPM 2362)
3	3	21	WEST SIDE STORY (Columbia) Soundtrack (OL 5670)
4	4	13	CHUBBY CHECKER (Parkway) Your Twist Party (P 7007)
5	11	5	KINGSTON TRIO (Capitol) College Concert (T 1658)
6	5	12	JOEY DEE & THE STARLITERS (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
7	6	61	CAMELOT (Columbia) Original Cast (KOL 5620)
8	10	10	FLOWER DRUM SONG (Decca) Soundtrack (DL 9098)
9	7	33	JUDY GARLAND (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
10	8	19	WEST SIDE STORY (Columbia) Original Cast (OL 5230)
11	14	30	DAVE BRUBECK (Columbia) Time Out (CL 1397)
12	16	96	SOUND OF MUSIC (Columbia) Original Cast (KOL 5450)
13	13	15	CHUBBY CHECKER (Parkway) The Twist (P 7001)
14	23	14	DAVE BRUBECK (Columbia) Time Further Out (CL 1690)
15	25	4	LETTERMEN (Capitol) Song for Young Love (T 1669)
16	9	9	LIMELITERS (Victor) Sing Out (LPM 2445)
17	12	18	FRANK SINATRA (Reprise) I Remember Tommy (R 1003)
18	26	2	FRANK SINATRA (Reprise) Sinatra and Strings (R 1004)
19	22	7	RAY CONNIFF (Columbia) So Much in Love (CL 1720)
20	17	11	LAWRENCE WELK (Dot) Moon River (DLP 2314)
21	21	4	BURL IVES (Decca) Versatile Burl Ives (DL 4152)
22	15	9	SANDY NELSON (Imperial) Let There Be Drums (LP 9159)
23	19	14	MILK AND HONEY (Victor) Original Cast (LOC 1065)
24	32	18	JOAN BAEZ (Vanguard) Joan Baez, Vol. II (VRS 9094)
25	20	14	HOW TO SUCCEED (Victor) Original Cast (LOC 1066)
26	35	11	JIMMY DEAN (Columbia) Big Bad John (CL 1735)
27	42	2	MITCH MILLER (Columbia) Rhythm Sing Along (CL 1727)
28	18	17	FERRANTE & TEICHER (UA) West Side Story (UAL 3166)
29	47	5	FERRANTE & TEICHER (United Artists) Tonight (UAL 3171)
30	37	3	MIKE NICHOLS & ELAINE MAY (Mercury) Examine Doctors (MG 20680)
31	28	16	ENOCH LIGHT (Command) 35MM Stereo (RS 826 D)
32	29	9	DION (Laurie) Runaround Sue (LLP 2009)
33	44	14	KING OF KINGS (MGM) Soundtrack (MGM 1E2)
34	34	6	AL HIRT (Victor) Horn A Plenty (LPM 2446)
35	—	1	JOHNNY MATHIS (Columbia) Live It Up (CL 1711)
36	40	2	ROGER WILLIAMS (Kapp) Maria (KL 1266)
37	50	4	DON AMACHE & FRANCIS LANGFORD (Col) The Bickersons (CL 1692)
38	30	28	JOHNNY MATHIS (Columbia) Portrait of Johnny (CL 1644)
39	43	17	CONNIE FRANCIS (MGM) Never On Sunday (E 3965)
40	24	25	KINGSTON TRIO (Capitol) Close-Up (T 1642)
41	38	8	OLDIES BUT GOODIES (Original Sound) Various Artists, Vol. III (OS 5004)
42	31	12	CHUBBY CHECKER & BOB RYDELL (Cameo) Chubby Checker and Bobby Rydell (C 1013)
43	36	10	BILLY VAUGHN (Dot) Berlin Melody (DLP 3396)
44	46	11	CHUBBY CHECKER (Parkway) Let's Twist Again (P 7004)
45	48	4	CHUBBY CHECKER (Parkway) For Twisters Only (P 7002)
46	—	39	CARNIVAL (MGM) Original Cast (E 3946)
47	27	27	LIMELITERS (Victor) Slightly Fabulous (LPM 2393)
48	—	5	GAY LIFE (Capitol) Original Cast (WAO 1560)
49	49	11	BOB MOORE (Monument) Mexico (M 4005)
50	—	1	PETER NERO (Victor) Young, Warm and Wonderful (LPM 2484)

Inside Stuff—Music

The way the music and recording industries are always hot after promotional pictures, spending heavy sums on photographers annually, what happened last week to Ad Lib Records, new company in the biz created a howl in Philadelphia. Ad Lib issued its first single by a new lad named Jimmy Roselli, singing "Sheik of Araby" and "Fool in Love," backed by George Siravo's Orchestra. The label spent about $250 on a circusy tour of Philadelphia, hiring an actor to play a sheik, two girls to accompany him as part of his "harem," rented costumes for them, etc. The party descended on Philly stations in five-degree cold, the gals shivering in their costumes. The tour started out at the Philly Zoo, where an attendant was inveigled into bringing a camel out for pix. The beast had to be prodded into the cold, and bubbled and spit all over the scene.

After all this and the wad of cash, the accompanying photographer advised Ad Lib the next day that not a single one of the 42 shots he took was on his film when it was developed. It seems a back shutter stuck and ruined the works.

German music lovers seem to have a special predilection for Swedish songstresses. After Siw Malmkvist, Lill-Babs Svensson and Ann-Louise Hansson, just to name a few, another Swedish chirp has been introduced to the German public: Anita Lindblom whose "Sa'nt ar livet" (Swedish version of "You Can Have Her") is currently the top tune in Scandinavia. Philips recently brought Miss Lindblom to Berlin to record her first German-language single, "Lass die Liebe"/"Ein bisschen Mut." She was backed by the Heinz Alisch band.

A memorial tribute to Sir Louis Sterling, former head of EMI (Electric & Musical Industries), will be held in London April 3 under sponsorship of the British Technion Society, the Israel Institute of Technology. The tribute will take place at London's National Sporting Club. Sir Louis died June 2, 1958. He was born in New York's lower east side but became a British industrial tycoon. Because of EMI he was w.k. in legit and musical circles on both sides of the Atlantic.

Roman Catholic leaflet, "The Devil and the Disks," accused two pop records of taking "a harmful turn." They are "Walk on By," sung by Leroy Van Dyke, and "Please Help Me, I'm Falling," sung by Hank Locklin. Their theme, wrote editor Rev. Anthony Harris of the Redemptorist Fathers in London Observer is "I love you, but I shouldn't because I am married to another." He added, "A constant diet of such a sentiment can only have the effect of getting used to the idea of illicit love described in the words which we are constantly singing."

Musical conductor Clebanoff, who wound up a 47-city concert tour with "Clebanoff Strings" under the auspices of Columbia Artists this past weekend, begins rehearsals in L.A. for his upcoming Mercury album — his 13th for the label. On June 14 Clebanoff opens at the Flamingo Hotel, Las Vegas, for a two-week engagement. Plans are now in the offing for Clebanoff to do a 12-city concert tour in the major cities of Europe, guest conducting local orchs in each.

Ivan Mogull, indie music publisher, is on a pic tune binge. He's picked up the rights to "The Day the Earth Caught Fire," title tune of the film Universal is distributing, as well as the title song for the "Treasure Island" film which was recorded by Gary Mills for the London label. He's currently working on the title song for "Whistle Down the Wind," the pic which stars Haley Mills and scheduled for release around Easter.

A project designed to provide more opportunity for Israeli musical talent by making it possible for Israeli's artists to study and perform in the U.S. for limited periods of time has been set up under the aegis of American-Israel Cultural Foundation. The project is called the Israel Music Forum. The foundation for many years has sponsored cultural exchange programs between America and Israel.

A special benefit for the Musician's Clinic, a non-profit, no-fee service for tooter drug addicts who need psychological treatment, will be held at the Jazz Gallery, N.Y., next Monday (26). Participating in the event will be Count Basie, who winds up an engagement at the Greenwich Village nitery the previous evening; Dizzy Gillespie, Lambert, Hendricks & Ross, Billy Taylor and Roland Kirk—all with their respective units. All proceeds from the show will go to the Clinic.

Liza Music, firm headed by Michael Todd Jr., is taking its ifrst crack at the pop music field with "Midnight in Canaveral." The tune, written by Time-Life staffer Bill Boal and Avery Lagios, salutes the seven astronauts. Since tune's action is based on Mercury Control Centre, Jordan Ramin, who manages the company, figures a deal with Mercury Records is a natural.

Jubilee Gets Cornell and Gibbs; Col Inks Fisher Bros.; Other Deals

Don Cornell will now appear under the Jubilee banner. In the past years, the singer has etched for RCA Victor, Coral and Dpt. He's already cut four sides for Jubilee, the first two, which will be released within the next few weeks, are "Bring Down The Curtain" and "Night Train To Memphis."

Georgia Gibbs has signed with Jubilee Records. She will do both single and LP product for the line, her first releases to be out shortly.

Columbia: Fisher Bros.

A new vocal duo, the Fisher Bros. (Darwane, 19; and Brodie, 18), have signed with Columbia Records. The deal was negotiated by Ed Kleban of Col's Coast artists & repertoire department. Both brothers sing, play guitar as well as write their own songs. Their first singles session will be held within the next two months.

Hickory: Ernest Ashworth

Ernest Ashworth has switched his label affiliation from Decca to Hickory, a Nashville-based diskery. His first Hickory session has been set for the last of the month.

Philips: The Deltas, Darrell McCall

The Deltas, a group described as a modern-sound version of the old Delta Rhythm Boys, and pop singer Darrell McCall have been signed by Philips Records. McCall's first release, a single, is titled "Dear One."

Mercury: Buddy Morrow

Orch leader Buddy Morrow, who ankled the label three years ago, has returned to the Mercury fold. His initial release will be an LP, "Night Train Goes to Hollywood," produced by the label's a&r director, Jack Tracy. It comes out in April.

Smash: The Echoes

The Echoes, a group which had some action last year with their single, "Baby Blue," on the Segue label, were pacted last week by Smash Records, the Mercury subsid. They were signed by Smash a&r director Shelby Singleton.

Atlantic: Mose Allison

Mose Allison, pianist-singer-composer, has inked with Atlantic. He previously waxed for Columbia and Prestige Records and will cut hi. first Atlantic platter this week. Allison has appeared as pianist with many jazz groups, including the Stan Getz Quartet and the Zoot Sims-Al Cohn Quintet. Currently he has his own trio with which he tours jazz spots around the country.

'How to Write a Song' Comprises Profiles Of 10 Top Pop Music Names

By BILL RANDLE

Henry Kane interviewed 10 major personalities in the field of popular music trying to find out the genesis of the successful popular song for his book "How To Write A Song" (Macmillan, $3.95). The names are diversified and attention-getting: Duke Ellington, Hoagy Carmichael, Steve Allen, Noel Coward, Johnny Mercer, Sam Coslow, Carmen Lombardo, J. Fred Coots, Dorothy Fields and Mitch Miller.

Of the "profiles," which is the easiest way to describe the structure of Kane's book the longest is the section on Coots who "came from the dregs" to a compulsive need for "elegance" and good things in life; the shortest (and least effective) is the superfluous piece on Ellington whose music just "bubbles" out of him.

While there is a need for a serious work on the mechanics of songwriting, publishing, exploitation, copyrights, song sharks, etc. this book, unfortunately, does little to satisfy that need. The only value to a person seriously interested in writing songs or entering the popular music industry is in the collection of anecdotes, historical, nostalgic and (in some obvious cases) apocryphal, that form the major part of "How To Write A Song."

The major emphases in Kane's pieces, apart from the music business and direct questions on the "techniques" and methods of the writers, is a "profile" of the personality usually involving a clinical description of his clothing and physical appearance, the background of the interview (from the elegance of a swank apartment to the hustle and bustle of an NBC office floor), the type of cigaret smoked, the sounds of speech, the consumption of liquor, analysis or no, religion, etc.

However, some interesting areas of conversation, politics, libido, the real "inside" workings of the music business, are studiously avoided.

Actually there is considerable material in Kane's book for a skilled reader. The prospective or frustrated songwriter with acumen who reads "How To" thoroughly will get some insights into the individual personalities who have been quite successful as writers (Mitch Miller is the only non-songwriter involved in the collection). As "profiles of success" the pieces have some validity and the writing is commercial and, in its own way, quite skilled.

There is in Kane's book, as in almost all contemporary quick pieces about the music business, a regrettable lack of accurate editing; viz., Sam Cook instead of Sam Cooke, Fred Fischer instead of Fred Fisher, Anne Caldell for Anne Caldwell, etc.

The best of the individual profiles is the piece on Coots, with the Dorothy Fields, Sam Coslow, Hoagy Carmichael and Mitch Miller chapters runners-up. The summation is a brief exposition on the process of getting a song into the popular music market, from idea to publication.

Buenos Aires Ta-Ba-Ris Eyes 'Music Hall' Shows

Buenos Aires, March 20.

The Ta-Ba-Ris, local nitery which shuttered Dec. 31 after 37 years, will likely reopen with music-hall type shows if plans of operator Andres Trillas materialize. The project would be done in association with the Astral Theatre's Francisco Gallo and a local television station. Carlos Petit and Luis Iturraspe have already been inked to produce the shows.

Trillas, who now manages the Alvear Palace Hotel, is leasing the building housing the Ta-Ba-Ris in the hope of subleasing it to another nitery operator. However, local taxes on niteries are so high that no prospective lessees have appeared as yet.

The old Ta-Ba-Ris basement bar was reopened a month ago as a "whiskeria," similar to 110 similar spots throughout the city. It can handle about 100 customers, but business hasn't been brisk. It's felt that there should be some complementary attraction to stimulate trade.

R&R Will No Longer Dominate, Opines WINS Program Director Ted Steele

By EDDIE KALISH

"Rock 'n' roll had its place and there will be a certain percentage of it that will continue to sell, but it will no longer dominate." That's the opinion of Ted Steele, program director for radio station WINS, N.Y. He says that New York has always been the programming pacesetter in radio and this city's switch from a hard rock format on several of its stations will probably set off a similar response across the country.

One of the reasons the change came in N.Y. first and when it did is the ad agencies, Steele figures. "They can monitor us anytime they want by just turning on their sets," he points out. There has been a growing "client resistance to the hard rock format," he says, and he relates how it was his plan when he first joined the station last June to gradually work its programming into a 50-50, rock-good, format.

Before switching away from an r'n'r policy, WINS was the top rated station in N.Y. in the 3 p.m.-12 midnight time slot. Even with this fact, Steele points out, agencies with food, automotive and other such accounts were avoiding it completely.

"Doors are now opening to better agencies that were pretty well closed before," Steele notes. These time buyers are looking for a substantial adult composition in their audiences, says Steele, and that is what he is aiming for with this new policy.

Losing 9-Year-Olds

He figures that he is losing his 9-12 year-old audience almost completely. But he also feels that he has picked up in the area of adult and college listeners. "The family won't take it all day long," he says of rock, but the moderate programming technique holds a broader and larger group for a longer time.

His new policy is to play more melodic material with strong lyrics and arrangements. He wants the lush, big swing sound as opposed to the thinner rock combo sounds. In singing style, Steele wants no more "screamers" but rather renditions with more depth and less historionics. "We must never play two unknown artists in a row," he states in his bulletin to his deejays. "Of course, we do want the new, fresh artists and new, fresh sounds but they should be sprinkled throughout the programming like the seasoning in a stew," the memo continues.

"We will still be playing the palatable chart stuff," Steele concedes, but only that material with a broad base—"no screamers or bad sounds." What it amounts to is no wild and wooly rock and r'n'b material or singers.

'Big Change Coming'

Asked what he thinks will become of the rock artists and writers, Steele said, "I don't really

(Continued on page 55)

Berman's BBC Ban

London, March 20.

Part of a Shelley Berman album, "A Personal Appearance," has been banned by the BBC. This means little or no radio exposure for the disk in the U.K.

A BBC spokesman states that a section of the record was not considered to be in good taste.

Ct. Hears OLGNY Suit Vs. AFM, 802

The first phase of the taxation and antitrust consolidated actions being brought against Local 802 and the American Federation of Musicians by the Orchestra Leaders of Greater New York was heard in N. Y. Federal Court Friday (16). A decision has not as yet been handed down but it is expected within the next two weeks unless the court chooses to withhold its judgment until the balance of the case is heard.

The section of the actions that was heard last week involved OLGNY's charge that the Federation's 10% traveling surcharge, Local 802's 1½% local tax and the Local's single engagement welfare plan and fund are all illegal. The organization, made up of a group of orchestra leaders who are also members of the AFM, has won temporary injunctions against these union practices at previous dates and is seeking permanent rulings.

Principal witnesses for the Federation were Stanley Ballard, secretary of the AFM; Max L. Arons, secretary of 802, and Hy Jaffe, 802 treasurer. Charles Peterson, Joe Carroll and Ben Cutler, all execs of the OLGNY, were witnesses on its behalf. Attorneys for both sides now have two weeks in which to file additional papers on the matters discussed.

The balance of the case, the antitrust actions taken by the OLGNY against the Federation, is expected to be heard in about two or three weeks.

ACKER BILK PAYS OFF FOR COL AND ATCO

Diskeries are sometimes each others' best friends and helpers—whether they like it or not. An example of this happened recently when Atco Records decided it wanted an album by English clarinet star Acker Bilk for release in the U. S. The label commissioned one which was recorded in England for Atco by Columbia. Called "Sentimental Journey," the platter was released here several months ago.

In the meantime, however, Col released a single from the disk in England and it climbed to the top of the charts there. Called "Stranger on the Shore" the single is now being pushed in the U. S. by Atco which hopes for similar success. Atco is also changing the name of its LP to that of the single. Col issued only the single in England but in lifting the "Stranger" tune changed its title from "Jenny" which is the way it is labeled on the original Atco album.

Award Tokyo Pub $840 For Geisha Tune Piracy

Tokyo, March 20.

A Tokyo music publishing firm has won about $840 in damages as result of a suit charging piracy of several songs regarding Okichi, the legendary geisha whose name was linked with Yank diplomat Townsend Harris who pioneered recognition of U. S. here in last century.

Zenon Music Publishing Co. filed suit again owners of hotels and inns in town of Shimoda, where Harris had set up residency, to make them pay fees for songs in printed leaflets and on towels sold as souvenirs. Company claimed this was an infringement, as it was being done without permission. Zenon won the action and received settlement fees from hotel and inn owners.

Pete Seeger SRO 2½G, Vancouver; His Appeal Vs. Contempt Due in May

Vancouver, B.C., March 20.

Folksinger Pete Seeger played to a turnaway full house in a one-night performance last week at the 900-seat John Oliver High School auditorium. Gross was $2,500, with house scaled at $2.50 and $3.

Tyro promoter Howie Bateman, who operates folk-centred Inquisition Coffee House, was unable to book 2,800-seat Queen Elizabeth Theatre for this occasion, and Seeger could not be available for any other date.

Seeger's appeal against a one year sentence imposed last year on a contempt of Congress charge, comes up in May in New York in the U.S. Appeals Court, and had earlier resulted in a small headache for Bateman when he went through the customary routine relative to entry of a visiting "foreign" entertainer into Canada.

Canadian Immigration officials pointed out that Seeger would not be admitted to Canada unless he could provide a document guaranteeing re-entry to U.S. With an 85% house sold at this point, Bateman faced a problem, but the necessary papers came through and

(Continued on page 55)

Haitian Night Life Luring the Tourist With Voodoo Rites But None Is 'Real'

By AL DINHOFER

Port-au-Prince, March 20.

Night life in Haiti is linked to the age-old fascination of voodoo, and the tourist's intrepid pursuit of a "real" voodoo rite.

The 10 major after dark show spots in Port-au-Prince and the beautiful mountainside suburb of Petionville operate on a well-synchronized rotation system. Each is open one or two different nights of the week. In this manner cut-throat competition is immeasurably reduced, and advertising budgets are kept to a minimum.

Most of the nightclub shows are "voodooesque" in content and manner of presentation. What is offered, basically, is Haitian folk art in commercial attempt to supply the voodoo ceremony on inevitable demand.

Most visitors to Haiti have little or no idea as to what to expect regarding voodoo, which is generally associated with pins-in-dolls hocus pocus, zombies strolling in the dead of night, and Hollywood's old black magic thrillers seen in recent years on late, late television shows.

An open display of curiosity on the part of the tourist concerning the lore and mysticism of voodoo will get him exactly nowhere. Taxi drivers can sometimes be cajoled into taking visitors to assorted types of voodoo ceremonies—for a small fee.

Bar Spectators

And you may meet the indefatigable tourist who claims to have penetrated the Negro Republic's deepest hill-country to witness an authentic voodoo rite. Don't believe it. Spectators are not permitted to be present at voodoo ceremonies. Period. What the braggard probably saw was a hoaxed-up "folk production" for which he was sole financier, the cab driver was the promoter and the Haitian peasants performed on a verbal percentage contract.

One reason for the nightclub rotation system is that Port-au-Prince's citizenry cannot support the boites. "No club can do well more than two nights a week," says nitery impresario Gerald Weiner. "As a matter of fact, most Haitians go to nightclubs in the winter to see the tourists."

Haiti's most inspired nitery is unquestionably the unique Cabane Choucoune, an adjunct of the Choucoune (pronounced shoecoon) Hotel. Shaped like a mammoth circular African hut, the Choucoune is 60 feet high at its pointed thatched-roof top, and seats approximately 550 persons, plus another 40 at the bar.

Doing business Saturday nights, the club features a big Afro-Latin band fronted by Alfred Siqo. Floor show usually consists of a Haitian spectacular featuring the Bacoulou Dancers. The club is also Haiti's showcase for big name entertainers of the Latin world. Puerto Rico's Bobby Capo, Mexico's Pedro Vargas and Spain's Sarita Montiel, are among the top names who have appeared there.

'Authentic' Haitian Show

El Rancho, Haiti's plushest hotel, by American standards, features an ersatz "authentic" Haitian show, cleverly staged and emceed by Tony Schindler. As everything else in this smart, tropical resort, the local acts are in good taste and are put together with a sincere desire to show the tourist a cross-section of the Haitian song-and dance arts.

A chorus of 25, billed as The Singing Coussins, are featured Tuesday evenings along with a folk ballet directed by Haitian choreographer-dancer Jean-Louis Guy. Fashion shows are offered one night weekly with the island's foremost debutantes parading chic Franco-Haitian fashions.

The Bacoulou Club is owned and operated by Gerald Weiner and his wife, Odette, who directs the popular Bacoulou Dancers—a stirring troupe which tours some U.S. night spots about thrice yearly. Being "at home" in the Bacoulou Club, the troupe gives forth with colorful displays of Haitian choreographic arts—as fine and authentic as any visitor can hope to witness. Their skits run from a bubbly impression of the camera-laden tourist, to a bizarre enactment of a voodoo sacrificial rite in which one dancer breaks the neck of a live rooster with his teeth and drinks its blood.

An all-Haitian show is offered at Oloffson's, the "artist colony" hotel. The hotel's club, called Bambooche Creole, features Haitian specialty acts as Creole bawdy singers and primitive musical instrumentalists. Vestpocket productions are staged here by Lavinia Williams, former American ballet dancer who has dedicated herself to Haitian culture and has taken Haitian citizenship. She also operates a dance school.

Katherine Dunham's Estate

American folk-dancer Katherine Dunham is currently mistress of the sprawling, atmosphere-heavy plantation called Habitation Leclerc. The century-old estate was first owned by Pauline Bonaparte Leclerc, a notorious courtesan.

A voodoo ceremony-in-the-round, under torchlight, is featured in the Leclerc courtyard, followed by a late show in the glamorous Geisha Bar spotlighting Mme. Dunham. Unquestionably among the most astounding spectacles to be seen in Haiti today is Mme. Dunham rendering an adagio bellydance in a mishmash Casbah skit.

The Brochette Art Gallery, operated as a cooperative by a number of Haiti's foremost (though hardly affluent) painters, offers a Haitian equivalent of a Saturday night hoedown, featuring offbeat and non-commercial singers, dancers, musicians. (Its managers will tell you proudly: "Harry Belafonte sang here.") This is no spot for the straight-laced main-roaders.

The Shango Club, in the lovely Ibo Lele Hotel, features Michel de Jean Choir, and Herbie Widmaier & combo. The Coq d'Or offers a comparatively commercial voodoo stage ceremony weekly, and the Palladium, another late spot, has the Nemours Jean Battiste orchestra.

The Casino of Port-au-Prince, the government-operated gambling mecca strategically located near the cruise ship wharfs, offers some splashy acts seven nights weekly at midnight. The shows, mostly bland and formless, are produced by Ti Pousse and backed by the Ernest Lami orchestra.

Voodoo, in Haiti, is where you find it. But the only place you're permitted to find it is on a nightclub stage. Make up your mind to that, and you can save yourself a lot of wear and tear and moola.

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Diskeries

Continued from page 1

emphasis on opera for about a year. This month it is releasing a package of "Aida," starring Leontyne Price. Miss Price will also cut "Madame Butterfly" for the label in Rome in July. The company, in addition, is planning other activities, all under direction of its artist and repertoire man for this field, Richard Mohr.

Angel's Upped Production

It is understood, too, that Angel Records, a division of Capitol Records which also has a big opera catalog, will be undergoing some increased production in this area. The label specializes in classical and opera material.

Columbia has been discussing an opera project for some time now and, although its projected first major venture into the field was scrapped due to the death of conductor Bruno Walter, the diskery is by no means junking the whole project. The company's talks have been pegged to how best it can use its current roster of operatic artists like Eileen Farrell, Richard Tucker, Thomas Schippers and George Szell. Of course, Leonard Bernstein also figures for Col. The label has already neared completion of the lighter grooved "Merry Widow."

London Records has designated March as "opera month" and is marketing its material in this vein at special discounts to dealers and is putting on a big consumer ad campaign, strictly on its opera material. Among its prize packages is Joan Sutherland's much-heralded performance at the Metopera in "Lucia Di Lammermoor." Other London artists include Renata Tebaldi and Brigit Nilsson. The company plans similar opera pushes in the future.

60G Beethoven Opera

At a cost of over $60,000 Westminster Records, which was brought into the ABC-Paramount Records organization last May, has just released the first stereo version of Beethoven's only opera, "Fidelio." The project was recorded in Vienna, under direction of Dr. Kurt List, v.p. in charge of a&r for the label.

With Hans Knappertsbusch conducting the Bavarian State Opera Orchestra and Chorus, the three-disk set features Sena Jurinac and Jan Peerce. It is the most ambitious project for Westminster since it joined ABC-Par and is getting a special promotional campaign. It was this opera that Walter was to have conducted for Columbia's opera push kickoff.

It all adds up to increased activity on the opera production and marketing front and a project which diskeries plan continued emphasis on. Opera collectors often gather several versions of a particular piece and, with sound reproduction advances such as stereo, the market for this material is believed to be growing.

Fountain-Hines' $7,900 Gig

Santa Monica, Cal., March 20.

Pete Fountain's Dixieland group teamed up with Earl (Fatha) Hines to gross $7,900 in the 3,000-seat Santa Monica Auditorium last Saturday (16).

Tickets were priced at a $3.95 top.

On the Upbeat

New York

Deejay Dick Clark will be a featured attraction at the forthcoming first International Sound Fair (July 25-29) in Cobo Hall, Detroit. Clark will emcee a special Teen Concert . . . **Joey Dee** has taped a message for the United Community Fund which will be heard on radio stations throughout the U.S. in the fall . . . **Johnny Mathis**, Columbia disker, will sing the "Love Theme From El Cid" at the Academy Award show April 9.

Nick Virtue has joined the **Irwin Zucker** record promotion-publicity office as account exec . . . **Thelma Carpenter**, Coral pactee, currently at the new Greenwich Village nitery, The Blackjack . . . **Henry Jerome**, Coral a&r producer, on a trek to Cleveland, Detroit and Boston to sound the musical pulse of the areas . . . **Earl Grant** does a shot on **Ed Sullivan's** CBS-TV show March 25.

Brenda Lee is going legit this summer with a two-week date at Kansas City's Starlight Theatre in "Bye Bye Birdie" . . . Decca Records' promotion topper **Lenny Salidor** on a jaunt to Atlanta, Jacksonville and Miami visiting distributors and deejays . . . Singer **Donny Farmer** opening a restaurant-nitery on the eastside called Rampart Alley . . . Orch leader **Richard Maltby** now touring with an octet . . . **The Internationals**, instrumental-vocal group, just returned from a Latin-American tour, are heading for Greenland and Newfoundland under the aegis of the U.S. Air Force.

Ivan Mogull acquired the global rights to "Lover Please," recorded on the Louis label by **Dennis Turner**, outside of the U.S. and Canada . . . **Bernie Wayne** and **Marvin Moore** have written tunes pegged on the foreign films "Les Liaisons Dangereuse" and "Last Year At Marienbad." **Henri Rene** recorded both for Decca . . . Pianist **Ronnie Brown** and his trio joined the **Charlie Shavers Quartet** at the Embers Monday (19) . . . **Dion**, Laurie disker, began his first pic assignment last week in UI's "Ten Girls Ago."

The "Music Made Famous By Glenn Miller" package has been booked into the Casbah Theatre of the Sahara Hotel, Las Vegas, for a return stint for the entire month of May. Unit contains such Miller alumni as **Tex Beneke**, **Ray Eberle** and **The Modernaires**. **Tony Bennett**, currently headlining at the Copacabana, starts a four-weeker at the Dunes, Las Vegas, March 23 . . . **Diahann Carroll** starring in the **Richard Rodgers'** tuner "No Strings," guests on **Ed Sullivan's** CBS-TV show May 6 and **Garry Moore**: CBS-TV program June 12.

Atlantic will handle national distribution of **Frank Garl's** "There's Lots More Where That Came From" and "You Better Keep Runnin'" on the Crusade label . . . **Don Shirley's** "Stand By Me" has been lifted for a single out of the pianist's Cadence LP, "Drown in My Own Tears" . . . Cadence's first "Little LP" since it introduced the seven inch, 33rpm line some time ago will feature **Eddie Hodges** working over some previous disclicks and new material . . . **The Playmakers** appear nightly at the Cafe Leon, N.Y. . . . Singing-pianist **Joe Berle**, former accompanist of **Joni James**, now giging nightly at the Steak Pit, Paramus, N.J.

London

Kenny Ball's Dixie version of "Midnight In Moscow" passed the 1,000,000 seller mark, 450,000 of which have been bought in the U.S. . . . Following a successful run in New York's St. Regis Hotel, **Joan Regan** expects to revisit the U.S. in November for dates on the Coast . . . International topper of Dot Records, **Jim Baily**, flew in for huddles with Decca, EMI (Electric and Musical Industries) and Pye. Dot's contract with Decca, former's U.K. outfit, expires in July . . . **Eden Kane** set for a Stateside trip next June via the **Manny Greenfield** agency . . . British dates for U.S. warbler **Del Shannon**, currently touring the Far East, are being negotiated by manager **Irving Michahnik**.

Hollywood

Joan Collins, starring in **Bob Hope-Bing Crosby** "Road to Hong Kong," will have her song, "Team Work," released as a single by United Artists . . . MGM changed title of **Eartha Kitt's** album to "The Bad and the Beautiful." It'll hit racks in Europe one month prior to U.S.; out March 15 . . . **Sonny Burke** and **Lani Kai** in Hawaii to record "Evergreens of Hawaii," which Decca will release.

Donna Loren's initial Crest Records disk is "Hands Off" b/w "I'm So Lonely." The 14-year-old chirp has penned some originals and two of them will comprise her next release, "Tony" b/w "Sailor, Sailor" . . . **Jerry Rosen** pacted to baton all upcoming Shrine Family Shows; two days each month with top talent. This month's has **Ted Lewis** headlining.

Philadelphia

Mel Torme into the Red Hill Inn, starting Friday (23); **Maynard Ferguson**, March 30-April 1. Ferguson played Sunnybrook, Saturday (17) . . . **Bill Haley & His Comets** inked to a longtermer by Roulette . . . **Bobby Rydell** back from his world tour . . . New jazz unit, the **Joe Terry Trio**, featuring saxophonist **Al Greco** (Buddy's brother), now at the Trade Winds . . . **Shel Kagan** handling Prestige Record promotion for the entire east.

KAEMPFERT'S U.S. HUDDLES

Bert Kaempfert, German trumpeter, is currently in the U. S. for huddles with Decca Records' execs, publishers and composers concerning plans for future waxings. He's also scheduled for tv and radio spots.

Kaempfert will be in the U. S. for about five weeks, spreading his time between New York, the Coast and finally Miami Beach.

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ASCAP Rate Rhubarb

Continued from page 49

work effectively if they no longer others hold to the view that the ASCAP offer is tempting but aren't sure whether it is worth the risks involved. The primary risk, as they see it, is a possibility that there would be a return to the "monopoly" situation of one organization controlling all music rights as was in effect before BMI was formed in 1940.

(The ASCAP proposal offers an estimated 16% reduction in rates in exchange for tv station divorcement of all ownership or control in BMI and that BMI would operate under the same consent decree that ASCAP signed to settle antitrust litigation that had been started by the Federal government. Like ASCAP, the fees would be set by the Federal courts.

Tv stations' payment to ASCAP last year totaled a little over $10,000,000, and tv networks added another $8,000,000. The proposal would mean an ASCAP loss of about $2,000,000 in revenue from the tv stations. ASCAP's pact with radio, which contributes another estimated $10,000,000, does not come up for negotiation for another two years.)

BMI Firms Waiting

On the publishing front, heads of several BMI firms indicate that they're waiting to see what happens before they decide on what steps should be taken. They also appear agreed on the practical business values of having more than one licensing organization. Some of the larger ASCAP firm toppers are quite eager for the dismantling of BMI and figure that if it were re-formed along ASCAP lines they would set up BMI firms.

They hold that many tv and pic scores were lost to them because BMI was able to lure the cleffers with hefty guarantees. The smaller ASCAP publishers, on the other hand, are worried about the rate cut. The fact that it would trim their source of revenue even more, apparently, is their main concern.

Echoes also came up from Nashville over the weekend. A group of publishers met there last Friday (16) and got behind BMI with a hard-hitting attack against ASCAP. The barrage hit ASCAP for not recognizing Nashville and/or country music. Such firms as Acuff-Rose, Cedarwood, Pamper and Tree plan to build a front to preserve BMI as it is now constituted.

Govt. an Observer

It's known that the Dept. of Justice is keeping a close watch on the goings on. It still hasn't reached top level attention at the department but if Judge Ryan eventually decides that a consent decree is in order for BMI, it's expected the department will consider his recommendations carefully.

Although the hassle now is centered on tv broadcasters, the radio stations, whose ASCAP contract expires Dec. 31, 1963, are not completely out of the picture. Even though the court's jurisdiction in this case covers only tv, the reference of the broadcaster-BMI stock separation to the Dept. of Justice could lead to a consent decree in which radio could be directly involved.

The entire issue, although not yet on the NAB agenda, could break wide open in Chicago if no conclusion is reached at the New York meetings this week.

Ted Steele

Continued from page 53

know. There's a big change coming in the music business. With the current music there is no lasting quality to the sound or the artist, with rare exceptions. All over the country there are high school and college bands that have never gotten off the ground and I see a new chance for them." New emphasis will be placed, all around the country, Steele feels, on better quality of stronger, more matured good talents.

At any rate, WINS has picked up new accounts since the switch like foods, automotives and the Long Island Railroad. And Steele says that his audience, at some parts of the day, has increased by 10%. He figures that this programming trend will sweep across the country, with the agencies seeing and liking the result of the New York market. "I'm still sweating it out," he says, but he sees only better results for the station, radio-in-general and music's future.

Steele points out that many a&r men have been volubly asking around as to what they should be doing in the studios. It is his feeling that a whole new breed of modern pop music will develop, more along traditional lines. A&r interest has already been shown and sessions have begun to take on a more modified tone. "Kids are mixed up as to what rock 'n' roll really is," says Steele, and they view most chart makers as rock, regardless of what it really is. So they are wide open for a music change and most have gone along with the WINS switch without reluctance, according to his correspondence, he states.

Pete Seeger

Continued from page 53

Seeger appeared as scheduled.

Queried by VARIETY on the pending appeal, Seeger said he had originally been cited in 1956, along with playwright Arthur Miller and others, out of his refusal to testify before the House Un-American Activities Committee. Miller's case was subsequently dropped and of three remaining, Seeger was the only one to be convicted.

As to political affiliations, Seeger said he has none. He thinks of himself as a singer and musician, and at best only an "amateur politician." His trouble with the Committee, he believes, stems from the fact that he has always sung for any organization that asked him.

But, he said, "I'd sing for the John Birch Society or the American Legion, if asked. So far they haven't." Seeger noted that he had recently sung for the students of Vassar U. and will appear at Stanford U. on this current swing before returning to his New York home.

Seeger's affiliation with Columbia Records permits him to still cut disks for Folkways, his original label. Best known for his work with the five-string banjo, he is currently planning an LP that will include selections on the twelve-string guitar.

Seeger's former vocal group, the Weavers, have been scheduled for a concert April 21 in the Queen Elizabeth Theatre, with Bateman again as promoter.

Wolfson Joins Bestway

Mack Wolfson, veteran music man, has been named head of the custom moulding division of Bestway Products. Bestway is a record pressing firm headed by Al Massler.

The firm is expanding its custom division which uses the process of injection moulding as well as the compression method. It is based in Mountainside, N.J., but Wolfson will headquarter at Amy Record's New York office.

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MUSIC PUBLISHERS HOLDING CORPORATION

Mexico Eyes Neighboring Lands as Jazz Market

Mexico City, March 20.

Mexico is looking to its neighbor republics to south as markets for jazz combos. Initial tour involves band leader Arturo "Chico" O'Farril and his 20-man orchestra in a swing through South American capitals set by the Daniel Musical Assn. booking agency.

In June O'Farril is booked for a concert at the Palace of Fine Arts here, and will debut his "Aztec Suite," a work composed as an homage to Mexico. Immediately after his band heads for the South American tour.

BRITISH DISK EXPORTS UP 16% IN JANUARY

London, March 20.

Substantial fall in export sales of British disks in 1961 may not continue this year if Board of Trade statistics for disk sales during January are any guide. Export figures, at $680,400, were 16% higher than the previous January.

Domestic sales were also up by 1%, bringing the manufacturers some $3,984,800. Total revenue reached $4,645,200. Production of 45 rpm records (6,772,000) rose in January by 12% compared with the first month of 1961 and album production (1,916,000) was 27% more.

Ray Charles' ABC-Par Deals: New Pact & Label

Singer Ray Charles has set two new deals with ABC-Paramount Records. The first is a new long-term pact with the company and the second is the setting up of a new label to be handled by ABC-Par called Tangerine.

Charles will continue to record on the ABC-Par label. The new line will be under his complete artist and repertoire supervision but will not contain any product performed by him. Tangerine will be used by Charles for introduction of new artists he finds from auditions etc. It is also understood that there are some "name" artists who are interested in joining the imprint.

Charles will supervise all production work on the label, which will release both single and LP product, and its administration, management and distribution will be taken care of by ABC-Par. The first Tangerine release is expected in two months.

Dukes of Dixieland Exit Sullivan Over 'Principle'

The Dukes of Dixieland got into a hassle with Ed Sullivan over presentation and walked out on their scheduled appearance on his CBS-TV show last Sunday (18).

The dispute was based on matter of principle. Sullivan wanted the Dukes to dress in 1900-styled band uniforms, handlebar moustaches, etc., but the group didn't want to gimmick up their turn.

Joe Delaney, who manages the Dukes, was able to get them out of their contract because they had right of approval of material presentation.

Canadian Music Promoters Rap Ottawans for Cultural Brushoff

Ottawa, March 20.

Ottawa, capital city of Canada, has been getting a blasting for its evident refusal to support Canadian entertainment. There was a furore a year ago when the Ottawa Philharmonic folded. Subscribers tried to load the blame on the Federation of Musicians. Later it was shown the union had offered means of maintaining an orchestra but the indifferent citizenry turned them down.

Last autumn, the Montreal Symphony Orchestra played to less than 700 in a 2,200 capacity house. Last week the Toronto Symphony, batoned by Walter Susskind, drew less than 1,200 to the Capitol Theatre.

Harvey Glatt, impresario, told the Ottawa Citizen, "People here think anything Canadian can't be very good, unless it's Eskimo carving." Laurette Thistle, the Citizen's music writer, added a hefty blast in her column, claiming Ottawans bemoaned the passing of the Ottawa philharmonic orchestra were supporting it only so they could be seen at the concerts, not because they wanted to hear good music. It was a social affair, not musical or cultural, said Mrs. Thistle.

UA's Ascot Label Fills Its Distributor Network

Ascot Records, newly launched subsidiary label of United Artists Records, has completed its distributor network with addition of five new outlets last week. Total number of distribs handling the Ascot line comes to 24.

The new appointments are in Houston, Newark, St. Louis-Kansas City, Seattle and Cleveland. Firm's first three singles went out to distributors last week.

Chet Woods, who heads the Ascot label, plans to leave on an extended field trip covering most of the country in the near future.

Ted Lewis & Revue Into L.A. Shrine Family Nites

Los Angeles, March 20.

Ted Lewis and his revue have been booked for Shrine Family nights, March 30 and 31, with two nights booking at $3,000. Coin is less than usual for Lewis because he's booked into Chi Chi, Palm Springs, for two weeks following the Shrine gig. Others booked for the Family Nights include Amos 'n Andy, Juggling Bakers, Harris & Nelson and three additional acts yet to be announced.

Shrine is dickering with MCA Chicago agent Bill Richards for The Guy Lombardo Show with tentative price set at $7,000 for entire package for two nights. Additionally, Shrine will book and pay for supporting acts. Shrine Shows are for only Shriners and their families, with 5,000 of the 6,600 seats sold for $1 on a reserved seat basis and other 1,600 going gratis.

Kelly Camarata Moves To Disney Under Sameth

Kelly Camarata has joined the Walt Disney music operations, He'll report to Phil Sameth who is in charge of the Disney phonograph and music publishing activities in New York.

Disney has been strengthening its music staff because of the upbeat in activity of the Disneyland kidisk line, the Buena Vista pop line and the increase in the use of music in upcoming pix and tv properties.

Before joining Disney, Camarata had been with Capitol Records' Ardmore and Beechwood firms, Sam Fox Music and London Records.

Lord Montagu's Jazz

London, March 20.

Lord Montagu of Beaulieu, whose jazz festival was wrecked last year by hooligans and who stated he would quit staging the jazz fetes, has changed his mind. He'll present another jazzeroo in June.

But the location has been changed from Beaulieu to Manchester, where it will be held indoors. No bill has yet been set.

EMI Gets Disk Rights To Lionel Bart's 'Blitz'

London, March 20.

Electric and Musical Industries has acquired the recording rights to Lionel Bart's upcoming stage musical, "Blitz." EMI is to wax the complete vocal score, plus the incidental music, on two albums and will release an additional LP of highlights from the show.

Extensive single coverage is also planned and such artists as Shirley Bassey, Matt Monro, Alma Cogan and Russ Conway will cut titles from the show. Additionally, EMI will put out a volume titled "Bart, Blitz and Barry" (John Barry orchestrations of the show's tunes) coincident with the opening.

Cap Ups Samela to Nat'l Singles Sales Manager

Vito Samela has been upped to national single record sales and promotion manager at Capitol Records Distributing Corp. He assumes his new duties April 1.

Until his promotion he was the firm's regional sales and operations manager for the northeastern states. When he takes over the new spot, he'll move his offices from CRDC's New York banch to Cap's exec offices in N.Y., where he'll work closely with Joe Csida, veepee for eastern operations and senior exec in charge of Cap's singles business.

Kodak Into Tape Field

The Eastman Kodak Co. has moved into the audio tape field. Kodak Sound Recording Tape may be either monophonic in one, two or four tracks, or stereophonic in two or four tracks, depending on the recorder with which it used.

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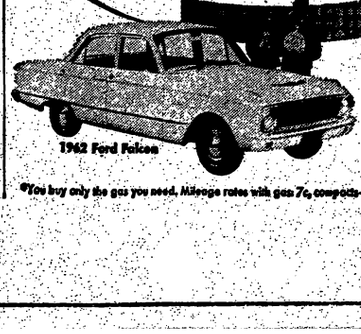

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AGVA's N.Y. Unit Tables Motion For Members' Dismissal If Invoking Fifth

With the American Guild of Variety Artists slated to face U.S. Senate hearings early in April, a bimonthly membership meeting of the New York branch last week failed to pass a motion requiring the administration to fire any employee or remove any member of the national or executive board who invokes the Fifth Amendment.

The Senate's Permanent Subcommittee on Investigations, headed by Sen. John McClellan (D.-Ark.), has been probing for possible links between AGVA and organized crime. Agents of the committee have already examined AGVA records as well as questioned its members and employees. Several subpoenas have been issued.

The motion requiring dismissal of anyone citing the Fifth was made by an unidentified member. It was opposed by the meeting chairman, Irving Grossman, who declared that such a step wasn't necessary. The motion was tabled without a vote. A former AGVA board member, Grossman until recently was a paid fundraiser for the union's home for indigent performers at So. Fallsburgh, N.Y.

Members were informed at the meeting that a Washington law firm, Landis, Schwartz & Cohen, has been retained to represent AGVA at the upcoming Senate hearings. National AGVA counsel Harold Berg will also sit in on the sessions.

Membership also nominated the following for posts as N.Y. delegates to the national convention to be held in June in New York. They are Peggy Alexander, Tommy Spencer, Pearl Bernice, Joe Smith, Paul Duke, Johnny Woods, Sally De May, Bob Sidney, Georgie Price, Shorty Buber, Joey Adams, Paul Valentine, Prince Hara, Sammy Shaw, Lou Black, Harry Jay, Russell Swann, Al Kelly, Bob Rollins, Jack Haley, Eddie Hilter, Ralph Shaw, George Church, Al Maddox, Archie Robbins, Leonard Conner, Milt Moss, Irving Grossman, Ernie Villani, Charles Beebe, Jack Alton, Frank Ross and Vic LaMont.

Mpls. Nitery Bids For Sun. Matinee Moppet Biz

Minneapolis, March 20.

For the first time here, and perhaps anywhere, a tony supper club is bidding for children's patronage. Freddie's, the Twin Cities' nitery and the only local spot now playing name acts regularly, has launched Sunday puppet shows for the youngsters. Liquor sales are taboo anywhere here on that day.

Establishment last Sunday ran a large newspaper ad proclaiming, "Now every Sunday Freddie's presents a dedicated children's show featuring Don George and his Marionettes. The show is at 3 p.m."

Freddie's was one of the first supper clubs to introduce Saturday and Sunday matinees with fashion shows, etc. It also has been offering on Sundays from noon to 9 p.m. a $2.95 Continental Buffet with half price for children under 10 and no charge for the puppet show.

Vegas Dunes Fills Act Lineup to End of July

The Dunes Hotel, Las Vegas, has completed its headliner lineup to the end of July in its Arabian Room. Following the current layout comprising Ritz Bros. and Georgia Gibbs, Tony Bennett opens with Rowan & Martin in support, March 23; Eleanor Powell and Gary Morton preem April 19; Polly Bergen and Paul Winchell debut May 3; Frankie Laine and Charlie Manna bow May 31, while George Burns, teamed with Carol Channing, opens June 28 and stays until July 25.

The French revue, "Viva Les Girls," will remain for the spring season but surrounding talent will be changed. This card is in the lounge (Persian Room). Arthur Romero & Magic Violins, Barry Towsley and Joseph Quartet will be in the Dunes' third entertainment room, The Sultan's Table.

GENEVIEVE THIN 13G, FRISCO

San Francisco, March 20.

"An Evening with Genevieve" grossed a weak $13,000 in eight performances last week at the 1,550-seat Geary.

House was scaled to $5-$5.50 top.

Mexico City Impresario Opens Twist Showcase

Mexico City, March 20.

Robert W. Lerner, who has mounted some top musicals in this capital (adaptations of Broadway hits in Spanish), and active in dubbing American television shows into the native idiom, has taken over the former Social Club, a so-so night spot, and turned it into a Twist joint, with "class."

Initial feature act is The High Hats, imported from the U. S. Even curious Mexican performers have showed up for a look-see what the "real" Twist is like. There are many odd versions going around here claiming to be the McCoy.

Backing up the High Hats is a Mexican group called The Bell Boys Twist. Femme dancers include Angelica, Blanca Rosa and dance team of Javier & Pepe.

"The trouble with Twist in Mexico," said Lerner with the dedicated look of the innovator, "is that the public just stands back on the sidelines and watches the cavorting. We want to change all that and get them into the swing of the twist." And if the paying guests don't know The Twist, they will be taught in this club.

Winnipeg Police Arrest Sir Judson Smith on An 'Indecent Show' Charge

Winnipeg, March 20.

Sir Judson Smith, calypso singer-pianist, is in trouble again. Last week, city morality squad officers arrested him after detectives watched his act, and charged him with violation of the criminal code for exhibiting an "indecent show."

The charge, police said, was made in connection with the lyrics of some songs which Smith allegedly sang at the Town N' Country, while two plainclothes detectives took notes.

He pleaded not guilty to the charge, whereupon he was released on $1,000 bail posted by club owner Aubrey Galpern. The case was set for trial March 27. Meanwhile, Smith, who is in the sixth week of a 13-week engagement, is continuing his thrice-nightly performances.

When he appeared in magistrate's court, Smith claimed his quips had raised no complaints. Verification came from Galpern, who said that nothing but compliments had arisen from the act.

One of Smith's most popular numbers resulted in the termination of his previous contract with the same club. In July, 1960, when he first appeared in the city, a complaint was made to police, but he was not charged.

However, the Manitoba Liquor Commission notified Galpern that the club's licensee would be suspended if Smith's act was not changed, and Galpern and Smith mutually agreed to cancel the balance of the booking.

If convicted on the charge, which is the first of its kind in the city, Smith is liable to a maximum fine of $500.

'Holiday' Smash 105G In 11 Memphis Shows

Memphis, March 20.

"Holiday on Ice" racked up a record gross of $105,000 for 11 shows staged last week at the downtown Auditorium. This topped last year's b.o. take when 12 shows were on tap.

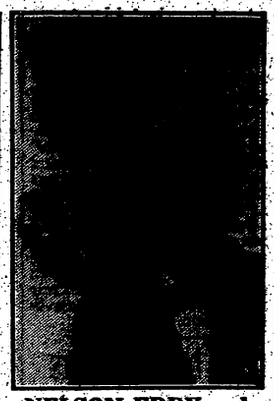
Auditorium seats 4,500, and house was scaled to $3.50 top. Show moved to Birmingham for a week's stand.

Ray's Far East Trek

Hollywood, March 20.

Johnnie Ray is on a six-week trek around the far Pacific on dates booked by GAC veepee Henry Miller for new "circuit" of Oriental stands recently set up with Honolulu promoter Ralph Yempuku.

Singer tees off with a week in New Zealand, followed by three weeks in Australia, two days in Hong Kong and three weeks in Japan.



NELSON EDDY and GALE SHERWOOD

Now playing the Colonial Inn, St. Petersburg Beach, Florida, for the fifth time. Re-engagements tell their success story. Blue Room of the Roosevelt Hotel in New Orleans, March 29 to April 11.

Bob Vincent Now Harrah's Booker

Chicago, March 20.

Bob Vincent, who became prexy and sole stockholder of Mutual Entertainment Agency Inc. upon the death of J. J. (Bookie) Levin March 2, is selling his interest in the booking outfit to take the post of entertainment director for Harrah's Club in Lake Tahoe. He'll join Harrah's April 2 and will be responsible for purchasing more than $2,000,000 worth of talent per year for the club.

Levin's widow and five children received a cash amount for his shares of stock, which then reverted to the company, under its corporate insurance program. Vincent owned the remaining shares.

With Vincent's departure, Penny Mayo of the agency's Beverly Hills office becomes the new president of Mutual. Arnie Prager and Eddie Hall of the Chicago office become, respectively, secretary-treasurer and viceprez of the corporation. Mayo will remain on the Coast, and the administrative base of the agency will be shifted there.

Mutual was rounded by Levin in 1932 and has always specialized in small units and combos. At present, the agency represents about 50 musical acts.

Wallenda Feels Act's Fatal Fall in Detroit Has Secured Circus' Future

Toronto, March 20.

The Flying Wallendas have been drawing big crowds and the act's recent death fall has secured the future of the circus in North America, according to Karl Wallenda, who gave an interview here before appearing as a panelist over the national web of the Canadian Broadcasting Corp. on "Front Page Challenge."

The Wallendas' seven-member pyramid crumpled during the act's climax in Detroit Jan. 30 during an appearance with the Shrine Circus, killing two male members and crippling a third for life.

"Now for the first time, spectators realize how dangerous circus work really is," said Karl Wallenda, who suffered a broken pelvis and double hernias but is still walking the wire though aided by braces and elastic bandages.

"People want to see what kind of courage we have now," Karl Wallenda continued, "and so we have reinstated our old bicycle act where we go up on top of a chair. It is very, very difficult and much harder on the individuals than our old act. Now the spectators see that we use no tricks—no hooks or magnets."

He said that he flew to Toronto from Detroit, where he visited his son, Mario, in a hospital where doctors claim that Mario will never walk again.

Jana Schepp, whom Karl Wallenda caught in midair from her perch on top of the human pyramid, is at present with her mother and with Karl's wife at latter's home in Sarasota, Fla. "It looks like Jana wants to come back to the act," Karl Wallenda said.

Reno's Riverside Hotel Drops Femme Impersonator Show in Face of Ban

Reno, March 20.

The Reno City Council last week—by one simple legal move—wrote finis to the controversial (for Reno) Jewel Box Revue at the Riverside Hotel.

The femme-impersonator show was voluntary closed by hotel prexy Bill Miller the day a new city ordinance prohibiting shows with one sex impersonating another went into effect. Said Miller:

"We had an option to keep it another week but rather than run into a fight, we decided to let it go."

Penalty for violation of the ordinance is the loss of the establishment's liquor license, which is issued by the city council. The law was directly aimed at the Riverside show.

The Jewel Box Revue, consisting of 17 men and one woman for the Reno edition, met with some protests from the local citizenry and the clergy soon after it opened in mid-February. John Marshall, the councilman who introduced the ordinance, said he feared such a show would attract "an undesirable element" to Reno.

The ordinance, which required 13 days before becoming law, was introduced before any of the city councilmen had seen the show. It was passed by a 5-1 vote. On the eve of the closing day, two city attorneys and three members of the Reno Police Department's vice squad, audited the show. Assistant City Attorney Glen Dilly said the revue, "did not appear to be vulgar or obscene but in my opinion, it did violate the city ordinance."

Despite past protests over Reno shows featuring semi-nudes, the new ordinance makes no mention of minimum costume coverage.

Marie McDonald was called to fill in for the final week of the show.

Vaude, Cafe Dates

New York

Phil Foster booked into the Blue Angel starting March 29. . . . **Johnnie Ray** to tour one-nighters in Japan starting May 19 for 16 days. . . . **Timi Yuro** playing the Roosevelt Hotel, New Orleans, July 19. . . . **Chubby Checker** collected $3,000 for three days starting Friday (16) at Sciolla's, Philadelphia. . . **Arnold Sank**, of the William Morris Agency, engaged to actress-model **Bonnie Jones**. . . . **Ketty Lester** and **Clyde McPhatter** open at the Apollo Theatre May 4. . . . **Vic Damone** signed for the summer series at O'Keefe Centre, Toronto, and starts July 30.

Lee Salomon of the William Morris Agency cafe dept. off to a swing around Dallas, Hollywood and Las Vegas. . . . **The Wallendas** have signed a management contract with **Lenny Green**, who also handles **Emmett Kelly**. . . . **Rip Taylor** hits the Latin Quarter April 11 and also the Dunes, Las Vegas, July 26. . . . **Boylan & Wald** play the Town Casino, Buffalo, April 2, and route of Playboy Clubs beginning June 6 in Chicago. . . . **Gene & Francesca** to the Exodus, Denver, April 17 and the hungri 1, San Francisco, June 18. . . . **Paul Tusk** named an associate in the management firm of Shiels & Bruno.

St. Cyr-Minsky Set for Seattle Fair; Big Slate of Bookings

Seattle, March 20.

Northwest Releasing Corp.'s list of shows for World's Fair time here stacks up as the biggest six months' ever set by local promoters and bookers Zollie Volchok and Jack Engerman. The show, including a break-in of the new act of George Burns and Carol Channing at the Orpheum, June 3-9, represents a total nut of around $500,000 for Northwest Releasing.

Some of the shows set will be in theatres on the World's Fairgrounds, others in the Orpheum and Moore Theatres downtown. "Minsky's Follies," starring Lili St. Cyr, set to start at the Orpheum, June 19, marks the first appearance here of a Minsky show. It is penciled in for six weeks, but might be extended and moved to the Moore.

In addition to those already mentioned the bookings will include Liberace, Orpheum, June 1-2; Mills Bros., Phyllis Diller and Smothers Bros., Orpheum, June 10-16; Eileen Farrell, Orpheum, May 7; Victor Borge, Opera House, May 17-19; Lawrence Welk, Arena, July 15-16; "Unsinkable Molly Brown," with Tammy Grimes, Moore, July 16-Aug. 11; "My Fair Lady," Orpheum, Aug. 13-Sept. 8; Mormon Tabernacle Choir, Arena, Aug. 15-16.

Also, "Sound of the Sixties," with Al Hirt and Andy Williams, Orpheum, Sept. 9-15; The Limeliters, Moore, Oct. 1-6; Katherine Dunham Dancers, Orpheum, Oct. 1-6; and Aryle and Sutherland Highlanders and Royal Scots Greys bands, Arena, Oct. 5-6.

Volchok says he may book Louis Armstrong and a show, and The Ray Coniff show here during the run of the Fair.

Ink Spots Tour Orient, Then Into Seattle Fair

Tokyo, March 20.

Ink Spots, with Herman McCoy from original unit, are here for more than a month of nitery and U.S. military club dates with possible side trips to Okinawa and the Philippines. Group bowed downtown with 11 days at New Latin Quarter.

Tats Nagashima is handling Japan bookings of the act which is managed by Russ Gary. Other members are John Hawker, George McCurn, Whitfield Bryant and Joel Cowan. In from Alaska dates, vocal combo goes into Seattle Fair April 22.

Industrial Show

Can. Sportsmen's Show

Toronto, March 12.

Canadian National Sportsmen's Show stage and water spectacle, with Pompoff Thedy Family (5), The Coronas (4), Carmel Gowan, Orwin Harvey, Necker's Dalmatians, The Victors (3), Barbara Morris & Her Seals, J. D. (Scotty) Wilson, conductor of orch (30); Ralph Quinlan, emcee. At Coliseum Arena, Canadian National Exhibition, Toronto; $2.25 top.

With an 80% sale at $2.25 top for weekend evenings, the 8,000-seat Coliseum Arena at the Canadian National Exhibition chalked up splendid biz for the stage and water tank spectacle that headlines the eight-day (no Sundays) Canadian National Sportsmen's Show.

Leading on applause-decibels are the Pompoff Thedy Family, Spanish musical clowns; The Coronas, another family act, on the high wire, and The Victors on the bars. But all acts have their audience appeal, including the square dancing, the log rolling and canoe tilting, in which the gals participate in bathing suits and boys in checked shirts.

As sight acts in the huge arena, Orwin Harvey, in top hat and tails, is a zany tank turn with his diving board falloffs; the blond and sequined Barbara Morris and her pair of seals score in their retrieving from the water.

Onstage are the five members of the Pompoff Thedy Family, with their comedy at the grand, plus violins and guitars, for musical clowning; Necker's six Dalmatians provide their thrilling climbing-the-wall tactics, with the usual reluctant mutt for comedy effects.

Carmel Gowan, a perky brunet, registers in her rope twirling act; The Coronas (two boys, two girls) click in their dramatic high wire act, complete with motor-bike stints with no net, while The Victor Family in their perch act win applause with change-overs, clowning and daring blindfold work.

Show ran 140 minutes when caught and gained the uninhibited kudos of the near-capacity customers. J. D. (Scotty) Wilson and his 30-men orch lends strong support to all acts; ditto Ralph Quinlan as emcee. *McStay.*

SHOW BIZ HITS THE ROAD

Improved N.Y. West Side to Hike His Gross, Water Show Producer Hopes

John McKnight, who in conjunction with NBC Enterprises, a subsidiary of NBC, is producing the "Aqua Carnival" which opens at the N. Y. Coliseum June 28, is counting on the constantly improving west side to help build a near $100,000 weekly gross to which the house will be geared.

McKnight cited anew the changing nature of the area as an aid to increased grosses for all show biz ventures in the west side environs. Although new hostels now being built will not be ready for this year's aqua session, McKnight has a five-year contract with the Coliseum for this show and hus will benefit in the future.

McKnight will attempt to make "Carnival" a year-round traveling show before and after its N. Y. playdate. He has already booked some break-in dates and is working on stands to be played after the Sept. 3 windup in New York. The tank, together with the sets, are designed for easy transport.

The tank, says McKnight, will be constructed of a recently developed plastic which may be used by U. S. astronauts to build a shelter on the moon, if and when they make the trip. He hopes to put this water show in the same category as the traveling ice shows.

Any name acts in the show, said McKnight, will be in the dry category rather than from the ranks of aqua-talent. He is negotiating for several television headliners. The water acts are being assembled from among some of the acts that appeared at the Flushing Meadows Amphitheatre, Flushing, where he produced the shows for the past few years, and other sources. Rehearsals will be held in Miami Beach, before the show takes to the road.

McKnight is readying to sign a contract with Dancing Waters, which is building a special fountain display for the show. It will also be used as a water curtain which the water acts will use to make their entrances and exits. Deal will be inked this week.

McKnight will also stage an exhibit to be tabbed "Leisure-Land" in conjunction with "Aqua Carnival." Admission to this display of hobby, vacation, and time-saving products, will be free to ticket holders but a charge will be made to others.

"Aqua Carnival" will have a capacity of 3,400 seats at a $3.95 top. There will be two shows daily for six days weekly with Monday as the day off.

George Hamid Jr. Quits Freedomland, N.Y., Post To Rebuild Steel Pier

George A. Hamid Jr. has resigned as executive vicepresident and general manager of Freedomland, Bronx, N.Y. Art K. Moss, who had been veepee in charge of public relations and advertising, succeeds him.

Hamid reportedly resigned because of the necessity of rebuilding the Steel Pier, Atlantic City, with which he is also associated. The pier, owned by Hamid's father, was severely damaged during the recent Atlantic coast storm.

Freedomland's executive echelons have been in a state of flux since the park's opening in the summer of 1960. There had been considerable reorganization from its first year of operation which resulted in a financial loss.

Last year the park was under the personal charge of William Zeckendorf Jr., chairman of the Freedomland board. After the season, Hamid was named to the top operational slot. Henry Hamid, a cousin of George A. Hamid Jr., who left General Artists Corp.'s outdoor division to be Hamid's assistant at Freedomland, remains with the Park.

Altman Reopening His Suburban Buff Spot

Harry Altman's Glen Casino, Williamsville, N.Y., will open for the spring and summer season May 8 with Susan Johnson headlining. A series of name bookings is planned.

Altman also operates the Town Casino, Buffalo, which will close until the end of the summer prior to the opening of the Glen Casino. Altman has set Bobby Darin for the Town Casino April 21 for eight days and is dickering for a Sammy Davis Jr. stand afterward.

Chi AGVA Edict Cracks Down On Strippers & Cafes

Chicago, March 20.

Strippers who solicit drinks or prostitute themselves on the job in the midwest will be tossed out of the American Guild of Variety Artists, and cafes that encourage such behavior will be picketed and blacklisted, according to a new edict by Martin Cavanaugh, Chi AGVA branch manager.

His action, the most sweeping cleanup proposal since the Senate's McClellan rackets subcommittee began looking into gangster infiltration of Chi-area cabarets, will affect some 400 peelers in 35 strip joints.

A new facet of the continuing Senate investigation was revealed in a story in the Chicago Sun-Times last week. According to the paper, several talent agents have been subpoenaed for the April 3 hearings in Washington for allegedly collecting commissions on the strippers extracurricular activities.

The only known previous subpoenas in this area had been for four Chi mob figures and for Ernie Fast, who was fired last month as head of the Midwest AGVA office.

BORGE BOFF IN TOUR OF AUSSIE KEY CITIES

Sydney, March 20.

Victor Borge, who soon winds up a four-week run at Her Majesty's, Melbourne, will then move into Her Majesty's here for another four-week stand at $5 top. Heavy advance sales indicate a sellout engagement. He later will do a week in Adelaide and Brisbane prior to planing to Canada for a tour there, with Las Vegas to follow.

Previously known in Australia only via his platters, Borge came into Her Majesty's, Melbourne, under the J. C. Williamson banner and drew top notices from the critics. It's almost impossible to secure tickets for the balance of his Melbourne run and overflow payees are being given seats onstage at $5 top.

Borge, who'll be luncheoned Friday (23) by Sydney showfolk at the Trocadero, will quit this territory with an alltime b.o. record for a solo performer. He's grossing bigger coin than top musicals with a major cast of principals.

Gene Barry Into Latin Quarter, N.Y., April 25

Gene Barry—"Bat Masterson" on tv—opens at the Latin Quarter, N.Y., April 25 for two weeks following the fortnight of Helen Traubel, who succeeds the current Liberace. Deals for Barry and Miss Traubel were set by Joe Glaser's Associated Booking Corp.

Barry has also been slotted to replace Lena Horne who was to have worked for the Fairmont Hotel, San Francisco tomorrow (Thurs.).

MOTELS BOOK NAME TALENT

By JOE COHEN

Show business is moving out to meet the Americans on the road. Entertainment centres away from the cities are constantly on the increase with motels, hotels near airports and a modern version of the roadhouse all moving in with floorshows to capture an ever larger portion of the amusement industry dollar. As in other fields, show biz is also decentralizing.

Show business seems to be congregating where the parking lots prevail and at the same time where the attractions are biggest. The outlying niteries and hotels, within a few years, will be buying at least as many topliners as their metropolitan counterparts according to talent agency spokesmen.

New evidence of this trend is seen in the opening of the Sahara Hotel near the O'Hare Airport on the outskirts of Chicago. This spot, which will have a nitery named the Gigi Room, will open June 7 with a schedule that calls for such performers as Joe E. Lewis, Tony Martin, Vic Damone, Jack E. Leonard and others.

Shopping For Acts

At the same time the agencies report that motels are constantly shopping around for attractions. Among those now using talent are the Skyline motels in Montreal and Winnipeg, the Schine motels in various cities and others.

The motel operators, it's felt, are probing deeper into talent operations not only to get the better of competition but also to attract daytime business. One New Jersey operator cited his use of headliners as a lure for trade from nearby cities during the day.

He pointed out that the headliners around the pool made his spot a popular stopping off spot. At the same time it provided nighttime amusement for the guests. Many, he said, would be going into the cities at night for something

(Continued on page 58)

Dan Hickey Heads Zeckendorf Hotels

Daniel C. Hickey has been quietly upped to president of Zeckendorf Hotels Corp. and prexy William Zeckendorf Jr. has been upped to board chairmanship. Hickey will continue to administer the chain's Hotel Commodore, New York, where he started his hotel career in 1937 until he resigned two years ago as exec veepee of ZHC to become assistant to the chairman of the board of the Coca-Cola Bottling Corp. of N.Y. He later returned to Zeckendorf when he decided he preferred the hotel business.

Russell Levy, an engineer by profession, who was exec veepee of ZHC, has shifted to a ditto post with the parent Webb & Knapp in its expansion and building program. Col. Serge Obolensky, who still retains an interest in the Hotel St. Regis, is vicechairman of the board of ZHC, with an office at the Hotel Astor as aide to the latter's topper, Tony Rey.

Bernivici Reviving Unit For State Dept. Tour

Hollywood, March 20.

Count Bernivici will reactivate his "Oh, Susana" show after eight years for a U.S. State Dept. tour now in negotiation. Troupe, which will include his all-girl orchestra, will have a cast of 70, according to vet vaude performer, with 18 girls in the line and 16 in band.

Minstrel and novelty acts also will be included, with particular emphasis to using both Negro and white performers. New edition will portray the Negro contribution to American culture, Bernivici said.

Walters Quits 50G Producer Post At Vegas Tropicana After Mgt. Row

Las Vegas, March 20.

Lou Walters resigned his $50,000 per year job Friday (16) as producer of the Tropicana Hotel's Folies Bergere revues, after a disagreement with the hotel's directors.

He said his resignation is effective at once. He will move his offices out of the hotel but remain in Las Vegas, where he lives with his wife and daughter.

Walters has produced the Vegas versions of the Folies Bergere, which are now in their third year. The current edition is scheduled to run at least until November, with replacement acts which were signed by Walters coming in during the year. Recently one of the hotel's directors, J. K. Houssels Jr., went to Paris and tied up the Vegas rights to the Folies Bergere until 1975. No replacement for Walters has been announced.

Walters told VARIETY: "I produce the shows for the Carillon Hotel, Miami Beach, which usually open within a day or two of Christmas Eve. Last year the Tropicana show opened on the 22d — two days away from my Florida opening.

"The strain of producing two such shows opening within a day or two of each other is more than a normal, human person can endure.

"The Tropicana management was unhappy because of my conflicting Miami dates, and the management in Miami was similarly upset.

"I explained to the management at the Tropicana that I realized a great deal more money from the Carillon Hotel than I did from the Tropicana. The Tropicana management, however, felt that I was the highest paid producer in Las Vegas, and they were not inclined to increase their producer's budget.

"Consequently, I notified the Tropicana Hotel that I would not produce the next Folies Bergere show."

Candy Barr's Parole Delayed to Next Feb.

Dallas, March 20.

Candy Barr, possibly Texas' best known stripper until she went to prison on a narcotics charge, will not be granted parole this month, according to Jack Ross, chairman of the board of pardons and paroles.

Ross said that although she became eligible for parole this month, a review of her case will not be held until next February. Pardon board members said that under her sentence of two to 15 years, she will not be eligible for parole until she has credit for three years and nine months.

Mpls. Flame Rm. To Resume Name Shows Sept. 6

Minneapolis, March 20.

Hotel Radisson's Flame Room supper club will resume its name act policy Sept. 6 "for limited periods." Shows were discontinued last December.

So far only two acts have been booked. George Gobel is set to reopen the floor entertainment and Phyllis Diller is inked for a return engagement in November.

"While the format still is in a state of transition, we anticipate a limited basis for this resumption," says Robert E. Moore, manager of the Radisson. "Our conclusion, based on experience, is that the local public only wants and will go for the name acts and a certain restricted type of entertainment in the Flame Room.

"When these name acts and that type of entertainment are available at a price that we can afford, our plans now are to book them. While our operation will be on a limited basis, according to present plans, I'm sure that the initial stretch will be of at least three months duration, extending from September into December."

With resumption of shows in the Flame Room, the Twin Cities will have two class bistros playing name acts regularly, both of them in Minneapolis. The other is Freddie's, now the lone Twin Cities supper club having such a policy.

Several reasons were given for the Flame Room's departure from floor entertainment. A spokesman with the hotel management told VARIETY that the room had been losing money at the rate of $100,000 a year. He put much of the blame on the shoulders of agents for name acts because of "excessive" price demands. The musicians' and other unions' demands also were called "unreasonably high."

However, manager Moore singles out mainly the fact that there weren't enough acts capable of attracting a sufficient number of supper club entertainment seekers.

DAMITA JO JEWELS (10G) HEISTED IN P.R.

San Juan, P.R., March 20.

Damita Jo, who concluded a two-week singing engagement at the San Juan Hotel's Club Tropicoro last Friday (13), reported that "approximately $10,000 in jewelry" was missing from her suite. Biddy Wood, the singer's husband and manager, said the theft was discovered early Wednesday evening when Miss Jo was dressing to attend the opening of Nat King Cole's in Club Trapicoro.

Wood said Miss Jo kept her jewelry in an unlocked box in her closet. "The gems were mostly gifts such as anniversary remembrances" she said. She and her husband, who live in New York, left Puerto Rico Friday (16).

Sophie Tucker Among Roster of Int'l Acts Set For Down Under Tours

Melbourne, March 20.

Sophie Tucker is to appear at the Tivoli here from June 26 to July 14, then goes to Tivoli, Sydney, for similar stint from July 19 to Aug. 11. She's expected to make at least two tv appearances while in Melbourne, where she has quite a following, mainly through her recordings.

Miss Tucker is one of several acts Kenn Brodziak of Aztec Services here negotiated for Australia while on an overseas trip last year which took in the U. S. In London he arranged the Aussie premiere of the Black & White Minstrel Show which is scoring on tv and stage in England. It will be seen first at the Tiv in Sydney on Oct. 3 and in Melbourne early December.

Aztec, in association with J. C. Williamson Theatre Ltd. and Edgley & Dawe, is presenting the 10-week Down Under tour of the Moscow State Variety Theatre. This was negotiated by Eric Edgley who made three trips to Moscow to set it.

In September and October Aztec and R. J. Kerridge will present the British 15-year old singer, Helen Shapiro, on an Aussie tour.

This month Aztec is sponsoring Dave Brubeck's Aussie tour. He's doing two concerts at the Adelaide Festival late in March and already both concerts are sold out; 500 extra seats have been put in for both performances, making total audience of 3,400 at each stint.

GODFREY'S HUB DATE

Arthur Godfrey has been signed to open for Blinstrub's, Boston, for nine days, starting Sept. 29. He recently played the Stardust, Las Vegas.

Godfrey is expected to take a few fair dates during the summer.

Requiem For a Chi Landmark

Commentary on High Cost of Hawaiian Guitarists And Samoan Firedancers (U.S. Standards)

By JAMES A. MICHENER
Pipersville, Pa.

Editor, VARIETY:

Chicago won't be the same after July of this year, for then the last of the longtime nightclubs closes down. Harry Nakamura's famous Club Waikiki has had an honorable place in Chicago's after-hours life, and many of us who always stopped there on our way through the city will miss the moo goo gai pan and the Samoan firedancers.

Nakamura, a five-foot-three impresario by accident, explains, "with the closing down of Chez Paree and the other big spots downtown, the night-life circuit has folded. A lot of people who were headed for the Chez would stop by here first, or come out here later for some good Chinese food. Now with the Chez dark, and with all the other night spots dead or dying, the travelers are lured by the hotels into staying indoors at one-act floorshows, and the city is dying worse each month."

Nakamura, who is closing his place down with real regrets, claims, "The thing that killed us was Las Vegas, not anything here in Chicago. The kind of tourist we attracted was also the kind who would probably visit Las Vegas, and after he'd seen those tremendous floorshows he wasn't willing to slip back here and spend his money for a steel guitar and a gal doing the hula. The Chez Paree felt the bird in a different way. They offered fine floorshows, a great dinner at $5.50 plus tip and tax. But when Las Vegas started paying those fantastic salaries to the stars, they priced poor old Chicago right out of the market. I blame all my troubles on Las Vegas. With them operating their great shows, there simply isn't any place in the scheme of things for a smalltime operator like me."

I was very fond of Harry's. My wife and I had our wedding party there. We always stopped by to see our old friend. And we cherished the great quote he gave one of the Chicago newspapers: "Jim Michener and I have been friends for years, and I've read all his books, especially 'Mister Roberts' and 'The Caine Mutiny'." [respectively by the late Thomas Heggen and Herman Wouk—Ed.].

A couple could drop in at Harry's and for about $11.50 get a seven-course meal heavy on rice and vegetables, a six or seven act floorshow featuring old friends from Hawaii, and some good dancing. Harry's was the midwest capital for all Polynesian artists out of work, and it was not unusual to see as many as 10 or 11 strangers just cutting into the act because they hadn't danced or sung for a while and wanted to keep their hand in.

Last Time I Saw Harry's

The last time I was there Sam Kaaa, an old acquaintance from the islands, was playing steel guitar and his featured singer Kalaniopu was about to sing "The Hawaiian Wedding Song," but there was no high soprano around. So from the audience they dragged up Hinano, who was eating chow-mein in street clothes. She wiped her mouth, fixed her hair, and belted out the great notes of the foremost island song. The audience loved it. A little while later the grass-skirted lovelies doing the hula were joined by a tall, beautiful gal in street clothes, who kicked off her shoes and showed the paying customers what Polynesia was all about. It was Ululani, visiting in Chicago between semesters at Brigham Young University. Her brother recently graduated from Annapolis, and if he'd been in town, he'd have joined the act too.

Harry's was that kind of place. It grew up by accident and flourished informally. In the last years of the war, Harry Nakamura was released from the concentration camp he'd been tossed in to and he decided that the west coast was for the birds. He staggered in to Chicago and opened up a 12 x 10 dive at Clark & Division called The Playtime. It became a hangout for all Hawaiian troops stationed in the midwest. Harry rounded up a dozen Polynesian girls, and there were fights every night as the Hawaiian soldiers ganged together to beat up the haoles (whites). Harry says, "If no haoles turned up to make trouble, the boys fought among themselves."

After the war Harry moved to Broadway & Wilson, where he opened his first restaurant to be called The Waikiki. Here he presented good Chinese food and Lena Machado, billed as "The Songbird of Hawaii." The mainland has no singer who enjoys the love of her public in the way that Lena captures the loyalty of islanders. She's a Polynesian Dinah Shore-Patti Page-Doris Day, and she can belt out a sentimental song with the best of them. Whenever I used to hear her sing "Kaulana O Hilo Hanakahi," I would come apart inside, and a lot of other people felt the same way. It used to be, in the islands, that no one would dare to hold a serious meeting without Lena on hand to start proceedings with a song.

Harry cleaned up, with Lena's help, and in 1952 made the big move out to Wilson Avenue, where he had a thatched-roof affair that could seat 350 and a stage that could accommodate 30 or 40 performers, if necessary. He imported his entertainers from Hawaii, paid a minimum scale of $50 a week for dancers and $70 for instrumentalists. On weekends he would draw from all the Polynesian kids attending college in the area and his what cornball. He was always floorshows became lavish, if somegreat on Samoan firedancers and rum drinks served in pineapples.

Scale Upped

Now his scale has been upped so that he finds himself running a restaurant merely to pay musicians: $175 a week and $125 minimum. With a troupe of eight or 10 regulars and half a dozen extras the nut has become too big to handle. He says, "Hawaiian entertainment has one insuperable problem. It's always the same old acts. A fire dance, a comic, some girls, and a steel guitar. Not even Alfred Apaka (he was the top Hawaiian entertainer of all time; a golden voice promoted by Henry J. Kaiser, Apaka died not long ago, quite prematurely) could draw on the mainland. He was good but the paying customers found him oldfashioned. We loved Lena

(Continued on page 59)

BOB CARROLL

"If there's ever been a better singer on the stage of the Eden Roc it must have been while I was on vacation."
—George Bourke, Miami Herald.

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Shows Hit Road

Continued from page 57

better to do, However, with entertainment at hand, they keep their customers interested and get the most out of them.

The greatest operation away from the cities is the Latin Casino, Cherry Hill, N. J., which was located in Philadelphia prior to its present site opposite the Garden State Racetrack. Operators Dave Dushoff & Dallas Gerson have been able to attract even larger slices of trade from Philadelphia in their new location as well as tap a fresh clientele from outlying areas. They have been buying the top names and filling up this huge seater with overflow crowds especially on weekends.

Reviving the 'Roadhouse'

A nitery of this kind seems to be a revived type of the roadhouse which prevailed during the Prohibition era. However, the roadhouse now has an improved chance of coming back for a different (and legitimate) reason. Whereas the oldtime roadhouse operator moved from the cities to minimize raids from Prohibition agents, the present counterpart seeks his location on the basis of good roads and availability of parking.

Hotels adjacent to airports are similarly probing into the nitery field. Thus far, most are sticking to cocktail lounges but agency men point out that many will have to expand into fullscale niteries within a comparatively short time. The basic idea of entertainment is to keep the transient interested.

Many stopovers at these inns often come because inclement weather grounds occasional flights. The ops feel that a night such as that kind makes an overnight stay at an airport hotel quite dismal. Hence, the cocktail lounge to improve the guests' outlook. However, the percenters point out, that many hotels find that they'll also be able to get farewell and arrival parties with attractions.

At any rate the agencies are preparing to take to the road to a greater extent to keep up with the increasing decentralization of show business. In former years, the top names stayed within the big cities. Now, many of them are playing in areas which were prairies a few years before. These new cafes are compensating for the decline of niteries in the cities and may provide a new and important segment of the entertainment industry.

Ginny Tiu's Circus Date

Omaha, March 20.

Ginny Tiu, moppet Chinese pianist, has been signed to headline this year's 33d annual Omaha Shrine Circus at the City Aud, April 9-15.

The three-ringer will be produced by Mr. and Mrs. Rink Wright of Stanton, Neb., former circus artists themselves.

Tokyo's Queen Bee Now Lures 'Em With 'No Tips'

Tokyo, March 20.

The Queen Bee nitery on the Ginza, long known for its aggressive hostesses (an eagerness usually reciprocated by the customers) has reopened under new management and with many of the same gals. With new decor running to the rustic, and a division of booze and babes that tends to keep foreigners on the balcony floor and Nipponese below, Queen Bee still has nudes as staple show attraction.

Having lost play in recent years to plush clubs which have sprouted in Alaska area—Copa, New Latin Quarter, Hanabasha and Mikado—Queen Bee now tries to lure patrons with a no tipping policy and hostess charge of $2.80 for evening rather than for the hour as at rival bistros. New management is under Kenji Kataoka, prez of Tokyo Cabaret Assn., who also operates Ginza Harem and dancehall Iidabashi-Shochiku and Shimbashi-Shochiku.

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Requiem for Chi Landmark

Continued from page 58

Machado like a daughter, but she really drew only in Hawaii.

"But what was worse," Harry argues, "was that $2.50 taxi trip from the centre of town. And the syndicate wouldn't allow me to open a Hawaiian place on Rush Street. I'd give them too much competition at low prices."

Of the Chicago scene he says dolefully, "What do we have now? A few second-rate one-man acts playing in hotel diningrooms." He rattled off a list of half a dozen. I didn't know half the names. "No Jerry Lewis, no Frank Sinatra. They can't afford to come here after Las Vegas. One hotel offers a band of five and an iceshow with 12 skaters. But everything's inside the hotel and the customers don't have to pay taxi fares."

He tells of one joint that made a real effort to give the city a Polynesian entertainment. "They had a mechanical sound system playing "Akaka Falls" and a 60-year-old Japanese walking up and down a stepladder on his head. It was fantastic, but it didn't draw. Not even Mahi Beamer (note: A very gifted young man who has the darndest falsetto produced in Hawaii in 50 years; very big in the islands) could bring the crowds in, and the hotel had to change its menu from chop suey to steaks and cut out the Hawaiian nonsense."

Harry feels that television has shown the American family such good nightclub acts that there is really no reason to come out on a cold night, except for Sinatra or Sammy Davis. "You don't appreciate how much our living habits have changed. People just don't stay up late anymore. That 20% tax really killed us. It drove a whole generation of customers out of the clubs. Now it's 10%, but the customers stay away from habit."

A special factor in the demise of the Chicago clubs is a local ruling that any girl who asks for a drink must prove in writing that she's over 21. "A husband and wife come in here and they have two kids and a business of their own, but she can't have a glass of beer because she's 20. If I ask to see proof of her age, the husband gets sore and never comes back."

So on July 15 of this year the sentimental old place closes down. "I'm getting out before I go bankrupt," Harry says. "You should see the list of the clubs that did go bankrupt."

I'm very unhappy about the windup of a place I've known so long, and it gives me a funny feeling to think that Chief Tavui, the Samoan bass player, is going to have to get a job in an automobile factory.

But I can't feel too worried about little Harry Nakamura. After all, he breezed in to Chicago without a dime and parlayed his nerve into a very good thing. He's had tough spots before. In Oakland, California, in 1941, he had a ranch-type market that was worth $115,000. After Pearl Harbor he was kicked out without a penny payment and somebody else glommed onto the market. Everett Dirksen recently sponsored a bill to pay him back at least part or the $115,000, but ex-President Eisenhower failed to sign the bill, and that's that.

As a matter of fact, with his customary foresight, Harry has opened what may come to be one of the real gold mines in Chicago's history. At 2100 Lincoln Park West (veddy fashionable) he's developed the Naka-no-ya (The House of Nakamura) which is lit by the muffled lights of very long Cadillacs driving up for evening meals. It's the loveliest restaurant in the city, a muted thing of bamboo, trickling water, and very expensive dishes. "We charge a minimum of $5 and you can stay at the table only two hours," Harry explains. "The most reassuring part about it, however, is that we have no entertainment. Just quietness and superb food."

Harry has imported from Osaka, Japan, a demon sushi-maker who brings his trays to the table to prepare the vinegar-rice-and-fish before your eyes. He also specializes in Japanese-born, G. I. war brides who serve spectacularly. His bistro got off to a noteworthy start when the visiting Prime Minister of Japan announced to his Chicago hosts that the one place he wished to visit was the Naka-no-ya. The Prime Minister said it was a choice spot.

I was there a few weeks later. It's wonderful, with seats on the floor and very good sukiyaki. But I kept waiting for Chief Tavui, an electric guitar, and a Samoan fire-dancer. *James A. Michener.*

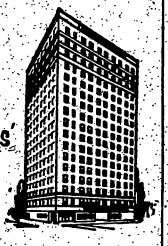
Clouser New Choreographer

Winnipeg, March 20.

Vancouver Arts Festival has hired Jim Clouser as assistant director and choreographer for the Festival production of Mozart's "Magic Flute." Opera is scheduled for two weeks in late July.

Clouser, a native of New York, is first soloist with the Royal Winnipeg Ballet. He has recently choreographed two original works for latter.

Favorite of Show Folks'



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"A Swinging Change of Pace"

VARIETY

VARIETY

Harolds Club, Reno

Reno, March 6.

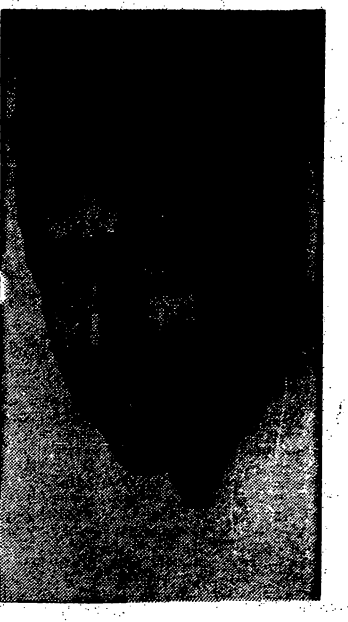
"Don Cornell, a regular in this intimery, comes in this time with a surprise: a complete new show with a swinging change of pace. He retains some of his trade-marked titles, but for the most it's a complete departure from his usual catalog. And the changes are most welcome to those who audit his annual appearances in this 7th Floor Fun Room.

"Opening with "Just a Gigolo," he follows with such as "Second Time Around," "Make Someone Happy," "My Kind of Girl" and "You're Nobody." There are no differences in Cornell's casual but commanding styling, and he retains just enough of the chatter to put him across to both genders.

"He's a polished pro, and registers with a positive response. All new tune essayed this time around is "Drinking Again," clefted by Johnny Mercer. It has the potential that could add to Cornell's seven gold records list. Exit number is his impressive rendition of "I'm Yours."

"Headliner breaks his 30 minutes to give his pianist Jack Holliday chance to upstage, and effectively, on "Exodus." Holliday also conducts from the keyboard."

DON CORNELL



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• JUBILEE RECORDS •

Latin Quarter, N. Y.

Liberace, Anden's Poodles, George Carl & Arlene, Julie Gibson, Adele Castle & Mello-Larks, Jeannine Pivoteau & Wallenda Aerial Ballet, Jo Lombardi & Irving Field Orchs; costumes, Freddie Wittop; choreography, Ronald Field; music, Bill Jacob; $8 minimum.

Liberace has had a varied career in New York. He's remembered as one of the acts at the now defunct Le Ruban Bleu, and after his lightning struck via a Guild Films' series, he filled Madison Square Garden one memorable night with a fantastic $60,000 gross, a sum which only top prizefights score in that arena.

Since then he has had his ups and downs. It's reasonably certain that he'd rather not think about a Palace Theatre engagement and has stayed away from New York for several years. The pattern seems to have changed again. For this date in the E. M. Loew-Eddie Risman production of "Manhattan Holiday" the b.o. trend seems to be on the upbeat again—and apparently a considerable upbeat.

Now billed as "Mr. Showmanship," the personable Milwaukeean seems to have taken hold in this situation as few performers do. He not only appeals to ladies who are entranced by him, but to men as well. He wins a response just short of an ovation.

Liberace gives a pyrotechnic display of sartorial fireworks, he plays a flashy and metallic piano, tells the old stories that used to do so well for him when he was the great arena entertainer, and he also sings and softshoes. Whatever he does, he brings on a chorus of aahs from the geriatric set.

There has been some modernization of the act, since he now brings some people up on stage for Twist exhibitions. At the close of the turn, there are many who surge forward to shake his hand.

The accoutrements of his act retain their circusy appeal. There's the plastic-topped piano, the ever-glowing candelabra, and of course that hand-beaded wardrobe which is frequently more than a conversation piece. He apparently has the right to the "Mr. Showmanship" tag.

Another addition is George Carl & Arlene. Carl is a clever eccentric juggler and comedian mixing these for a good effect. His major prop is a derby which he juggles deftly. He is constantly on the move with adverse assortment of sight gags and makes a strong impression here. Arlene provides periodic assists.

The rest of the show remains with Adele Castle & Mello-Larks having to forego their own stint because of the length of the show. They, however, do the production tunes. Others include Julie Gibson, the shapely nudie who seems to be emerging as a dancer, and the Wallenda aerial ballet headed by Jeannine Pivoteau. Anden's Poodles is under New Acts.

Per usual Jo Lombardi maestros the show in a manner that provides pace and strength to the proceedings. Irving Fields does the dance relief. *Jose.*

Hotel Roosevelt, N.O.

New Orleans, March 16.

Andrews Sisters (3), Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

The Andrews Sisters, in a return engagement at this hostelry's plush Blue Room, captivate firstnighters with a musical turn that's shrewdly devised and projected with know-how. It's a 45-minute click in the nostalgia department.

Their brightness and personality infiltrate the audience and they're in from the beginning with their highly listenable voice-melding. For the catalog, however, its basically the same as previously with a few new ones added to keep it undated.

The sisters—Patty, Maxene and Laverne—offer for the most part a flock of songs taken from way back, with costumes of the same period, and it scores with the customers. Girls bounce their way through fast-paced renditions of such oldies as "Barney Google," "Rum and Coca Cola," "Last Night On The Back Porch" and "Don't Fence Me In."

They encore with polkas like "Pennsylvania Polka" and "Beer Barrel Polka," and close with some variations of The Twist and some yo-yo doings. Gals took a couple of mishaps in stride at opener. At times they either lost the stage lights or got too much light, and another time a busboy dropped a tray full of dishes.

Leon Kelner and his musical crew back the show in top drawer fashion and make some musical contributions of their own with a medley of tunes including "Autumn Leaves" and "September Song." Jay Barry, trumpeter, and Jack Delaney, trombonist, were spotlighted in vocal numbers before the Andrews Sisters took over. Band also keeps the dance floor crowded during the ankle-bending sessions.

Show's in until March 27. *Liuz.*

Flamingo, Las Vegas

Las Vegas, March 15.

Arlene Dahl, Dick Shawn, Diane Varga, Don Kirk, Flamingoettes (13), Nat Brandwynne Orch (14); produced by Jackie Barnett; presented by Morris Lansburgh; Choreography, Barry Ashton; Miss Dahl's act written and produced by Lyn Duddy & Jerry Bresler; staged by Tom Hansen; costumes, Ray Aghayan; lighting, Hugo Granata; $4 minimum.

In her successful nitery debut Arlene Dahl (New Acts) does not make the mistake of trying to follow her costar, Dick Shawn. Her turn follows a colorful holdover Barry Ashton production number featuring Diane Varga and Don Kirk, then the stage is authoritatively taken over by the powerhouse comedy routine of Shawn.

He socks across much new material, and revives some of his classic skits including those about the opera singer, Sinatra's Clan, and of course his trademark, "Massa Richard." Shawn's original brand of humor gets new showcasing with a bit about a new dance he calls "The Cockamamie," which is his answer to the Twist. At the first show, he did 47 minutes, and the way he was being enthusiastically received, probably could have done that much more.

This bill, produced by Jackie Barnett and presented by Morris Lansburgh, is in until April 12 when Jack Carter and Ella Fitzgerald open. *Duke.*

Roosevelt Grill, N. Y.

Lenny Herman Orch (5), Al Conte Trio; $1.50-$2 cover after 9:30.

Lenny Herman's orchestra of five, known as the mightiest little band in the world, is back at the Roosevelt Grill and attracting sturdy biz. Following Guy Lombardo is always a toughie, but Herman's outfit seemingly is doing just fine. His current combo varies little from the last appearance here only that Herman is using his pianist, Charles Shaw, more frequently on the Baldwin organ—and with nice effect.

Otherwise, it's Earl (Gumpy) Comfort on the bass viol, Alan Shurr with the sax and Stan Scott on the traps. And, of course, Herman still sticks mainly to his accordion although often swinging over to do a ballad. He also joins with Comfort and Shurr for a warbling trio. Shurr, who perhaps has the best voice, smartly is employed for most of the singing.

While using tested standards for the most part, with novel arrangements in many cases, Herman is not adverse to tackling such comparative newcomers as "Jamaica Farewell," "Oh, Volari," and tunes from "Sound of Music." Outfits has an arrangement of "Bill Bailey" that's so novel it plays like a new tune. Others that standout are "Mack the Knife," "Orchids in Moonlight" (done as a tango), "Hold Me Tight" and "Make Believe." Last-named is made into a terrific production by Herman via his accordion. Aggregation even varies the usual tempo by bringing in a Twist number, with about 75% of dancers out on the floor to gyrate. Main thing is that the Herman crew the sort of danceable music which is appealing to the old as well as younger set here.

Al Conte Trio is still making itself known here with its tuneful lineup in relief to Herman. Combo was carrying on sans Al Conte the night caught because the leader was called away by the death of his father. The bass player, who acted as leader pro tem, as usual scored with his vocals.

Gene continues as affable maitre d' at this popular room. *Wear.*

Deauville, Miami B'ch

Miami Beach, March 18.

Jack Carter, Brenda Lee & Co., Temple & LeMae, Jackie Heller, Les Rhode House Orch. $5-$6 beverage minimum.

The Casanova Room of this big inn has a most potent b.o. package for a 10-day run. A wise booking, what with the "decline" for a week or so, of the peak-tourism flow until Easter parade starts. And also, it fills the need for a solid set of acts if a cafe is to get any second sessions trade, a much-missed take-factor this season.

Jack Carter has always been a strong draw at the various inns along the cafe circuit on the ocean-front here. Fact is, he's played virtually every situation among the class spots, and has done well at most of them. When given a co-feature such as a Brenda Lee to pick up the younger set, the package hits the obvious potential.

Per always, Carter comes up with a virtually new act, based on themes that have been kicked around, but his (or his writers') inventive twists, are fresh, topically and betimes brashly funny. Therein lies the answer to his continuing value as an attraction. He's yet to arrive here with the same set of routines; a page many of the standard toppers booked in this area every winter might well study.

The hip cafegoers who make up the audiences have been and heard them too often. In Carter's case, there's the new opening gambit in song, comedy-lyric lined; the out-of-the-news barbs on the Kennedys, all new and yock-stirring.

Add his newies on hotels, on bossman Morris Lansburgh, on Vegas joints, and then the apt kicker (what with Brenda Lee on the bill), a rock 'n' roll spoof complete to The Twist, and it adds up to a callback stint. On for an hour at opener, he wisely cut out, despite demands for more.

Miss Lee, a tiny dynamo, belies her teenster size and look with a vet-polished performance. This is evident from first jaunt around stage; a freewheeling approach which reflects canny staging and polishing; that this is no disclick tyro taking a turn at raking in the in-person route dough.

Smartly backed by a six-man group of instrumentalists and vocalists, she moves in fast for favorable response from the adults as well as the expected big returns from her young set in the audience. There's full, heartily received rundown of her recording clicks.

Adding to the reaction build is a well versed turn at some ballads and then impreshes, such as a surprisingly adapt carboning of Sophie Tucker. The tiny Miss Lee has it; a bouncy, bubbly, always-punching personality with the assurance and authoritative delivery that belies her years. At show caught, she whammed them.

In teeoff spot Temple & LeMae work standard lifts and spins to set a fast warmup pace. Les Rhode and his orch handle the heavily-scored proceedings in skillful style. Due for Easter holidays—after room shuts for several days following current bill—is Sammy Davis Jr., in a last minute booking. *Lary.*

Downstairs at The Upstairs, N.Y.

(FOLLOWUP)

Julius Monk is tapping talent from the former vocal trio, The Three Young Men, for the "Dressed to the Nines" revue which he moved in abbreviated form from his Upstairs at the Downstairs to his Downstairs at the Upstairs. Pat Fox, who was a member of the trio, opened in the show at the Downstairs last November. He left the revue last week for a Broadway assignment and Dick Riddle, who had also been one of the Young Men, came in as his replacement.

Monk made a good choice in selecting Riddle as successor to Fox, who's been tagged for the juvenile lead in the musical, "A Funny Thing Happened on the Way to the Forum." The stylish entrepreneur was familiar with the work of both Riddle and Fox since they had played the Downstairs when members of the Three Young Men. Riddle, who appears in about half of the song and sketch items in the revue, has a pleasant voice and a likeable manner.

He fits in perfectly with the three other cast members, Lovelady Powell, Jim Sheridan and Freddie Weber. The quartet, performing on a miniature stage, does a standout job. They manage to dress up some of the weaker bits and when the material is good the results are excellent. Also contributing importantly to making the overall presentation a satisfying affair is the savvy dual piano backing of Robert Colston and Robert Milrad. Their keyboard work between shows is also enjoyable.

Still going strong one flight above the Downstairs is Monk's latest revue, "Seven Come Eleven." *Jess.*

Shamrock, Houston

Houston, March 15.

Joe E. Lewis, Wyoma Winters, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

Joe E. Lewis, assisted by Austin Mack at 88 as usual, returns after an absence of about a year, and again demonstrates his skill as a nitery comic.

Louis could fall back on the excuse that auditors demand his classic routines, which indeed they do, but nearly all of his material is fresh here. Too, part of his appeal is that he is considered an admitted rake, that nothing is sacred to him and that he stomps where others fear to tread.

Some objects of his stiletto humor are Dr. Albert Schweitzer, George Washington, Moses, Abraham Lincoln, and the more common targets, Barry Goldwater, Bobby Kennedy and Frank Sinatra.

Lewis also is granted more leeway with his blue material than most other comics, perhaps one reason being that the material is not only blue—it's also funny.

Wyoma Winters is a shapely brunette in a black, clinking strapless gown, and she also has excellent pipes, presentation and pace. Her manager-conductor takes over the skins in the Sloan-Krueger Orch, and directs with sure touch.

Thrush does "I Love Everybody," "Experience Unnecessary," a love medley, "It's All Right With Me," "You Made Me Love You," and begoff, "Keep On Doing." She was timed at 20 minutes, Lewis at 60 minutes.

Show plays two frames with George DeWitt in next. *Skip.*

Blue Angel Lounge, N.Y.

Oscar Brown Jr., Don Sherman, Ivy Leaguers (3), Bobby Short Trio; $7 minimum, $2 in lounge.

The new display concocted by Herbert Jacoby & Max Gordon for the Blue Angel changes the accent to ballad and folk tunes. Succeeding Jack E. Leonard as headliner here is Oscar Brown Jr., with featured billing to Don Sherman, who has been in the avantgard San Francisco spots, and the Ivy Leaguers, latter New Acts.

Oscar Brown Jr., who's been showing at the Village Vanguard and the Village Gate, appears to be one of the shining new talents in the folk field. A pleasant looking Negro lad with an articulate and literate manner of speech, he projects tunes of his own composition in an interesting and frequently exciting manner.

His numbers have the appearance of traditional blues and work songs. They are crafted feelingly and expressed sensitively. His encore was in response to merited applause. Brown might have taken on an older and perhaps a more familiar tune or two, if only to demonstrate that he can do justice to the efforts of others.

Sherman is a rugged type comedian with a Marlon Brando-ish type of expression. He delves into some interesting mental patterns at times. His highspot is a dissertation on his woes in Windsor, N.C., traffic in a manner which should make this community a dirty word with the AAA.

He shows other promising routines with his imaginary conversations such as that between Francis Gary Powers and the Pentagon, and his dialogs with Khrushchev. The only dark spot in his routine and one which is out of place in this room is his dissertation on the navel, which most of the crowd could have done without. With editing, Sherman can be around for some time.

Bobby Short has become an exceedingly strong item in the lounge, with two of his men moving into the main room for show backing purposes. Short at piano and vocals gives an air of excitement on the way in and out of the place. *Jose.*

Hotel Astor, N. Y.

Archie Robbins, Barbara Gale, Joan Laird, Jo Ann Baldwin, Dick Harding Orch; $3.50 minimum.

The Hotel Astor, with a long show biz association, has more or less aligned itself with the Broadway version of the amusement industry rather than the policies pursued by its eastside contemporaries. The current layout topped by Archie Robbins, with Barbara Gale and Joan Laird in support (latter two are New Acts), has its moments of variety bespeaking a modernized type of the entertainment offered some years ago at the across-the-street Loew's State.

Robbins is a standup comic who has an enviable catalog of material. Much of it is fresh and many of his lines are brightened with new twists. He punches out his material in a manner sufficiently potent for most spots. At his preem, he hadn't yet found the secret of this room, which is a matter of one show or two. Nonetheless, there is much to applaud in Robbins' work.

The current show is the finale for this kind of entertainment for the room for this season. Manager Anthony Rey is set to experiment with a revue which bandleader Dick Harding is producing. "Vive La Difference" will have a cast of five topped by Lou Wills Jr. who seems to be a regular here. It'll be his third appearance in the room this season.

Harding showbacks well and Jo Ann Baldwin at the piano provides the intermission music and singing. *Jose.*

Embers, Indpls.

Indianapolis, March 13.

Will Jordan, Edmond Sisters (2), Jack Widner Trio; $2 cover.

Bill Ball has put together a hot combination of acts that are new to local nitery fans for his current show at the Embers. Will Jordan is a wide-ranging mimic and the Edmond Sisters a set of lively twins who both sing and dance to plenty of attention.

There didn't seem any limit to Jordan's repertoire of voice imitations and sound effects as he combined material for two shows in one at the dinner program opening night. He does practically a who's who of show biz celebrities, from Ed Sullivan to Cary Grant's sister, and even had them talking to one another, switching back and forth in conversational style.

Jordan has their mannerisms down as pat as well as their voices and his material generally is amusing enough to stand by itself. He probably could score even bigger if he edited his imitations and did more on his own.

The blonde Edmond Sisters, who open the bill, create a lot of audience excitement with their talent, verve and looks to match. They are fresh and sunny in such standards as "How High the Sky," "Rockabye Your Baby With a Dixie Melody" and "Canadian Twist." They swing nice and easy.

The Jack Widner trio, which accomps the Edmond girls, give solid backing and also play expertly for Jordan.

Bill is here for two weeks, closing March 24. *Corb.*

Bal Tabarin, London

London, March 12.

Billy Daniels (with Benny Payne), Frank Weir Orch, Ian Cameron Orch; $7.50 minimum.

Midway through a four-week stint at London's newest nitery, Billy Daniels is suffering from a severe cold which, on night caught, hampered his style and delivery. Brunt of the current act is borne by Daniels' pianist, Benny Payne, who considerably helps the veteran singer with vocal verve and a high powered personality.

Daniels opens with "It's Almost Like Being In Love" which he doubtlessly delivers better without that creaky larynx. Same throat trouble affects rest of his stint taking the bite out of such numbers as "Misty," "'Deed I Do," "Breezing Along With The Breeze" and, of course, "Old Black Magic."

But while the cold cuts the crispness of Daniels' oral delivery, his personality gets across and, given a fuller house, he could click despite the ailment.

Payne plays some hot piano and leans towards Fats Waller for his approach. Frank Weir and Ian Cameron orchs toot ably between shows with soothing background notes. *Watt.*

Cork Club, Houston

Houston, March 13.

Jane Russell, Larry Alpert, Barbara & Hal Loman, Mel Arvin Orch (11); no cover or minimum.

Jane Russell, striking in a black sheath gown, exhibits more than a good set of pipes to enthusiastic group of auditors who pack Glenn McCarthy's new 600 - capacity nitery.

Miss Russell seems to feel her way through the first couple of tunes, which makes no demand on her voice, but soon femme is belting away. Arrangements and pace are firstrate, as she opens with "Today I Love Everybody," and includes such as "I Believe in You," "St. James Infirmary," "Big Jane," which is takeoff on pop "Big Bad John" (Peggy Lee wrote lyrics for thrush); "Cry Me a River" and begoff, "Mack The Knife."

Miss Russell's director-conductor, Arnold Ross, who takes over 88s from house bandleader Mel Arvin, is also a plus for act.

Larry Alpert makes his second appearance in city in two years, last playing the Shamrock Hilton. Alpert is a pleasing comic, getting much audience participation into act. He explores marital woes, television, Las Vegas and other topics.

Two of his longest and best bits, however, haven't changed since his last showing here. They are the story, and song, of the little Bulgarian riding a bus, and a rock and roll revival meeting.

Barbara & Hal Loman make a talented husband-wife dance team, with expert terping and excellent choreography by Hal.

Mel Arvin band again is tops in backing chores. Show plays two frames, with Ritz Bros. due next. *Skip.*

Eddys,' K.C.

Kansas City, March 15.

Van Dorn Sisters (3), Joe Conti, The Continentals (4); $1, $1.50 cover.

Duo of acts wraps up a 60-minute show of fine entertainment this fortnight. Joe Conti is a returnee, having played his first date here last fall, while the three Van Dorn gals are newcomers. Combo holds a good pace, gives the customers a nice blend of song and comedy and keeps them applauding throughout.

Conti's line is standup chatter with a song or two thrown in for a change of pace, the ditties being special material on the theme of "laughter is a happy thing." He jibes at many subjects, getting humor out of everything from Metrecal to sportscars, with his childhood memories and income tax thrown in. He even has a session of impressions of songsters, and works these, too, for laughs. His 30 minutes goes swiftly and builds to a solid finish.

Van Dorns are a trio of lovelies, warbling a wide variety of tunes with fanciful vocal arrangements. the youngest, Ollie, sings lead, with sisters Lee and Marie in harmony support for polished vocals. Their choice swings from "Small World" and "Enjoy Being a Girl" to their recorded "I Wish You Love," *very popular with the house.

Their best entry is a cha-cha version of "You Made Me Love You," unusual in conception and well sung for a strong registry with the customers. "Almost Like Being in Love" and "Rampart Street Parade," seldom heard here as a vocal, hold the pace and they close with hearty round of applause.

Show stays through March 29. *Quin.*

Slate Bros., L. A.

Los Angeles, March 16.

Dave Barry, Vic Dana, Herbie Dell Trio; $1.50 cover, two-drink minimum.

Master of the quick quip, the one-liner with the built-in laughgetter, Dave Barry works at jet speed pace and keeps the giggles coming; interspersed with an occasional bellybuster on purely local events and personalities. He cascades his material so quickly, his 30-45 minute turn seems far shorter.

A short pantomime of an Italian sculptor modeling a Venus de Milo is Barry's best visual routine while his monolog on doctors, nurses, hospitals, Blue Cross and insurance benefits is five minutes of surefire laughs. A standup comic, he is refreshingly clean in use of material, relying on situations rather than smut to probe the funnybone.

Opening night first show had Barry bringing his wife Jennie on stage for a quick turn at "Toot, Toot, Tootsie, Goodbye," which found ex-trouper getting great round of applause and possible promise of future use in the act. Other guests who did a turn at the mike included Johnny Mathis, with "That Old Black Magic," and Duke Mitchell on a stutter-shuffle rhythm ditty.

Vic Dana, personable 21-year-old vocalist, makes his nitery bow in big league fashion; delivering a variety of ballads and uptempo, swinging numbers that showcase a pleasant personality and strong voice. Dana is a rising disk artist on Dolton, with a hit single in "Altar Boy," one of the best tunes he registered.

Youthful singer needs some work on stage presence, acting ill at ease and unsure on some numbers while trying to copy finger-snapping style of other w.k. artists. On other songs, including "Sing You Singers, Sing," "She's My Kind of Girl", and opener, "I'm Beginning to See the Light," Dana has the markings of a top calibre performer.

Coupled with original, helpful arrangements by Hank Levine, he has distinctive appeal to more than a teenage crowd. Standards are his forte, with an occasional current hit tossed in to lessen monotony and update routine. However, his youthful appearance is accentuated by mannerisms, clothes and stilted, mechanical gestures, detracting from personal appeal and fine vocal abilities. Once these are overcome, lad will be a real asset to any bill and a draw to niteries that have to buck the Twist craze.

Barry and Dana are in for two weeks with options. Dana has been inked to two-year pact by Henry Slate with semi-annual two-week commitments. Herbie Dell Trio does excellent backing. *Hous.*

The Losers, L. A.

Los Angeles, March 13.

Micki Lynn & Jack Costanzo, Tony Harris; two-drink minimum.

Sonny Orling and Pete Rooney have the closest thing to a jazz lounge Los Angeles has seen since the old Zardi's. Room's basically intimate and informal decor lends to a friendly atmosphere, but its booking of solid acts like the current topper, Micki Lynn & Jack Costanzo, is making the bistro a hot spot.

Miss Lynn and Costanzo, who formed their act 12 weeks ago at Vegas' Stardust Lounge, fit the bill perfectly. For those who remember Costanzo as "Mr. Bongo," there is a pleasantly surprising new dimension. He sings, dances and clowns in easy style that is likeable.

While solid arrangements and frenetic rhythmic music, heightened by Costanzo's bongos, set the act's pace, emphasis is on Miss Lynn's singing. A comparative newcomer, she belts like a pro, with style that is well developed and a lusty, versatile voice. A looker, she has class to match and gowns well to use eye appealing curves to advantage.

"Lover" is typical of the gutsy pace and singer does "Trolley Song" in a personal style that makes it hers instead of being reminiscent of Judy Garland.

Club uses an interesting new mike technique that gives ballads a nice two-dimensional echo sound. Feedback is developed with a static eliminator that softens the sound and fills the room well. "Smile," a rare straight delivery, is particularly good in this technique.

Pair is backed by Ronnie Donath, piano; Phil Seymour, drums, and Paul Bennings, bass, who create fine jazz rhythms.

Holdover Tony Harris continues his well-developed island songs in breezy style.

Show is in two weeks with options beyond March 26. *Dale.*

Blasts German Agents

Continued from page 1

tatorial" reign of a group of German talent agencies which have exclusive rights to book all acts into Army officers, NCO, and enlisted men's clubs throughout W. Germany.

Situation is so bad, says Adams, that not only must all talent negotiations be conducted via the German agents (headquartered in Frankfurt, Wiesbaden, Weklar, Bamberg and other German cities), but any American trying to circuit the route by direct negotiation can be permanently barred from all U. S. Army installations. German private citizens, in effect, are heading special services intended for U. S. Army consumption, and Yank sergeants, who usually are charged with talent-hunting for the individual clubs, must conform to the setup or remain without entertainers.

Result is that German agencies not only tend to select German talent and bands (some 600 combos reportedly make the rounds of installations), but are able to dictate price conditions, block-book, impose inferior transportation and living conditions on visiting American talent. At the same time, they offer no insurances or guarantees (Army, per contract, is not responsible for any injuries incurred by acts while on club precincts) and can cancel numbers without justification (at least to American eyes) as well as cash in additionally by charging admission even for so-called auditions of "new" acts. And the "audition" is another irksome absurdity, Adams feels, of Yank talent, even some w.k. names by Germans not hep to U. S. lingo or jargon.

All this is also contrary to AGVA practice, says Adams, but there's more: rates are generally fixed on a weekly basis and at flat rates, take or leave, with no advance knowledge of number of shows or dates (even in different clubs) to be played. These are then "imported" by agents.

'Discriminatory'

But what irks the AGVA official most is fact that discriminatory practice is carried out by foreign nationals with regard to entertainment performed in U. S. installations and for American citizens, without the Army seemingly doing anything about it. (Adams specifies that only the U. S. Army "interprets" German law in this way, i.e. giving German agents a virtual monopoly, while U. S. Air Force and Navy allow Yank talentries to operate directly.)

"What's more," Adams avers, "we are helping an economy—the German one—which patently needs no help, while literally thousands of Yank actors and acts are hunting for jobs they can't get.

"Ironically, too, the GIs are hungry for real and fresh American acts. The relatively few English ones dont' get full understanding because of the lingual barrier, not to mention the local product "Americanized" for the occasion. When true Yank talent gets to them, they cheer to the rafters."

Will Spotlight It To JFK

Adams said he would probably write to President Kennedy to apprise him of the situation when he gets back to the U. S. He would also insist that Americans be given equal booking rights in this vast Yank club market ("we're not asking that German agents be barred, merely that Yank talenters be given a fair chance to bargain on what is, after all, U. S. territory"); that Yank acts, since there is no AGVA equivalent in Germany, be given minimum protection, accident insurance, contract security, hospitalization, and other similar guarantees. (Such as those given foreign acts performing in the U. S. who temporarily join AGVA).

Speaking at the tail end of a pre-booked swing of clubs in Wiesbaden, Frankfurt, Stuttgart, and other areas, and with four more dates upcoming in the Naples zone, Adams otherwise characterized working conditions north of this border as "poor." Stages he said were often slippery and dangerous, dressingrooms dirty and smelly, mikes bad.

He noted that service clubs were self-sustaining thanks to volume consumption (which makes even 15c beers pay off), as well as slot machines and bingo. One to seven shows per week is the range for acts, and relative vicinity of clubs in some areas makes it easy to fit in even 3-4 shows a day at times. Prices paid by each club range from $150 to $1,000 per night for all acts put together, according to Adams, but can go higher. One club he knew had offered Sammy Davis Jr. as high as $2,000 for one night.

The whole German situation impressed an unimpressed Adams as "something out of the dark ages."

New Acts

IVY LEAGUERS (3)
Songs
20 Mins.
Blue Angel, N. Y.

The Ivy Leaguers seem to have come on the nitery scene when the ballad and folk vogue seems to have passed its prime. These three young men equipped with banjo, bass, guitar pursue a sound that has been popular for several years and by several outfits. Perhaps as they continue to work they will find their own metier, but at this point, they appear to be imitative.

The Ivy Leaguers are still a green outfit. Although, they seem to have a master plan of what they want to do and what they are seeking, there is little of the joy and spontaneity in their work that marks some of the other outfits. They work hard without having any fun at it. Of course, an opening night to a metropolitan audience, would be sufficient to give any group a fright.

However, it does seem that they need much more experience before trying for the bigtime. They came into the Blue Angel for four days before their slot is taken over by the Clancy Bros. & Tommy Makim. Consequently, this engagement is in the nature of a prolonged audition. Perhaps by the end of this trial period, they will have learned more about their songs and about this room. *Jose.*

DICK RUEDEBUSCH (6)
Music, Song
45 Mins.
Mapes, Reno

Although Reno salooners are notoriously apathetic to a jazz artist, through word of mouth Dick Ruedebusch and his Underprivileged Five should attract many of the local aficionados, plus converting non-addicts as well by the sheer instrumental artistry of the sextet.

Trumpeter-leader as a tremendous talent. He has full command in all registers, purity of tone, true jazz feeling, magnificent control in all tempi, and sensitivity to interpretation. Seldom has such a golden, swinging horn been heard from a Reno stage.

Not all of the appeal of the Underprivileged Five can go to the leader alone. He has surrounded himself with much talent to enhance the sextet appeal, and it's apparent there is much rapport and there has been much rehearsal. Sonny Sievert is on trombone, Chuck Hodges on clarinet and vocals, Lee Burrows on bass, Al Praefke on drums, and Ron Martinson on piano. All are accomplished and disciplined musicians.

Group impresses with medium to slow to rapidfire tempo, never losing the feel at any pace. And in the highest registers, the Ruedebusch trumpet is pure and full with no thinning tones. Phrasing also wins attention with relaxed but forceful manner.

Ruedebusch has been working as a fulltime pro for only four years, and has held the same sidemen for the last 16 months. At this point the group is precision smooth, even at the breakneck tempo employed on many of the numbers. *Long.*

KEN COLMAN
Songs
25 Mins.
Isy's, Vancouver, B.C.

Ken Colman, an all-night disk jockey before he switched to vocalizing instead of spinning, comes back to his home town with two years' experience in Bermuda, Texas and the eastern U.S. behind him. On the strength of personable looks, youth, effortless manner, and pleasing singing voice, he has the requisite ingredients to back his bid for larger recognition.

He displays good sense of showmanship, moves around nicely, and kids easily with ringsiders. Any nervousness he might have had in a home town preem was not discernible, whereas empathy with his audience was quite obvious.

At this stage of his experience, and with limited tv and record exposure, he lacks only a distinguishing characteristic to mark him as an unmistakeable vocalist. The potential is certainly here, and if he can find the handle he is quite capable of coming up with the big one. *Shaw.*

ARLENE DAHL & CO. (4)
Songs, Dances
40 Mins.
Flamingo, Las Vegas

Arlene Dahl's nitery debut comes as a pleasant surprise to those who have seen many beautiful film stars bomb as cafe entertainers. A slick turn has been written and produced by Lyn Duddy and Jerry Bresler, who wisely gear special material to her pleasant, if untrained voice. Vocal students may hint that her tones are not honed to perfection, but on the other hand they must admit that her singing is far above the average usually found in this type act. She is especially effective on the up tunes, and firstnighters gave her a standing ovation after her final number, a rousing "You Can't Do Without Love." In one number, she complains about girls nowadays not being female enough, giving the ideal excuse for a strip tease to reveal her shapely legs and torso.

Miss Dahl, after her entrance when she wears a plush white coat over a stunning white gown, immediately demonstrates poise, stage presence, and showmanship which is consistent throughout the act. Her dancing is good, and she's smoothly aided by singing-dancing male partners Garrett Lewis, Howard Parker and Charlie Gray.

A highlight of the evening is a bawdy, bouncy bit called "A Limited Clientele," and another is one tabbed "Sick, Sick, Sick," in which she portrays a tough gal motorcycle rider. Co-producer Bresler batons the Nat Brandwynne orch (14), properly reining the festivities; Jeff Lewis at the 88 is a strong asset.

Because Miss Dahl is not primarily a singer, there can be no complaint about the lack of nostalgic standards. By the same token, the special material fits her so well she can become identified with it, and click with this act in any showroom. *Duke.*

JOAN LAIRD
Dance
12 Mins.
Hotel Astor, N.Y.

Joan Laird is a lithe ballerina with beaucoup classical training who has adapted her talents to the commercial outlets. She has taken near classical routines and applied modern music to them in a manner which changes only slightly the choreography, but these alterations give her work a broader base.

Miss Laird's toe terps are well-designed, but need some further adaptation for niteries. Most ballerinas when in niteries do a surplus of spins. Miss Laird's dances are more placid, and need further concessions to this field to give her wider work horizons. *Jose.*

BARBARA GALE
Songs
15 Mins.
Hotel Astor, N.Y.

Barbara Gale is a petite singer who has a flair for the delineation of special material. Her dissertation on the weather girls in television, probably her best number, is a good compendium of humor and song. In her straight song passages, Miss Gale does okay but needs the further impact that the extra writing gives her.

She also needs experience on the nitery front. Her voice is good and she seems to have an overall good concept of values. *Jose.*

ANDEN'S POODLES
Dogs
10 Mins.
Latin Quarter, N. Y.

Anden's Poodles, comprising a man and woman with a quartet of poodles, appears to be traveling with Liberace who uses them to give him a respite while changing into fancier raiment. The act is on the cute side, with the pooches walking on their hind legs most of the time. There is a burst of speed at the end when the man risleys a pair of dogs in baskets at tremendous speed.

The turn fulfills its function admirably in providing a respite for Liberace entertainingly. The master of the hounds has some laughs built into the routine, it has good pacing and a strong finish to get a striking response. *Jose.*

CURRENT BILLS

WEEK OF MARCH 21

NEW YORK CITY

MUSIC HALL — Mary Tremain, John Lankston, Irene Apinee & Jury Gotshalks, Los Gatos, Mele-Notes, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoli Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.
SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.
PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erlos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.
BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.
LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.
LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownhill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Alda Foster Babes, Kirby's Flying Ballet.
MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.
NEWCASTLE (Empire)—Lex McLean, Carr & Vennie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.
NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.
VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.
BASIN ST. EAST—Frances Faye, Tremiers, Redd Foxx.
BLUE ANGEL—Oscar Brown, Don Sherman, Clancy Bros., Tommy Makin, Bobby Short, Otis Clements.
BON SOIR — Three Flames, Tony & Eddie, Tom O'Horgan, Rita Hayes.
CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.
CHATEAU MADRID—Roberto Iglesias, Pupi Campo Orc.
COPACABANA—Chubby Checker, Allen & Rossi, Paul Shelley Orc., Frank Marti Orc.
EMBERS—Ronnie Brown Trio, Charlie Shaver Four.
HOTEL ASTOR—Archie Robbins, Barbara Gale, Joan Laird, Dick Harding Orc., Eddie Lane Orc.
HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.
HOTEL NEW YORKER—Milt Saunders Orc., Laurelle Stallings, Joe Furst.
HOTEL PIERRE—B & M Hagett, Betty Madigan, Stanley Melba Orc.
HOTEL PLAZA — Ford & Hines, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.
HOTEL TAFT—Vincent Lopez Orc.
HOTEL ST. REGIS — Evelyn Knight, Chauncey Gray, Chiquito Orc.
HOTEL ROOSEVELT—Guy Lombardo Orc.
HOTEL WALDORF-ASTORIA — Doldres Gray, Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.
HOTEL SAVOY HILTON — Monique Le Maire, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.
INTERNATIONAL—Roberta Sherwood, Jackie Kahane, Mike Durso Orc., Aviles
JAZZ GALLERY—Count Basie Orc.
LATIN QUARTER—Liberace, Anden's Poodles, Adele Castle, Julie Gibson, George Carl & Arlene, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK—Ronnell Bright 3, Andy Hamon.
LIVING ROOM—Lyda Fairbanks, Wanderers, Bob Ferro Trio.
NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Cy Young, Julie Sargeant.
ROOM AT BOTTOM — Jorie Remus, Chris Rayburn, T. C. Jones, Al Foster Trio.
ROUNDTABLE — Vibrations, Ronnie Hawkins, Nora Hayden.
SAHBRA—Four Avalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.
TWO GUITARS—Alya Uno, Sasha Pollnoff, Ivan Nepa & Sonia, Kostya Pollansky.
SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.
UPSTAIRS & DOWNSTAIRS — Phil Bruns, Cell Cabot, Rex Robbins, Steve Rolunu, Donna Sanders, Mary Louise Wilson, Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.
VIENNESE LANTERN—Liane, Haydee, Ernest Schoen Orc.
VILLAGE BARN—Larry Wilde, Jeanie Allen, Susan Brady, Tex Fletcher, Peri & Ray, Lou Harold Orc., Joe Shay Orc.
VILLAGE GATE—Sabicas, Sam Hopkins.
VILLAGE VANGUARD — Gerry Mulligan Orc., Bernard Peiffer 3.

CHICAGO

BLUE ANGEL—Christian Lamont Revue, Marliza, Lord Carlton, Roger McCall, Tito Perez Orc.
CLOISTER—Phil Tucker, Jo Ann Henderson, Eddie Subway Orc.
CONRAD HILTON—"Pink Tights," Nip Nelson, Hinchy & Allan, The Bokdams, Locke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.
DRAKE HOTEL—Susan Barrett, Jimmy Blade Orc.
EDGEWATER BEACH—"An Evening of Jerome Kern," Larry Douglas, Betty Benee, Felix Knight, Don Davis Orc.
GATE OF HORN — Dave Guard & Whiskey Hill Singers, Fred Kaz.
HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.
LE BISTRO — Duke Hazlett, Vic Cesaerio Trio.
LIVING ROOM — Kirby Stone Four, Sylvia Syms, Al Bernie, Joe Parnello Trio.
LONDON HOUSE—Teddy Wilson Trio, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—Joe E. Ross, Margaret Whiting, John Frigo Trio, Marty Rubenstein Trio.
PALMER HOUSE—Nat (King) Cole, Ben Arden Orc.
PLAYBOY CLUB—Jerry Shane, Chase & Reed, Dick Haviland, The Madcaps, Mickey Onate, The Diamonds, Suzanna Hall, Paul Etheridge, Connie Carroll, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio.
SECOND CITY—"A Knocking Within," William Alton, Bob Camp, Del Close, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.
SHERATON BLACKSTONE—Jan Norris, Franz Benteler Orc.

LOS ANGELES

BEN BLUE'S—"Nutts & Butts" Revue, Cully Richards, Sid Fields, Allison McKay, Myrna Ross, Richard Cannon, Mel Bryant, Mike Milo, Sammy Wolfe, Dell-Fin Thursday, Ben Blue Glee Club, Ivan Lane Orc.
COCOANUT GROVE — Milton Berle, Freddy Martin Orc.
CRESCENDO—Rusty Warren, Inkspots, Sandy Nelson Orc (5).
DINO'S — Ruth Gillis, Jack Elton, Steve La Fever.
INTERLUDE—Troy Walker & Hustlers.
LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tyrones.
SLATE BROS.—Dave Barry, Vic Dana, Herb Dell Trio.
STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.
YE LITTLE CLUB — Carol Richards, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Andy Williams, Jackie Mason, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.
DUNES — Tony Bennett, Rowan & Martin, Wilda Taylor, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.
EL CORTEZ — Miguelito Valdes, Lorraine Barry.
FLAMINGO—Dick Shawn, Arlene Dahl, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Earl Grant, Brook Benton.
FREMONT—Frankie Brent Revue, High Times, Newton Bros.
GOLDEN NUGGET — Hank Thompson, Sunshine Boys, Novelorus, Georgi Edwards, Bobbie & Smoky Coats.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast, Gil & Nikki, So & So's.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots, Sunny Spencer.
RIVIERA — Marlene Dietrich, Louis Armstrong, Geo. Arnold Dancers, Jack Cathcart Orc. Lounge: Buddy Greco, Jimmy Burgett, Uninhibited 3, Melodye Condos.
SAHARA—Kay Starr, Jack Wakefield, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tunejesters, Rosa Linda, Lloyd Lindroth.
SANDS—Sammy Davis Jr., Pat Henry, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey King, Ernie Stewart.
SHOWBOAT—Red Foley, Little Jimmy Dickens.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.
TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

RENO-TAHOE

GOLDEN — Barry Ashton's "Paris Playmates of '62."
HAROLDS — Don Cornell, Lucille & Eddie Roberts, Don Conn Orc.
HARRAH'S (Reno)—Sam Butera & Witnesses, Red Norvo, Judy Lynn, Monte Bleu, Tirades, Red Coty.
HARRAH'S (Tahoe)—South Shore Room: Kingston Trio, Paul Winchell, Dorothy Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Kim Sisters, Denis & Rogers, George Rock Sextet, Jimmy Wakely, John Buzon Trio, Rudy Rodarte.
HOLIDAY — Joe Maize & Cordsmen, Matys Brothers, Esquires, Charles Gould's Satin Strings.
MAPES—Dick Ruedebusch, Betty Reilly, Donnie Brooks, Tyler Gilman.
RIVERSIDE — Marie McDonald, Lou LeVitt Orc. Lounge: Wanderers Three.
WAGON WHEEL (Tahoe)—Novelites, Bobby Page, Country Gentlemen, Four Jokers, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margii Lee.
BALMORAL—Sacasas Orc., Dick Merrick, The Accents.
BILTMORE TERRACE—Al Fike & Co.
CARILLON — "Scandales De Paree," Sue Carson, Ralph Young, The Rivieras, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortes, Jimmy Rome, Bill Bernardi.
COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFablo Trio.
DEAUVILLE—Jack Carter, Brenda Lee, Temple & Le Mae, Jackie Heller, Los Rhode Orc., Don Rickles, Key Howard Trio, La Plata Orc.
DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.
EDEN ROC—Alan King, Tina Robin, Taylors, Art Freeman Orc.
FONTAINEBLEAU —Ziggy Lane, Chez & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.
LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.
MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.
PLAYBOY—Randy Sparks 3, Wick & Brand, Johnny Janis, Beverly Wright, George Kirby, Casey Anderson, Rosette Sgaw, Lee Caron, Sir Julian 3, Chico Randall Trio, Norm Geller Trio, Frank Natale Trio.
RONEY PLAZA—Eddie Heywood Trio, Gene the Hat, The Twisters.
TONY'S FISH MARKET — "6 Overboard," Jerry Newby, Anne Jones, Alan Kass, Carol Gordon, Art Mathews, Evelyn Page.
THUNDERBIRD—Frankie Scott, Phyllis Branch, Berp Vaughan Quartet.

SAN FRANCISCO

BLACKHAWK—George Shearing.
BLACK SHEEP — Earl Hines Orc., Fred Washington Trio.
EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.
GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dik Keegan Orc.
FAIRMONT — Gene Barry, Ernie Heckscher Orc.
HANGOVER — Muggsy Spanier, Ralph Sutton.
HUNGRY I — Peter, Paul & Mary, Marge Cameron, Aldo Monaco.
JAZZ WORKSHOP—Sonny Rollins.
NEW FACK'S — Billy Williams Rev., Vernon Alley Trio.
PURPLE ONION—Smothers Bros., Joy Marshall, Judy Corrigan.
365 CLUB — Peggy De Castro, Barry Ashton Dancers, Roy Palmer Orc.
SUGAR HILL — Bessie Griffin, Gospel Pearls.

SAN JUAN

CLUB CARIBE—Eleanor Powell, Miguelito Miranda Orc., Pepito Arvelo 5.
LA BOTELLA — Gloria Hearn, Gail Riviera.
LA CONCHA—Frankie Ford & Gary Reynolds, Floriana Alba, Noro Morales Orc.
EL CONVENTO—Pepe Lara Orc.
FIESTA ROOM—Hermanos Silva Four, Pepito Torres Orc., Barletta Queralt Five.
FLAMBOYAN CLUB — Mexican Revue, Cesar Concepcion Orc.
MOULIN ROUGE—Humberto Morales Five.
SAND & THE SEA—Hal Hester, Calypso, Steel Band.
TROPICORO — Mamie Van Doren, Charlie Fisk Orc.

Canary Is. Tourism

Continued from page 2

ican oil companies (in association with the Spanish government) have begun oil exploration in Spanish Sahara, using Las Palmas as base of operation. Men and families of Project Mercury Tracking Station, south of city, and oil families put American population near 500. Island is already counting on oil discovery to bring many thousands more.

Three smart new hotels, the Las Vegas, Metropole and Villa Eden, have opened in last six months, each containing modern cocktail bars, with band or singer. Other large hotels, beachfront Gran Canaria and exclusive Santa Catalina offer continuous entertainment. Hotel Parque in downtown Las Palmas has intimate cellar bristo with slick jazz and sultry cha-cha singer Peppeta Gonzalez.

Showiest night spot on island is Club Taoro, located between downtown and beach area. Its 12:30 show continues for over an hour, presenting a dozen singers and dancers, twice as many acts and costume changes. Fast-paced, packaged show imported for sixmonth contract from Madrid, reflects American influence in staging and eyecatching appeal. Most engaging act is solo spitfire flamenco dance of 29-year-old Isa Martinez, a solidly built girl from Barcelona. Jota ensemble numbers and grand finale are colorful and strikingly costumed. No cover, no minimum, all drinks are from 75c up.

A block away, the El Dorado Club, a haunt for stag prowlers, employs two dozen hostesses who later assemble to sing and dance to the beat of an ancient honkytonk band, suggesting that their talents may well lay in some other direction.

New Pinito de Oro and mountain spot Tanger Club also offer flamenco dancing and lesser acts not worth the 100 pesetas ($1.70) cover charge and $1 a drink policy.

Tourist office sponsored the recently concluded second annual Las Palmas Winter Festival of Arts, cultural event of the year. Presented in elegant, four-tier, 1,400-seat Teatro Perez Galdos, festival opened with Pilar Lopez's Spanish Ballet, group of 12 young dancers. Solid solos by Alicia Diaz and Tomas Rios stood out in otherwise so-so classical Spanish dancing. Show was sold out during four-night stay.

House Reviews

Music Hall, N. Y.

"Do You Remember?," Russell Markert producer. Symph orchestra, directed by Raymond Paige; Corps de Ballet, Margaret Sande director; Irene Apinee & Jury Gotsharlke as stepout artists in the ballet; The Mellow Notes, Los Gatos, Music Hall Rockettes; "Rome Adventure" (WB).

Aficianados of the Music Hall have no complaint with the new on-the-boards display. There's no deviation from the tried and true; and in adhering to the familiar pattern the Hall once again provides the customers with evident rewards. A longtime goer in the trade might ask for some kind of departure from the familiar patterns of stage entertainment.

That there might be something new forthcoming was anticipated with the recent announcement that outside producers were being put to work. It happened with the last show as Marc Platt had producer billing, he being the first of the outsider "guests," but the format remained the same. And now oldtime regular Russell Markert is back as producer.

Current outing has the symph orch going through a Victor Herbert musical display with the accents properly on "Gypsy" strings. It's fine in terms of customer response. The ballet toe pointers work to music from "La Gioconda" in a slow, easy and ingratiating number. The Mellow Notes, along with Mary Tremain and John Lankston, reprise some established vocals along the lines of the Mitch Miller tv'er.

The Los Gatos have billing as "Up to Their Tricks." This is a three-man team tumbling and gyrating, playing for a laugh or two while offering some expert gymnastics. It's a good act worthy of exposure on tv and other variety shows.

There there are the Rockettes (dances by Markert) who always know where they are going step by precise step.

Pacing, costumes and settings all fine for the medium.

Gene.

King's, Edinburgh

Edinburgh, March 20.

Stewart Cruikshank presentation of "Loganberry Pie," starring Jimmy Logan, with Barry Sisters (4), Lenny the Lion with Terry Hall, Tibor Alexander's Dogs, John Mulvaney, Rosa Goldi, Marillyn Gray, Paul & Peta Page's Puppeteers, George Mitchell Singers, Peter Darrell Dancers; Geraldo orch, under Jack Bolesworth.

Fairly entertaining layout takes some time to warm up, but shapes overall as a pleasant show, with bright costuming and lighting. A highspot is Rosa Goldi, who has a strong voice and gives out to good audience response in an Edwardian set with operatic numbers; this distaffer has promising prospects.

Jimmy Logan leads the comedy throughout, and garners yocks for his coalman portrayal, winding this sketch with his parody on the disclick of "A Scottish Soldier," as featured by his fellow-comedian Andy Stewart. He is also good, with Marillyn Gray, in a "Cabbage and the Rose" number.

Logan also scores with John Mulvaney in "Speed Maniacs," a comedy spectacle number in a motor car, driving the latter before colorful back-projection scene lensed in Japan, and reproduced from the "Tokyo '61" revue.

Show could benefit from omission of such sketches as the ancient song-titles gag, with performers asking audience to name titles after they appear with, f'rinstance, a giant tin of liver salts, etc. Comedy fodder, however, is generally slick, and production numbers are of a good standard. The Freddie Carpenter staging maintains quality and briskness. The Peter Darrell dancers are capable as are the George Mitchell singers.

Terry Hall, English ventriloquist, has strong family appeal with his Lenny the Lion dummy, already w.k. via television. The Paul & Peta Page Puppets, manipulated by Cecil and Madge Stavordale, are featured in an "Under the Sea" number, with fluorescent lighting to add to effect in stage blackout.

The Barry Sisters, four peppy warblers, are attractive in a medley of pops, which includes their own version of "Moon River." Quartet also join in song finale with Logan, giving out with "Blaydon Races," folk tune from their native northeast England. Tibor Alexander dogs have moppet and family appeal. The Geraldo orch is batoned effectively by Jack Bolesworth.

Gord.

Unit Review

A Night with Gershwin

Atlanta, March 13.

Rhonda Fleming, Earl Wrightson, Skitch Henderson, Saverio Saridis, Ray Charles Singers (12), *Gershwin Concert Orch* (30); $4 *top.*

Tim Gale has left rock 'n' roll to its own devices and put together "A Night With Gershwin," a musical concert with a great potential. Production, on the road only a short time, stars film star Rhonda Fleming, who displays an unusually fine voice along with all that shapely pulchritude; baritone Earl Wrightson, a top singer, and Skitch Henderson, who leads his tooters masterfully in the all-Gershwin program.

Featured is Saverio Saridis, the singing New York policeman, whose tenor voice can carry him far. Backgrounding this wealth of talent are the Ray Charles Singers, four good-looking gals and eight handsome boys, and all equipped with good pipes.

It all rounds out to a company of 50 and the 2,500 patrons who gathered in Atlanta's 1,000-seat Municipal Auditorium for this one-nighter liked what they saw and heard with heavy mitting.

Miss Fleming, clad in a clinging white sheath, brings gasps to the males in the audience as she comes onstage to sing "S'wonderful," "Someone to Watch Over Me," and "Somebody Loves Me" in the first part of the show. She opens the second half (clad in skintight blue) with "How Long Has This Been Going On?" Accompanied by Henderson at the piano, she does a medley including "I've Got a Crush on You," "But Not For Me" and "The Man I Love."

Henderson, after opening show with a Gershwin overture, built around "Strike Up the Band," narrates a "word portrait" of George Gershwin, including biographical data and his early years in music. He climaxes this by conducting excerpts from "Rhapsody in Blue." Henderson's comments obviously come from the heart and are accepted for the honest tribute it is during the 25th anniversary of Gershwin's death, which this touring show commemorates.

Bearded Wrightson (matching Henderson's chin foliage) starts with booming numbers from "Lady Be Good," followed by "Bidin' My Time," "I Got Plenty of Nothin'," "It Aint Necessarily So" and "Of Thee I Sing," for a sock reception.

If there is any flaw to be found in the unit it is the lack of experience on the part of Miss Fleming and Saridis in selling a song. This, of course, can be acquired. Wrightson, of course, knows all the song delivery tricks.

Ray Charles Singers score in "Clap Yo' Hands," "Love Is Sweeping the Country" with the orch, "Summertime," with Miss Fleming and "I Can't Sit Down." Show could afford to utilize this talented group to better advantage. Among other things it could add mobility to an otherwise static presentation.

Miss Fleming and Wrightson add a clowning bit to their duet, "They Can't Take That Away From Me" and win laughs, but their high spot comes when they sing "I Love You Porgy" from Gershwin's "Porgy and Bess."

"A Night With Gershwin" will tour in the U. S. and Canada. At present it runs a scant one hour, 45 minutes and could easily be stretched to a two-hour show to make customers feel they're getting their money's worth at $4 top. Many were surprised when show broke at 10:10 p.m. after 8:30 o'clock curtain.

These flaws, of course, can be ironed out. Meanwhile, "A Night With Gershwin" looms as a successful tv spectacular with little change in format required. It's that entertaining.

Luce.

IBM'ING CENTRAL B'WAY B.O.

Crave an Old Fashioned Winter? Try Touring Minnesota in March

Minneapolis, March 20.

After its three-day stand at the Orpheum theatre here, ending with a matinee Sunday, March 11, the National Repertory Co. starring Eva LeGallienne and Faye Emerson, left the next morning in its own bus for its next stand, Lincoln, Neb. A snowstorm had been raging since late Saturday (10).

En route to Lincoln, the bus stopped at Mountain Lake, Minn., 154 miles south of here, for a coffee break. Blocked by snow drifts as high as 10 feet, it couldn't get going again out of the town.

The 26-member troupe found itself marooned for 42 hours in Mountain Lake, population 1,934, and it became necessary to cancel the booking for Lincoln last Tuesday and Wednesday (13-14). The troupe was put up in Mountain Lake's only hotel, a trailer court and private homes. The performers also attended a party tossed for them by the local American Legion post.

By Wednesday morning the company was able to return to Minneapolis by public bus. From here it flew to Texarkana, Texas, to fulfill a date Thursday night (15).

The troupe has been on this tour since last October, traveling in its own bus, and the Lincoln engagement is its first cancellation. Boris Bernardi, company manager, estimates that the Lincoln cancellation cost the show between $7,000 and $8,000 because sellouts had been assured.

The cast's bus will rejoin the show in the south. A second company bus, carrying scenery, etc., was able to make headway.

State Arts Council Expands Stage Program For the '62-'63 Season

Albany, March 20.

A new plan drafted by the New York State Council on the Arts will enable residents of the Capital District and other sections to see opera, ballet and theatre and to hear concerts in the 1962-63 season for an average ticket price of $1.75, and school children to view opera, dance and concerts free.

That was revealed last week, by Lewis A. Swyer, Albany businessman and one of the Council's 15 members. John H. MacFadyen, director of the Council, visited here to discuss next year's program with Governor Nelson A. Rockefeller.

If plans materialize, Swyer says, the Capital District will be able to see the New York City Center Opera, American Ballet Theatre, productions of the Phoenix Theatre (which staged "Hamlet" and "Androceles and the Lion" locally during the current season), the New York Shakespeare Festival and the American Shakespeare Festival of Stratford, Conn., and symphony concerts by Buffalo, Rochester and New York orchestras.

Also, the Council plans to stage for schools performances by the Metropolitan Opera Workshop, the New York City Ballet, the "Symphony of the Air," and the "Little Orchestra Society."

William de Lys Opening New Orleans Cafe-Legit

New Orleans, March 20.

A new theatre-cabaret is to open in the French quarter here in mid-March under the management of William de Lys, founder of the off-Broadway Theatre bearing his name in New York. The former nabe film and burlesque house will be called Le Theatre de St. Gensius, after the patron saint of actors.

There are to be lounges and tables in the auditorium, with refreshments served during the show. Several rows of cushioned seats also have been installed for "conventional" viewing.

De Lys says the policy will also include presentation of film classics, musicals and puppet shows.

3 Musicals, Aqua Show For Seattle Summer

Seattle, March 20.

Greater Seattle Inc. will present three musicals, each for six days, this summer. Schedule is more than double that of past few years. Al Sheehan's "Aqua Follies," perennial water show here in conjunction with annual Seafair, will run three weeks, July 26-Aug. 15, instead of the usual fortnight.

Gisele MacKenzie will star in "Annie Get Your Gun," July 2-7. Bert Parks will play the lead in "The Music Man," July 17-22. A third musical will be sandwiched between these two, with title and stars to be announced. Gustave Stern will produce all three plays.

Walter A. Van Camp is managing director of Greater Seattle.

Erlanger in Chi Dark for Keeps

Chicago, March 20.

It's official now that the Erlanger Theatre is permanently dark. There had been some question as to its status recently, as litigation threatened to delay the city's acquisition of the land for an indefinite period.

The Erlanger management had entertained some hopes that the house might continue to be booked for perhaps even another year. In that case there was a chance of "Mary Mary" playing the theatre.

But the courts upheld the city's right to condemn two parcels of land on the square block that is coveted for a new municipal government building in the Loop, and one of the parcels contained the Erlanger. The city purchased the land forthwith, and demolition crews are expected to start work in April.

The final show to play the house was the touring company of "Bye Bye Birdie," which closed a 27-week engagement March 10. The theatre, operated for many years by the late Marcus Heiman, had recently been under lease to James Nederlander, of Detroit, and Herman Bernstein. The latter pair recently acquired the McVickers here. In addition, Nederlander has the Shubert in Detroit, while Berstein books the new Fisher, Detroit, and is a Broadway general manager.

2 LEGITERS KILLED IN JERSEY ACCIDENT

Two figures in the New York legit field were killed last Sunday (18) in a traffic accident near East Brunswick, N.J. Victims were Anne Brooks Crawford Hambleton, 24, with the education department of the off-Broadway Phoenix Theatre, and John Robertson, 35, lighting designer, both residents of Greenwich Villager.

They were hit and hurled about 75 feet by an auto on Route 18, after they had stopped their own car to examine a noise from the right rear wheel. Miss Hambleton, whose father, T. Edward Hambleton, cofounded the Phoenix, was killed outright. Robertson died later in Middlesex General Hospital, New Brunswick. Together, with three others in their party, they were returning from Princeton, N.J., where they attended a play.

Driver of the other auto, identified as Dorothy Kozel of New Brunswick, was charged with reckless driving, causing death by an auto, driving without a license and taking a car without the owner's permission. Police said she plowed into the victims on the right shoulder of the road, just after they had alighted to inspect the rear wheel.

Three others travelling with the victims were unhurt. Miss Hambleton had driven the auto.

CREDIT CARD AND DEPT. STORE LINK

By SYD SILVERMAN

Interest in a centralized ticket distribution system for Broadway has now gone beyond the talking stage. Representatives of the International Business Machines Corp. are engaged in a series of meetings with key groups to determine the feasibility of such a system and the scope of the resultant operation should it receive the necessary backing.

The original query to IBM came from Robert W. Dowling, Mayor Wagner's Cultural Adviser, who along with his committee is considering the overall ticket situation as well as cooperating with N.Y. City License Commissioner Bernard O'Connell's investigation of scalping. So far, the type and elaborateness of the necessary equipment for a centralized ticket operation are only under preliminary study, but the possibilities of such a system are staggering to those who think of ticket distribution only in terms of past practices. For instance:

By having control of all the seats (house seats would probably remain in theatre hands) for every performance, immediate availability could be ascertained by anyone either calling the office direct or having access to some organization that would be hooked into the system. For example, someone buying a plane ticket, especially on either Pan Am or American, which are both computerized, could get immediate information on tickets for future use.

If the central office were tied in with various credit operations, such as Diner's Club, American Express, department stores, etc., it would obviously make legit tickets more readily available not only to New York suburbanites at a booth in the branch department

(Continued on page 67)

'Carnival' Road Carbon Cost 162½G to Mount; 2-Company Net, $288,787

The touring edition of "Carnival," financed out of profits earned by the parent Broadway company, cost $162,520 to produce. That's $64,104 less than the $226,624 expended by producer David Merrick on the original New York presentation.

As of last Feb. 3, the profit on the two-company venture was $288,787 after the deduction of $127,806 unrecovered costs on the touring production. The profit distribution at that time was $220,000. That amount, split equally between the backers and management, represents a 44% return to the former on their $250,000 investment.

The Broadway production of "Carnival," starring Anna Maria Alberghetti, is currently its 50th week at the Imperial Theatre, N.Y. The road company, in which Miss Alberghetti's role is being essayed by Susan Watson, began touring in December. The musical, adapted from the film, "Lili," has a book by Michael Stewart and music and lyrics by Bob Merrill.

TV Doesn't Hurt Here

Brussels, March 20.

Here's news for theatre and movie operators who weep about how television is cutting into receipts. The Theatre de la Monnaie (state opera house) has just completed a careful year-long survey of its customers. This shows that 23% own television sets—as opposed to the fact that 10% of the Brussels population owns sets.

Of course, statistics can mean whatever you want to read into them—but Maurice Huysmans, managing director of the Monnaie, claims that these figures prove that telly does not cut into biz.

'Birdie' Laid $65,000 Egg in Chicago, But Management Got 10G on Stand; Tuner Pays $225,000 Profit So Far

The Chicago run of "Bye Bye Birdie" represented a financial blight for the musical. An estimated operating loss of $65,000 was registered by the show on its 27-week stand at the Erlanger Theatre there. The musical vacated its Chicago berth March 10 for a week's booking at the Orpheum Theatre, Minneapolis, where it ended its tour last Saturday (17).

The Chicago stand for the road facsimile of the original Broadway production, which has been touring since last October, began in September. Unanimous approval was accorded the production by the Chicago critics and the show, after an unprofitable first week of five performances, earned an operating profit on each of the next seven stanzas.

However, there were only three profitable weeks in the musical's 19 subsequent frames at the Erlanger. Coin dropped by the production since the start of the year alone is figured to be around $77,000. Revenue cleared on the 10 profitable frames of the 27-week stand is figured to have cut the loss on the other 17 stanzas to around $65,000.

As of a Feb. 3 audit; the company had dropped $29,955 in 22 weeks at the Erlanger. About $35,000 more is figured to have been lost by the production in the remaining five weeks of its Chicago run. Of the profits earned by the New York company, about $200,000 had been spent on the touring facsimile, which debuted last April in San Francisco. As of the Feb. 3 accounting, unrecouped costs on that expenditure totalled $121,158.

The original production netted

(Continued on page 68)

Minnesota Univ. Giving Course in Management

Minneapolis, March 20.

The Univ. of Minnesota has started an extension course in little theatre management. The idea is to offer instruction to some of the managers of community and little theatres that have been mushrooming locally in the last two years.

Merle Loppnow, manager of the Univ. of Minnesota Theatre, is teaching the Monday night classes in advertising and publicity, box-office activities and fiscal management.

Another Equity Election Battle

Actors Equity is in for another election fight this year. Almost the entire slate of candidates selected by the union's nominating committee to fill 18 expiring council posts is being contested. There have been 14 nominations by petitions, so there will be 32 candidates for 18 council seats.

Statements by candidates and a discussion of the election will take place next Friday afternoon (23), when the union holds its 49th annual meeting at the Hotel Edison, N. Y. The voting will be conducted by mail, with ballots to be sent out by April 6. The results are to be tabulated by April 27.

Those nominated by petition include some top-name performers. Running against six of the 10 nominating committee candidates for five-year terms as principals are Ray Bolger, Bette Davis, William Gaxton, Lillian Gish, incumbent James MacArthur and Earl Wrightson. They're opposing a slate that includes incumbents Conrad Bain, Theodore Bikel, John Cornell, Hume Cronyn, Ruth Gillette and Stanley Tackney, plus Paul Ford, Helen Gallagher, Mortimer Halpern and Gerald Hiken.

All other nominating committee candidates are being opposed. Running against incumbent Bill Shirley for a three-year principal term is John Randolph. Robert Weede and Martha Wright are opposing Tom Ewell and Martha Scott as principals for two-year terms, and Ruth Matteson is competing with Mike Kellin for a one-year principal term.

The nominating committee's slate of Joan DuBrown, Michael Quinn and incumbent Anthony Saverino for five-year chorus terms is being challenged by Jere Admire, John Ford and Kenneth Urmston. Opposing John Sharpe for a four-year term as chorus rep is Socrates Birsky.

SHAKESPEARE TROUPE APPEARS BEHIND BARS

The N. Y. Shakespeare Festival Co. has expanded its scope of operations from the park and schools to prisons. The group, which gives free-admission performances in Central Park during the summer, is currently touring New York schools with a production of "Julius Caesar." As part of its trek, the troupe ferried over last Monday afternoon (19) to Riker's Island, N. Y., for a presentation of the play at the penitentiary there.

The tour took in Riker's Island those under 21 who wish to further P.S. 661, which serves those inmates of mandatory school age and hose under 21 who wish o further their education. The performance was attended by the school group and adult inmates of the prison.

Albuquerque May Drop Road Shows This Year; Lotsa Gripes, No Edge

Albuquerque, March 20.

The Broadway Theatre League of Albuquerque will probably fold at the end of its first season, due to acoustical difficulties with the 6,000-seat local Civic Auditorium. Non-profit group, founded a year ago to bring Broadway roadshows to town may call it quits as a result of public criticism of recent presentations.

About half the audience reportedly walked out on group's first two presentations, "Critic's Choice" and "Mary Stuart" because they couldn't hear. "The Music Man," the league's third offering, grossed just $14,000 in two-day stand. With a 75-25 split on the tuner, league officers figure they netted only about $50 on the presentation.

Jack Baker, manager of the city-owned house, says he doesn't think much can be done to ease the acoustical problem in the round cement building. Mrs. C. K. Rowlands, the league secretary, comments, "We had to sell a bill of goods to enroll 1,440 members, and although we acted in good faith, it wasn't worth it."

Two more bookings "The Best Man," tonight (Tues.) "Thurber Carnival," March 30, will conclude the season.

Spoleto Fest Will Get Lee Strasberg's Method

Lee Strasberg will go to Spoleto, Italy, this summer to present a four-week seminar course in connection with the Gian-Carlo Menotti Festival of Two Worlds. The director and acting coach will dispense the Method dramatic theory to European legit actors and opera singers June 21-July 23. The idea is to limit class to 50, at an undisclosed fee.

Also lined up for Spoleto is the Langston Hughes Gospel play, "Back Nativity," recently produced off-Broadway. It will run four weeks.

Shows on Broadway

No Strings

Richard Rodgers, in association with Samuel Taylor, presentation of musical comedy in two acts (16 numbers), with music and lyrics by Richard Rodgers, book by Samuel Taylor. Staging and choreography, Joe Layton; settings and lighting, David Hays; costumes, Fred Voelpel and Donald Brooks; musical direction and dance arrangements, Peter Matz; orchestrations, Ralph Burns; associate choreographer, Buddy Schwab. Features Richard Kiley, Diahann Carroll, Noelle Adam, Bernice Massi, Don Chastain, Alvin Epstein, Mitchell Gregg, Polly Rowles. Opened March 15, '62, at the 54th Street Theatre, N.Y.; $9.20 top.

Barbara Woodruff .... Diahann Carroll
David Jordan .... Richard Kiley
Jeanette Valmy .... Noelle Adam
Luc Delbert .... Alvin Epstein
Mollie Plummer .... Polly Rowles
Mike Robinson .... Don Chastain
Louis dePourtal .... Mitchell Gregg
Comfort O'Connell .... Bernice Massi
Gabrielle Bertin .... Ann Hodges
Marcello Agnolotti .... Paul Cambeilh

Dancers: Alan Johnson, Suzanne Cansino, Julie Drake, Jean Eliot, Ginny Gan, Ellen Graff, Kay Hudson, Ann Hodges, Diana Hrubetz, Sandy Leeds, Anna Marie Moylan, Patti Pappathatos, Janet Paxton, Dellas Rennie, Bea Salten, Carol Sherman, Mary Zahn, Gene Gebauer, Scott Hunter, Larry Merritt, Michael Maurer, David Neuman, Wakefield Poole, Calvin von Reinhold.

Musicians on stage: Walter Wegner, flute; Aaron Sachs, clarinet; Ernest Mauro, oboe; James Sedler, trumpet, James Dahl, trombone; Ronnie Bedford, drums; Walter Dane, bassoon.

Numbers: "The Sweetest Sounds," "How Sad," "Loads of Love," "The Man Who Has Everything," "Be My Host," "La La La," "You Don't Tell Me," "Love Makes the World Go," "Nobody Told Me," "Look No Further," "Maine," "An Orthodox Fool," "Eager Beaver," "No Strings."

Although musical comedy buffs may one day rate it a classic, or at least a milestone in legit tuner development, "No Strings" is tantalizingly imperfect at first sight and sound. The Richard Rodgers-Samuel Taylor show, which opened last Thursday night (15) at the 54th Street Theatre, has a provocative theme and a fascinating style of presentation.

On the questionable chance that it gets by at the boxoffice it will be because of the Rodgers name and melodious songs rather than the thin, ill-conceived Taylor book; upon the personal attraction of co-featured lead Diahann Carroll and the novel production technique rather than Joe Layton's undistinguished staging and choreography, the tricky David Hays scenery and lighting or the Fred Voelpel and Donald Brooks costumes.

The outstanding angle of "No Strings" is, of course that it's the first show for which Rodgers has provided the lyrics. After more than 43 years composing the music for dozens of Broadway smashes, first to the words of the late Lorenz Hart and then in collaboration with the late Oscar Hammerstein 2d, he has now created the songs entirely on his own.

Another striking element of "No Strings" is that the orchestra, which apparently contains no strings, incidentally, is on stage and in the wings or behind the scenery rather than in the pit, and certain of the key musicians participate to some extent in the action. That, plus the use of stage lights in view of the audience and practical sets and screens that are moved or adjusted in plain sight out front, gives the production a sort of Bertold Brechtian flavor.

The whole setup provides an interesting extra dimension. The impression is that none of the devices works as well as it might, and the huge stage lights resembling props tend to become merely distracting gimmicks after a while. But probably some of the techniques will be perfected by other artists in subsequent shows, and presently become commonplace.

Removing the orchestra from the pit and using some of the musicians as part of the action has several merits and at least one drawback. Including one or more musicians in the stage performance occasionally adds dramatic point to a scene, and in several instances sharpens the comedy edge.

Aside from its novelty, which wears off considerably after a while, the placement of the musicians onstage, behind the singers, seems to help project the numbers directly at the audience, accenting the lyrics and the sense of the songs, instead of having to get them across the pit and over the sound of the orchestra. On the other hand, it sacrifices the lift and dramatic punch that a pit orchestra can provide.

But any show, regardless of form and technique, tends to come down ultimately to a matter of content, and in that regard "No Strings" is a mixed blessing. On the inadequate basis of a first hearing, the songs are generally good; not equal to Rodgers' incomparable best, perhaps, but satisfying above Broadway average.

During the eight-week tryout tour, one song, "Yankee Go Home," was eliminated, and two others, "Maine" and "An Orthodox Fool," were added. As heard at the premiere, the standout tunes are apparently "The Sweetest Sounds," "Be My Host," "You Don't Tell Me," "Love Makes the World Go," "Nobody Told Me," "Look No Further" and "An Arthodox Fool." Risking a glib generalization, it seems Rodgers' lyrics are workmanlike, and more in the clever idiom of Hart than the deceptive simplicity of Hammerstein. Also as a rash guess, the melodies might have been finer if inspired by someone else's words.

Taylor, a dramatist making his debut as a librettist, has provided a book that is at best adequate. The story of the bittersweet love affair between the non-writing Pulitzer Prize novelist and the pleasure loving Harlem beauty who's become a successful Paris model has little substance or vitality. It's the sort of plot that's cooked up in conference and not subjected to probing questions.

Since the romance is inter-racial, why pussyfoot about it, avoiding mention of such words as race, Negro, white, etc., and referring to "north of Central Park" instead of Harlem? Granted that Paris is more sophisticated about such things than the U.S., still the subject would naturally enter the conversation, at least between the lovers. It's obvious that the beautiful model would shun returning to the circumscribed existence of Negroes in her native country, but why does the author have to go back to Maine in order to write? Why not stay in Paris, if he really means to write, and then marry the girl? Or stay there and not marry her, since that also seems to be agreeable to her? *Why, why, why?*

In that connection, it's interesting and possibly significant that a woman who saw the show in New Haven, without reading anything of its background, told an acquaintance that for most of the performance she was puzzled why a colored singer, even as beautiful a girl as Miss Carroll, should have been cast in a white role. It was only in the very last scene, during the cautiously phrased but clear renunciation, that the spectator realized that the expatriate model is supposed to be a Negro.

If "No Strings" seems curiously timorous in its dialog, however, it is commendably direct in its performance. There's no mistaking the fact that the author and the model are having not just a romance, but a sexual affair. That's indicated in the realistically played love scenes, including actual stage kisses. Although several of these scenes could conceivably shock a Dixiecrat, more detached audiences are likely to approve the explicit playing more than the overly squeamish dialog.

As the author who keeps finding excuses for avoiding a typewriter, Richard Kiley is a resonant, expressive singer and an attractive stage personality, but he's handicapped by the poorly conceived, negative role. He gives the impression of never having written more than the endorsement on a check.

Miss Carroll is a stunning looking girl who sings enchantingly, has a charming stage manner and is generally a credible actress, though she hardly suggests anyone in the throes and confusion of an overpowering passion. French dancer Noelle Adam, a knockout looker, is decorative as a photographer's assistant, and is almost completely wasted as a performer.

Polly Rowles, an old pro at handling character comedy, displays her customary precision in cracking every laugh line in the part of a drily humorous magazine editor. Bernice Massi has engaging swagger and an infectious rhythm style as a raucous Tulsa heiress with a couple of good song numbers. There are also effective bits by Don Chastain as her errant-eyed swain, Alvin Epstein as a busy fashion photog and Mitchell Gregg as a rich Parisian who loves beautiful young things.

"No Strings" has its merits and its moments, but except for Rodgers' music and Miss Carroll's presence, it's better for its style than its content. *Hobe.*

All American

Edward Padula, in association with L. Slade Brown, presentation of musical comedy in two acts (22 scenes), with libretto by Mel Brooks, music by Charles Strouse, lyrics by Lee Adams, based on the book by Robert Lewis Taylor. Staging, Joshua Logan; scenery and lighting, Jo Mielziner; choreography, Danny Daniels; dance arrangements and musical direction, John Morris; orchestrations, Robert Ginzler; musical continuity, Trude Rittman; costumes, Patton Campbell. Stars Ray Bolger; features Eileen Herlie, Ron Husmann, Anita Gillette, Fritz Weaver. Opened March 19, '62, at the Winter Garden Theatre, N.Y.; $9.40 top.

Airline Stewardess .... Lori Rogers
Flight Attendant .... Robert Lone
Head Immigration Officer ... Barney Martin
Immigration Officer .... Michael Gentry
Fleisser .... Mort Marshall
Shindler .... David Thomas
Feinschveiger .... Bernie West
Katrinka .... Betty Oakes
Immigrants ... Will B. Able, Jed Allan, Don Atkinson, Vicki Belmonte, Bonnie Brody, Bill Burns, Trudy Carole, John Drew, Anthony Falco, Mary Jane Ferguson, Catherine Gale, Joseph Gentry, Linda Rae Hager, Warren Hays, Jerry Howard, Bill Landrum, George Lindsey, Selma Malinou, Joe McWherter, Norman Riggins, Bill Starr, Sharon Vaughn.
Prof. Fodorski .... Ray Bolger
Taxis ... Michael Gentry, Barney Martin, Fred Randall, Norman Riggins, Will B. Able
Policeman .... Jed Allan
Gorilla .... Bob Bakanic
Bride .... Bonnie Brody
Mannikin .... Mary Jane Ferguson
Peddler .... Will B. Able
Chewing Gum Girl .... Bonnie Brody
Drunk .... Mort Marshall
Con Ed Worker .... Joseph Gentry
Cowboys .... Bill Burns, Robert Lone
Park Avenue Couple .... Betty Oakes, David Thomas
Sightseeing Tour Guides ... Bernie West, George Lindsey
Elizabeth Hawkes-Bullock ... Eileen Herlie
Susan .... Anita Gillette
Edwin Bricker .... Ron Husmann
Dr. Snopes .... Bernie West
Coach Stockworth .... Mort Marshall
Assistant Coach .... Barney Martin
Moose .... George Lindsey
Football Players ... Jed Allan, Bill Burns, John Drew, Joseph Gentry, Michael Gentry, Jerry Howard, Bill Landrum, Joseph McWherter, Fred Randall, Bill Starr.
President Piedmont .... Will B. Able
Prof. Dawson .... David Thomas
Prof. White .... Warren Hays
Boys .... Robert Lone, Ed Kresley
Girls .... Trudy Carole, Karen Sargent
House Mother .... Betty Oakes
Baton Twirler .... Karen Sargent
Red Stern .... Barney Martin
Henderson .... Fritz Weaver
Whistler's Mother .... Betty Oakes
Craven .... Jed Allan
Phillips .... Anthony Falco
Wyler .... Bill Burns
Homecoming Queen .... Sharon Vaughn
Secretary .... Betty Oakes
Farquar .... Bill Starr
Fountainhead .... Bob Bakanic

Singers: Vicki Belmonte, Bonnie Brody, Catherine Gale, Selma Malinou, Lori Rogers, Sharon Vaughn, Jed Allan, Bill Burns, John Drew, Anthony Falco, Warren Hays, Norman Riggins.

Dancers: Trudy Carole, Cathy Conklin, Mary Jane Ferguson, Linda Rae Hager, Charlene Mehl, Karen Sargent, Don Atkinson, Bob Bakanic, Ed Kresley, Bill Landrum, Robert Lone, Kip Watson.

Musical numbers: "Melt Us," "What a Country!" "Our Children," "Animal Attraction," "We Speak the Same Language," "I Can Teach Them," "It's Fun to Think," "Once Upon a Time," "Nightlife," "I've Just Seen Her," "Physical Fitness," "The Fight Song," "I Couldn't Have Done It Alone," "If I Were You," "Have a Dream," "I'm Fascinating," "The Real Me," "It's Up to Me."

After an 11-year absence, Ray Bolger is back on Broadway, and it seems almost like old times. Not quite, however, for although "All American," which brought the dancer-comedian back to the Winter Garden last Monday night (19), has the feel of a good old-fashioned musical comedy, it's hardly a show to treasure in memory.

This is a song and dance fandango by the composer and lyricist of "Bye Bye Birdie," but with a libretto by Mel Brooks, based on a book by Robert Lewis Taylor. To a considerable extent it might just as well be a sequel to the

(Continued on page 67)

Inside Stuff—Legit

"Stanton" by the late Benjamin P. Thomas and Harold M. Hyman (Knopf; $8.50), contains, in addition to definitive portrait of Lincoln's controversial Secretary of War, several scholarly passages which absolve Stanton from complicity in plot to assassinate the Civil War President. Earlier books, notably two written by a former Chicago chemist, Otto Eisenschiml ("Why Was Lincoln Murdered?" and "In the Shadow of Lincoln's Death") implied that Stanton was linked to dark deeds of actor John Wilkes Booth and his fellow conspirators. Much was made of Stanton's alleged withholding of Booth's diary at the time of the conspirators' trial, and mutilation of that document, apparently at Stanton's orders. Present tome shows clearly that despite his arbitrary conduct in office, Stanton was not involved with Booth, nor in any way culpable in Lincoln's death. Volume contains accurate recap of tragedy at Ford's Theatre April 14, 1865, and account of Booth's escape, capture and death. Book performs admirable service of laying to rest for final time conjectures surrounding America's bloodiest crime.

Shows Out of Town

A Thousand Clowns

Boston, March 16.

Fred Coe & Arthur Cantor presentation of comedy in three acts (five scenes), by Herb Gardner. Staging, Fred Coe; scenery and lighting, George Jenkins; costumes, Ruth Morley. Stars Jason Robards Jr.; features Sandy Dennis, Gene Saks. Opened March 15, '62, at the Wilbur Theatre, Boston.

Murray Burns .... Jason Robards Jr.
Nick Burns .... Barry Gordon
Albert Amundson .... William Daniels
Sandra Markowitz .... Sandy Dennis
Arnold Burns .... A. Larry Haines
Leo Herman .... Gene Saks

Jason Robards turns in a many faceted performance in his comedy role debut in "A Thousand Clowns" as a nut tv kiddie show writer who prefers not to work. He displays a flair for comedy, mugging, clowning, punching lines and even knocking off two choruses of "That's My Baby" to his own uke accompaniment.

But "Clowns" is overly long and bogs down with third-act trouble. Opening night, the show ran 45 minutes too long, and went from highly comic to tedious. The first act is lively and replete with laugh lines, though much too much exposition, but thereafter it tapers off.

There should not be too much trouble in cutting the oversize comedy down, stepping up the pace and throwing out the extraneous material. If that is done, the show seems likely to move into the hit classification. There's also good potential for films.

"A Thousand Clowns" is about a nonconformist who gets his kicks out of gags and offbeat places. He is sickened by the antics of a tv kiddie show emcee for whom he refuses to write scripts, and is attached to his 12-year-old nephew and ward, who serves as his straight man.

The two romp through life unfettered by normalcy, until brought up short by the child welfare board. However, the femme member of the welfare team falls for the non-working writer and moves in with him and the moppet in their beat apartment.

Barry Gordon is excellent as the bright nephew. Sandy Dennis, as the welfare worker who quits, turns in a stunning performance as a mixed up psych major on her first case. William Daniels scores as her senior welfare boss and fiance.

A. Larry Haines, as the writer's brother and agent, is fine and his scene discussing scripts over the voicephone is a boff. Gene Saks has a great bit as a tv kiddie show emcee.

The show is handsomely mounted on two turntables, the biggest ever put in the Wilbur Theatre, revolving from apartment to office set. *Guy.*

Great Day in Morning

Detroit, March 16.

Theatre of Michigan Co. (Theodore Mann & George C. Scott) presentation of comedy drama in three acts (five scenes), by Alice Cannon. Staged by Jose Quintero; setting and lighting, Lester Polakov; costumes, Noel Taylor. Features Colleen Dewhurst, Frances Sternhagen, Clifton James, Elisabeth Fraser. Opened March 15, '62, at the Shubert Theatre, Detroit.

Phoebe Flaherty .... Colleen Dewhurst
Sis McAnany .... Peggy Burke
Alice McAnany .... Frances Sternhagen
Richie McAnany .... Jeff Herrod
Tricky Hennessey .... Thomas Carlin
Mrs. Grace .... Eulabelle Moore
Dutchy .... Elisabeth Fraser
Father Finney .... Gene Roche
Schultz .... Lou Frizzell
Carmel .... Carol Southard
Joe McAnany .... J. D. Cannon
Brennan Farrell .... Clifton James
Owen Brady .... David Canary
Policemen .... James Mishler, Michael Bradford

Mild, occasional amusement over the aimless, minor antics of basically uninteresting characters is about all that is offered by "Great Day in the Morning." The play is trying out at the Shubert Theatre prior to a scheduled Broadway opening March 28.

Not even an outstanding performance by star Colleen Dewhurst is enough to save this first stage effort by Alice Cannon. There appears to be nothing here for films or tv, but stock companies may get some exercise out of it.

This is the second production of Theatre of Michigan Co., headed by George C. Scott and Theodore Mann, in which Detroit-area citizens have purchased about $65,000 worth of stock. The first production, "General Seeger" foundered recently after two performances on Broadway.

"Great Day" attempts to capsulize 24 hours in the life of a group of Irish-Americans in St. Louis in 1928. As stager, Jose Quintero has made no attempt to have his performers simulate a brogue. There is not even anything specially indigenous to the Irish, and the play could have represented any other nationality just as unconvincingly.

The focal point is a big, brawling slob of a woman played by Miss Dewhurst. She makes home-brew, turns her home into a speakeasy, participates in d r u n k e n fights, wrestles men, swears like a man, loves an alley cat and has romantic day-dreams about an airplane pilot, whom she has never met, but who flies over her home occasionally. The thin plot revolves around her loneliness and whether she will have the courage to keep a promise she made years before to go back to the church on the day her niece receives her first communion.

It's a juicy part and Miss Dewhurst strives mightily to give it substance. Tears come to her eyes on cue, her laughter rings through the house, she wrestles enthusiastically, sings loudly, guzzles an inordinate amount of home-brew and whiskey, sports a beauty of a make-up man's shiner, parades around in a corset and wears a stained bandana in an unsuccessful attempt to henna her hair.

The trouble is the lusty gal's personal problems are not made to seem really important or particularly interesting. She flies into inexplicable rages, apparently battling some inner demon, so there are no dramatic or comic situations between two or more characters which make for good theatre.

In addition to a dearth of basic content, the play plainly n e e d s shortening and tightening. Elimination of a second act scene focusing on a card game and including vulgar language and not advancing the plot, should help.

Also expendable is the scene in which the heroine's sister, played by Frances Sternhagen, recalls seeing an apparition prior to the death of her son several years before the action of the play. Miss Sternhagen brings the scene to life brilliantly, but it is extraneous.

The acting of the other relatives and cronies also is outstanding. Clifton James, who probably sets a record for imbibing soda pop on stage, is just right as the fat, mama's boy, long-time suitor. Thomas Carlin is a typical belligerent-drunk coward. Elizabeth Fraser succeeds in making plumpness pleasing.

Eulabelle Moore sparkles as a pipe smoker who delivers ice in a baby carriage. J. D. Cannon (the playwright's offstage husband) is excellent as an intermittant husband. Lou Frizzell seems convincingly punchdrunk, and David Canary is believably lightweight both as a prizefighter and singer.

Quintero, long associated with co-producer Mann in Circle in the Square productions in New York, does an excellent job of directing, certainly getting maximum results from both performers and what little material there is. The single setting by Lester Polakov not only is faithful to the artifacts of 1928, but is utilitarian. The costumes by Noel Taylor are adequate. But it's not enough. *Tew.*

Touring Shows

(*Figures Cover March 18-April 1*)

Advise and Consent — Curran, S.F. (20-31).
Best Man—Mostly one-niters (19-31).
Bye Bye Birdie—Forrest, Philly (19-31).
Carnival (2d Co.)—Colonial, Boston (19-31).
Critic's Choice — Mostly one-niters (19-25, closes).
Funny Thing Happened on the Way to the Forum (tryout)—Shubert, New Haven (31).
Great Day in the Morning (tryout)—Shubert, Det. (19-24, moves to N.Y.).
Irma La Douce—McVickers, Chi (19-24); O'Keefe, Toronto (26-31).
La Plume de Ma Tante—National, Wash. (19-31).
Miracle Worker — Mostly one-niters (19-31).
Music Man—Mostly one-niters (19-24); Auditorium, Miami Beach (26-31).
My Fair Lady (2d Co.)—Shubert, New Haven (19-24); Bushnell, Hartford (26-31).
National Repertory Theatre—Mostly one-niters (18-31).
Old Vic—Walnut, Philly (20-24); Eastman, Rochester (26-27); Masonic, Det. (29-31).
Prescription: Murder (tryout)—Fisher, Det. (19-31).
Sound of Music (2d Co.)—Shubert, Chi (19-31).
Taste of Honey—Blackstone, Chi (19-31).
Tenth Man—Capitol, Salt Lake City (19-20); Auditorium, Denver (21-24); Auditorium, St. Paul (26-31).
Thousand Clowns (tryout)—Wilbur, Boston (19-31).
Thurber Carnival — Hartford, L.A. (19-24); Mostly one-niters (26-31).
Unsinkable Molly Brown—American, St. L. (19-31).
Venus At Large (tryout)—Walnut, Philly (28-31).

B'way Climbs; 'Strings' $41,946 (5), 'Camelot' $71,724, 'Carnival' $58,397, 'Family' $26,875, 'Isle' $5,839 for 3

Broadway improved last week, with increases going as high as $13,586 for "Camelot." The two-fer list has been expanded to six shows with the addition of "Gideon" and the number of entries giving Sabbath matinees will increase to four next Sunday (25) when "A Family Affair" joins "Come Blow Your Horn," "Rose" and "Sunday in New York" in that category. Hitting capacity last week were "How to Succeed in Business Without Really Trying" and "Milk and Honey."

"My Fair Lady," now at the Broadhurst Theatre on an interim booking, will exit the house April 14 for an April 18 moveover to the Broadway Theatre, which became available with the fold in Philadelphia last Saturday night (17) of the New York-bound "We Take the Town." The Philly casualty had been scheduled to open April 5 at the Broadway.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

Aspern Papers, Playhouse (D) (6th wk; 45 p) ($6.90-$7.56; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week, $24,447.

Last week, $22,177.

Camelot, Majestic (MC) (67th wk; 537 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $58,138.

Last week, $71,724.

Carnival, Imperial (MC) (49th wk; 388 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $49,731.

Last week, $58,397.

Come Blow Your Horn, Atkinson (C) (56th wk; 445 p) ($6.90-$7-.50; 1,090; $43,522). Previous week, $20,416.

Last week, $23,609.

Family Affair, Rose (MC) (8th wk; 57 p) ($8.60-$9.60; 1,162; $54,-000) (Shelley Berman, Carol Bruce). Previous week, $24,805.

Last week, $26,875.

***Gideon,** Plymouth (D) (19th wk; 148 p) $7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $18,658.

Last week, $23,730.

Gift of Time, Barrymore (D) (4th wk; 26 p) ($6.90-$7.50; 1,067; $42,-000) (Henry Fonda, Olivia de Havilland). Previous week, $23,736.

Last week, $25,433.

How to Succeed in Business Without Really Trying, 46th St. (MC) (23d wk; 177 p) ($9.60; 1,342 $66,615). Previous week, $67,450.

Last week, $67,297 with parties.

Isle of Children, Cort (D) (1st wk; 3p) ($6.90-$7.50; 1,155; $39,000).

Opened last Friday night (16) to one qualified approval (Taubman, Times) and six negative notices (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Watts, Post).

Last week, $5,839 for three performances.

Man for All Seasons, ANTA (D) (17th wk; 133 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $47,804 with parties.

Last week, $49,143.

Mary, Mary, Hayes (C) (5th wk; 428 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $39,019.

Last week, $42,799.

Milk and Honey, Beck (MC) (23d wk; 183 p) ($8.60-$9.60; 1,280; $62,-865) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $57,657.

Last week, $63,063.

***My Fair Lady,** Broadhurst (MC) (313th wk; 2,492 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $31,126. Evans is subbing for the ailing Michael Allinson.

Last week, $37,201.

Night of the Iguana, Royale (D) (12th wk; 92 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $37,173 with parties. Miss Davis withdraws from the cast at the expiration of her contract April 1. Her role will be taken over April 2 by Shelley Winters.

Last week, $40,084.

No Strings, 54th St. (MC) (1st wk; 4 p) ($9.20; 1,434; $67,000).

Opened last Thursday night (15) to three affirmative notices (Coleman, Mirror; McClain, Journal-American; Taubman, Times), one yes-no (Watts, Post), one inconclusive (Chapman, News) and two negative (Kerr, Herald Tribune, Nadel, World-Telegram).

Last week, $41,946 for four performances and one preview.

Passage to India, Ambassador (D) (7th wk; 53 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $20,807.

Last week, $22,769.

***Purlie Victorious,** Longacre (C) (25th wk; 196 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $11,056.

Last week, $11,742.

***Ross,** O'Neill (D) (12th wk; 95 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $19,734. Moves April 2 to the Hudson Theatre.

Last week, $21,340.

Shot in the Dark, Booth (C) (22d wk; 173 p) ($6.90-$7.50; 807; $32,-400) (Julie Harris). Previous week, $26,119.

Last week, $30,064.

Sound of Music, Lunt-Fontanne (MD) (116th wk; 924 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $43,398.

Last week, $52,635.

Subways Are for Sleeping, St. James (MC) (12th wk; 93 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $52,717 with parties.

Last week, $53,860 with parties.

***Sunday in New York,** Golden (C) (16th wk; 125 p) ($6.90-$7.50; 773; $30,000). Previous week, $13,988.

Last week, $15,863.

Take Her, She's Mine, Biltmore (C) (13th wk; 100 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $27,857 with parties.

Last week, $33,165 with parties.

***Write Me a Murder** Belasco (D) (21st wk; 164 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week, $14,125.

Last week, $19,747.

Closed Last Week

Old Vic, City Center (Rep) (6th wk; 48 p) ($4.35; 3,090; $86,552). Previous week, $79,359 for "Romeo and Juliet."

Last week, $71,568 for repertory of "Romeo," "Macbeth" and "Saint Joan." Ended limited engagement Sunday (18) to begin tour last night (Tues.) at the Walnut Theatre, Philadelphia.

Opening This Week

All American, Winter Garden (MC) ($9.40; 1,404; $75,000) (Ray Bolger).

Edward Padula, in association with L. Slade Brown, presentation of musical adaptation of Robert Lewis Taylor's novel, "Professor Fodersky," with book by Mel Brooks; music by Charles Strouse and lyrics by Lee Adams. Capitalized at $440,000 with overcall, cost about that amount to open last Monday night (19) and can break even at around $40,000.

Opened last Monday night (19) to three favorable reviews (Chapman, News; McClain, Journal-American; Nadel, World-Telegram), one qualified approval (Coleman, Mirror), one yes-no (Watts, Post) and two unfavorable (Kerr, Herald Tribune; Taubman, Times).

I Can Get It for You Wholesale, Shubert (MC) ($8.60; 1,461; $60,000).

David Merrick presentation of musical adaptation of Jerome Weidman's novel of the same title with book by Weidman and music and lyrics by Harold Rome. Capitalized at $330,000 with overcall, opens tomorrow night (Thurs.) at a cost of approximately $300,000 and can break even at around $40,000.

Singer-Actor in 'Birdie' Held on Narcotics Rap

Philadelphia, March 20.

Ronald Alter, 32, of New York, a member of the singing quartet in "Bye Bye Birdie" (now in the final touring week at the Forrest Theatre here) was held in $5,000 bail last week for a further hearing in magistrate's court on narcotics charges.

The singer, actor reportedly tried to hang himself with an ela'stic bandage in the City Hall cellroom, but police cut him down. He was uninjured, but a police surgeon said he was suffering symptoms of withdrawal, from the use of narcotics.

At the hearing, narcotics squad men testified they broke into Alter's hotel room and found a packet of hypodermic needles and three pills of a morphine derivative. The police charged he had obtained a total of 60 pills from local physicians, on prescription, and used 57 of them.

Morty Gottlieb Returns From Sojourn in Denver

Broadway general manager Morton Gottlieb is back in New York following a recent visit to Denver on a twofold mission. While there he caught his touring production of "The Best Man" and conferred with Helen Bonfils, a local resident, regarding the activities of the Broadway producing firm of Bonard Productions, in which she's partnered with Haila Stoddard and attorney Donald Seawell.

Gottlieb is general manager of Bonard, which will be partnered with British producer Henry Sherek in the planned Broadway presentation next season of the current London click, "The Affair." The play, adapted by Ronald Millar from C. P. Snow's novel, will open Oct. 3 in New York, following a Sept. 13-29 tryout in Boston.

The "Best Man" road presentation was co-produced by Gottlieb and Henry Guettel.

Bits of London

London, March 20.

John Mowat, manager of the Theatre Royal, Newcastle, takes over April 2 as house manager of the Old Vic.

Queen Elizabeth attended "Beyond The Fringe," at the Fortune, the revue which pokes satirical fun at various forms of "The Establishment," including the Royal Family.

Tonia Lee takes over April 7 as Eliza Doolittle in "My Fair Lady." She has played the role 200 times as understudy to **Julie Andrews** and the outgoing **Anne Rogers.**

Off-Broadway Shows

(Figures denote opening dates)

Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Checkhov Plays, Gramercy (2-15-62).
Dear Liar, Marquee (3-17-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird Mayfair (2-5-62).
French Way, East End (3-20-62).
Ghosts, 4th St. (9-21-61).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Pilgrim's Progress, Gate (3-20-62).
Promise, Premise (11-22-60).
Repertory, Living Theatre (8-12-61).
Repertory, Masque (2-27-62).
Repertory, Folksbiene (3-17-62).
Red Roses, Greenwich Mews (11-27-61).
Side of Paradise, Sher. Sq. (2-21-62).
Theatre Absurd, Cherry Lane (2-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Banker's Daughter, Jan Hus (1-23-62); closed last Sunday (18) after 68 performances.
Black Monday, Vandam (3-4-62); closed last Sunday (18) after 16 performances.

SCHEDULED OPENINGS

Repertory, Players (3-21-62).
Nathan the Wise, 78th St. (3-22-62).
Mummers & Men, Provincet'n (3-26-62).
Long, Short, Tall, Maidman (3-29-62).
Mary Sunshine, Cherry Lane (3-30-62).
Half-Past Wed., Orpheum (4-2-62).
Man Out Loud, Cricket (4-3-62).
Entertain a Ghost, Actor's (4-9-62).
Rosmersholm, 4th St. (4-11-62).
King Dome World, Jan Hus (4-12-62).
Bring Warm Body, Martinique (4-16-62).
Witches' Sabbath, Mad. Ave. (4-19-62).
Difficult Women, Barbizon (4-25-62).

Road: 'Great Day' $3,752 in 4, Det.; 'Can Get' 58½G, 'Clowns' $6,482 (4) In Boston; Tryout, 3 Tourers Fold

There were four closings on the road last Saturday (17), three regular touring entries and a pre-Broadway casualty. The tryout failure was "We Take the Town," which folded after three weeks of a scheduled five-week stand in Philadelphia. The musical financed solely by Columbia Records, is figured to have run through its entire $300,000 capitalization, including 20% overcall.

The other closings were the "Bye Bye Birdie" company in Minneapolis, the "Music Man" company in Boston and "Do Re Mi" in Detroit. There were two tryout starters last week, both getting meagre business. The shows were "Great Day in the Morning" in Detroit and "A Thousand Clowns" in Boston. Business varied from satisfactory to smash for most of the other shows on the road.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Carnival, Ford's (MC-RS) (2d wk) ($6.90; 1,819; $67,000). Previous week, $31,279.

Last week, $32,364.

BOSTON

I Can Get It for You Wholesale, Colonial (MC-T) (3d wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $47,471 with Theatre Guild-American Theatre Society subscription.

Last week, $58,423 with Show of the Month Club patronage.

Music Man, Shubert (MC-RS) (12th wk) ($6.50-$6.75; 1,696; $61,-347). Previous week, $28,038.

Last week, $32,007. Ended tour here Saturday (17).

Thousand Clowns, Wilbur (C-T) (1st wk) ($4.95-$5.50; 1,241; $36,-699) (Jason Robards Jr.).

Opened here last Thursday (15) to one rave (Kelly, Globe), two approvals (Bush, Herald; Maloney, Traveler and two pans (Guidry, Monitor; Norton, Record).

Last week, $6,482 for four performance.

CHICAGO

Irma La Douce, McVickers (MC-RS) (3d wk) ($6-$7; 1,975; $72,000). Previous week, $33,404 with TG-ATS subscription.

Last week, $34,173 with TG-ATS subscription.

Sound of Music, Shubert (MC-RS) (18th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $58,509.

Last week, $59,227.

Taste of Honey, Blackstone (D-RS) (2d wk) ($4.95-$5.50; 1,447; $42,000) (Hermione Baddeley, Frances Cuka). Previous week, $20,038 with TG-ATS subscription.

Last week, $22,563 with TG-ATS subscription.

CLEVELAND

Unsinkable Molly Brown, Hanna MC-RS) (2d wk) $6.95; 1,515; $62,-000) (Tammy Grimes). Previous week, $47,852 with TG-ATS subscription.

Last week, $53,801.

DETROIT

Do Re Mi, Fisher (MC-RS) (3d wk) ($6.95-$7.70; 2,081; $84,700) (Phil Silvers). Previous week, $79,-765 with Fisher Playgoer subscription.

Last week, house record, $84,792, with TG-ATS subscription and Fisher Playgoer subscription. Ended tour here Saturday (17).

Great Day in the Morning, Shubert (C-T) ($4.95-$5.50; 1,900; 22,-000 (Colleen Dewhurst).

Opened here last Thursday (15) to two raves (Cook, Free Press; Meesman, News).

Last week, $3,752 for four performances.

LOS ANGELES

Thaber Carnival, Hartford (R-RS) (1st wk) ($4.95-$6; 1,032; $13,-000 (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $33,012, Geary, San Francisco.

Last week, $21,634.

MINNEAPOLIS

Bye Bye Birdie (2d Co.), Orpheum (MC-RS) ($5.95-$6.50; 2,800; $105,000). Previous week, $35,652, Erlanger, Chicago.

Last week, $70,182 with Orpheum subscription. Ended tour here Saturday (17).

NEW HAVEN

My Fair Lady, Shubert (MC-RS) (1st wk) ($6.50; 1,650; $49,400) (Ronald Drake, Caroline Dixon). Previous week, $56,844, Palace, Albany.

Last week, $42,159 for seven performances.

PHILADELPHIA

Bye Bye Birdie (N. Y. Co.), Forrest (MC-RS) (1st wk) ($6-$7.60; 1,760; $62,000). Previous week, $35,204 with TG-ATS subscription, Playhouse, Wilmington.

Opened here March 12 to two endorsements (Murdock, Inquirer; O'Brien, News).

Last week, $38,296.

We Take the Town, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,275; $70,000) (Robert Preston). Previous week, $20,288.

Last week, $24,675. Folded here Saturday (17).

SAN FRANCISCO

Tenth Man, Curran (D-RS) (3d wk) $5.40-$5.95; 1,758; $54,-000). Previous week, $21,275 with TG-ATS subscription.

Last week, $20,138.

TORONTO

La Plume de Ma Tante, O'Keefe (R-RS) (2d wk) $6; 3,211; $92,834). Previous week, $76,866 with O'Keefe-TG-ATS subscription.

Last week, $82,628 with O'Keefe-TG-ATS subscription.

WASHINGTON

Miracle Worker, National (D-RS) (2d wk) ($5.75-$6.25; 1,673; $54,-167). Previous week, $34,902 with TG-ATS subscription.

Last week, $44,546 with TG-ATS subscription.

SPLIT WEEKS

Advise and Consent (D-RS) (Farley Granger, Chester Morris). Previous week, $39,584, seven-performance split.

Last week, $43,715 for seven performances: Municipal, Amarillo, Monday (12), one, $5,960; Auditorium, Lubbock, Tuesday (13), one, $5,850; Memorial, Wichita Falls, Wednesday (14), one, $5,100; Memorial, Dallas, Thursday-Saturday (15-17), four, $26,865.

Music Man (bus-and-truck) (MC-RS). Previous week, $37,625, seven-performance split.

Last week, $36,645 for seven performances: Civic, Panama City, Fla., Monday (12), one, $6,750; Royal, Columbus, Ga., Tuesday (13), one, $6,750; Memorial, Chattanooga, Wednesday (14), one, $8,575; Memorial, Louisville, Thursday-Saturday (15-17) four, $14,570.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, $18,855, eight-performance split.

Last week, $13,464 for five performances (a scheduled March 13 booking in Lincoln, Neb., was cancelled because of a blizzard): Orpheum, Minneapolis, Sunday (11), one, $1,375; College Auditorium, Texarkana, Thursday (15), one, $4,-500; Howard, Ruston, La., Friday-Saturday (16-17), three, $7,589.

Clinton Wilder sailed last Wednesday (14) from New York to London to negotiate for a West End production of **Jack Richardson's** "Gallows Humor," which he co-produced off-Broadway with **Richard Barr.**

Shows Abroad

The Secret of the World

London, March 8.

Oscar Lewenstein Plays Ltd. (in association with Michael White) presentation of drama in three acts (eight scenes) by Ted Allan. Staging, John Berry; decor, John Bury. Stars John Berry, Miriam Karlin. Opened March 7, '62, at the Theatre Royal, Stratford, East London; $3.10 top.

Grandfather ..... Gerry Duggan
Marian Alexander ..... Miriam Karlin
Johnny Elliam ..... Robert Gillespie
Susan Alexander ..... Susan Marryott
Alex Alexander ..... Al Waxman
Sim Alexander ..... John Berry
Jack Napier ..... Bruce Boa
Mrs. Appleby ..... Pearlie Celine
Jeanne Archambault ... Geraldine Moffat
Andre Lemaitre ..... Graydon Gould
Mr. Hubbard ..... Raymond Carl

Oscar Lowenstein has moved from the West End to keep the legit fires burning at the home of the Theatre Workshop in East London. His first offering provides a worthwhile flame with a play by Canadian writer Ted Allan.

"The Secret of the World" has urgent faults, but is somewhat redeemed by impressive acting. With skillful revisions of the script and direction, the play might well be moved to the West End.

The author has three plays jostling for prominence within the framework of one. A complication is that stager John Berry also plays the leading role, a complex assignment. The drama is set in Montreal at the time of Khrushchev's 1956 speech attacking the record of Stalin.

The hero of the play, a Canadian-Jew who has for 15 years been president of his trade union, is spiritually shattered by the expose of Communism's fallibility. He disintegrates physically and mentally, his family suffers and eventually he is committed to a sanitarium, believing that is a martyr of Communism.

The playwright projects a forceful personality in his writing, but sometimes loses dramatic impact by the injection of incongruous humor. And while he can create an image, he also cannot resist mounting the soapbox (literally, in one scene).

Berry plays the lead with splendid bravura and manages to prevent one or two of his final scenes from lasping into embarrassment. Miriam Karlin, playing a Jewish middle aged wife, has ample opportunity to shine in the line of sharp character comedy in which she excels. Gerry Duggan garners laughs as a garrulous half-witted grandfather and there is a promising performance by Susan Marryott as a rebellious daughter.

John Bury (not to be confused with the producer and star) provides an acceptable open set.

Rich.

The Idiot

London, March 6.

Ikon Theatre Co. presentation of three-act melodrama by Jose Ruben, based on Dosteovsky's novel. Staging and decor, John Crockett; costumes, Pamela Howard. Opened March 5, '62, at Lyric, Hammersmith, London; $2.20 top.

Lebedyev ..... Jeffrey Segal
Rogozhin ..... John Woodvine
Myshkin ..... Christopher Guinee
Gavril ..... Peter Wyatt
Aylaya ..... Penelope Horner
Grigory ..... Patrick Godfrey
Gen. Epanchin ..... Paul Curran
Lizavetta ..... Elizabeth Spriggs
Adelaide ..... Patricia Conolly
Alexandra ..... Glenda Jackson
Nina ..... Stephanie Bidmead
Varvara ..... Sheila Ballantine
Ivan ..... Daniel Thorndike
Ferdyhetchenko ..... John Ringham
Gen. Ivoglin ..... Christopher Burgess
Katya ..... Antonia Pemberton
Baron Totsky ..... Jeffrey Segal
Count de Villeneuve ..... Barry Wallman
Sofya ..... Irene Hamilton
Nastasia ..... Zena Walker
Ippolit ..... William Hobbs
Porter ..... John Barry Jones

The initial offering of the Ikon management, which has taken over the Lyric, Hammersmith, London, for the next six months in an attempt to establish it as a "community theatre," is an adaptation of Dosteovsky's novel, "The Idiot," which would be a formidable production for films, let alone a stage presentation. It is a doubtful project. Although the melodrama is bewildering and awkward, there are moments of fine acting that help compensate for the heavy production.

The story of a Christ-like epileptic and the varying forces which pull his mind in different directions until it collapes under the strain gives a glimpse of 19th Century Slavic life. Taut production and playing of the Ikon troupe, particularly Christopher Guinee in the title role and Zena Walker in the femme lead are notable. But the drama offers merely a story line, with little character depth.

The group's next production will be James Brabazon's "The Last Ally," opening April 3. *Watt.*

Scapa!

London, March 9.

S. A. Gorlinsky presentation, in association with Cedric S. Levitt and Pertpic Ltd. (and by arrangement with Jack Hylton) of musical comedy in two acts (seven scenes), with book, lyrics and music by Hugh Hastings, based on his own comedy, "Seagulls Over Sorrento." Staging and choreography, George Carden; decor, Tod Kingman; lighting, Disley Jones; musical direction, Derek New; musical arrangement, Peter Knight. Stars David Hughes, Edward Woodward, Pete Murray, Timothy Gray. Opened March 8, '62, at the Adelphi Theatre, London; $2.50 top.

Knocker ..... Roy Scammell
Foxy ..... Michael Bretton
Dodger ..... John Gordon
Stokes ..... Bill Harvey
Scouse ..... Jeffery Taylor
Dinger ..... Dudley Stevens
Tadpole ..... Lindsay Dolan
Tattoo ..... John Frost
Blondie ..... Trevor Griffiths
Johnny Guitar ..... Leonard David
Casanova ..... David Read
Ganet ..... John Rickard
Nelson ..... Terry Holland
Nobby ..... Michael Wanzi
Taff ..... Bill Richards
Tiger ..... John Griffin
Dusty ..... David Hughes
Badger ..... Pete Murray
Sprog ..... Timothy Gray
Haggis ..... Edward Woodward
Sparks ..... Geoffrey Ryan
Hudson ..... Max Faulkner
Herbert ..... Leon Peers
Redmond ..... Dennis Wood
Granger ..... Craig Hunter

Hugh Hastings, author of the long-run "Seagulls Over Sorrento," which was done as a picture and has been an international stock vehicle, has turned the comedy into a musical, writing his own book, lyrics and music. The tuner treatment is a dubious prospect to repeat the click of the straight-play original.

The program makes no reference to the fact that this is an adaptation. That may be just as well, as "Scapa!" has only the thin story line and the characters' of the original, and is a sub-standard work. By modern musical standards, it has no charm and little wit, melody or acting. In fact, its main interest appears to be that it is probably first musical without femme performers.

"Scapa!" seems a precarious bet for a healthy run, though the first night audience greeted it with hilarious applause. The show concerns a group of servicemen at a lonely fortress near Scapa Flow engaged in secret weapon tests.

They bicker, gag, dream of home and indulge in minor heroics when one of them is called upon as a volunteer guinea-pig for the crucial test. In between they sing, dance, play musical instruments and feud with the sadistic petty officer whom they suspect of homosexual tendencies. The song and dance antics do nothing to help the original play.

There are 24 numbers which fail to advance the action, but merely hold up the proceedings with irrelevant songs and dances. The tunes are a hybird mixture, ranging from vaude to antiquated musicomedy. One or two are geared to singer David Hughes and will certainly be aired by him. The rest of the predictable lyrics and tinkly melodies appear to stand little chance.

George Carden has staged the show and devised the terping. Much of it is brisk, but nearly a score of male dancers tend to pall for a whole evening.

Hughes plays a rough trouble-maker, but he goes quite out of character with his songs, although he gives the show whatever vocal distinction it has. Pete Murray, a tv personality and disk jockey returning to the stage for the first time for 12 years, works hard to give the show raucous, knockabout comedy.

Edward Woodward, Timothy Gray and Geoffrey Ryan give support and Leon Peers plays the unpopular petty officer as a shrill, petulant head prefect rather than the harsh, slightly evil character who impressed in the original play.

Tod Kingman's decor comprises two sets with a backcloth and transparency and is adequate.

Rich.

Evening with Yves Montand

London, March 1.

Bernard Delfont & Alfred Delval presentation (by arrangement with Jacques Canetti) of a two-part entertainment by Yves Montand, with Bob Castella and his orchestra (6). Staging and lighting by Montand. Opened Feb. 28, '62, at the Saville Theatre, London; $3.85 top.

Yves Montand, the draggy faced, assured purveyor of sex appeal songs, offered his first one-man show in London around a decade ago. Perhaps the first magical impact has gone, but on this later viewing, the Italian-born Frenchman still has a vital appeal which should coax the customers to healthy boxoffice patronage.

The theatre is too large for what is virtually a 90-minute cabaret act, but the man is so professionally smooth, so much a master of his technique that the evening passes in an amiable, relaxed manner. It also has the virtue of a pre-sold following for Montand is currently a "must."

The star is dressed in informal open neck brown shirt and slacks and, apart from a hat for the number and a conductor's baton for another, disdains props. He performs in front of a diaphanous curtain behind which are Bob Castella and his six musicians, who do a standout backing job.

It might relieve the 'Johnny-One-Note" tone of the evening, in fact, if the little orch had a chance of doing more than one "sans Montand" spot. The staging and lighting are by Montand himself, and both are impeccable.

The program consists of 22 items, of which one is a longish poem. The rest are mainly easy-going French ditties dealing with amour, dreams and odd observations on life. "Just in Time" and "I've Grown Accustomed to Her Face" are the only two that Montand sings in English.

"Accustomed to Her Face"is one of the big successes of the evening. Of the others, his shrewd sense of comedy as a conductor of an orchestra whose girl friend only digs Strauss, his observation as he watches a young lady on a swing and his cynical appraisal of a girl who "wasted" her life on the fun track just to get a mink coat are tops.

A possible criticism of the show is that Montand tends to overdo his unambitious dancing. He is too mature a performer to need that.

Rich.

Richard III

London, March 7.

Old Vic revival of drama in three acts by William Shakespeare. Staged by Colin George; decor, Patrick Robertson; costumes, Anne Gainsford; music, John Lambert. Features Paul Daneman, Mary Kerridge, Joseph O'Conor, Robert Eddison. Opened March 6, '62, at the Old Vic Theatre, London; $2.60.

Duchess of York ..... Cylvia Coleridge
Duke of Glouster ..... Paul Daneman
Duke of Clarence ..... Robert Eddison
King Edward IV ..... Michael Turner
Elizabeth ..... Mary Kerridge
Prince of Wales ..... Antony Linford
Duke of York ..... Jonathan Collins
Earl Rivers ..... Leader Hawkins
Marquis of Dorset ... Terrence Hardiman
Lord Grey ..... Kerry Gardner
Lord Stanley ..... David Eird
Earl of Richmond ..... Emrys James
Margaret ..... Patricia Jessel
Lady Anne ..... Eileen Atkins
Duke of Buckingham ..... Joseph O'Conor
Lord Hastings ..... Brian Spink
Carninal Bouchier ..... David Terence
Bishop of Ely ..... Maurice Good
Lord Lovel ..... Graham Bell
Sir Richard Ratcliffe ..... Victor Winding
Sir William Catesby ..... George Selway
Lord Mayor of London ..... Charles West
Sir James Tyrrel ..... Michael Turner
Sir Robert Breckenbury ... Stephen Thorne
Sir William Brandon ..... David Terence
Duke of Norfolk ..... Charles West
Captain Blunt ..... Leader Hawkins
Sir Thomas Vaughan ..... Raymond Clarke
Scrivener ..... Roger Grainger

Others: Pekoe Ashley, Anna Barry, Raymond Clarke, Leonard Cracknell, Margot Field, Roger Frith, Tony Handy, Giles Havergal, Gerry Jones, Terence Lodge, Carol Macready, Anthony Sweeny, Nicholas Weare.

The Old Vic, which has had a spotty season so far, does little to recover with this torpid production of "Richard III." Practically its only virtue is that the large cast, with one or two exceptions, delivers the verse carefully and comprehensibly for those coming to the play for the first time.

In a gloomy, basic set that looks as if it might have been run up from a contractor's scaffolding, the dire sequence of murders by which Richard, Duke of Gloucester, seizes the crown and disposes of his rivals is unfolded with little variations of pace. Colin George's direction offers a few gimmicks which don't come off, and the set would require more elaboration to suggest the various locales.

Paul Daneman impresses as an intelligent actor, but is not right for the title role. He lacks a suggestion of zest in villainy, the mordancy of attack, or the strength of personality.

Joseph O'Conor is a pallid Buckingham, and some of the minor figures are poorly played. However, Mary Kerridge brings passion if some monotony to the part of the abused Elizabeth, and Robert Eddison gives the performance a moment of truth in Clarence's deathbed nightmares.

The costumes resemble a collection of tattered remnants. John Lambert's music, arranged from Monteverdi, is unevenly effective.

Otta.

John Raitt is starring this week in "The Pajama Game" at the Sombrero Playhouse, Phoenix.

Off-Broadway Reviews

3 x 3

Sam Cohn & John Wulp presentation of triple-bill of one-act plays, "The Twenty-Five Cent White Cap," by Arnold Weinstein, staged by Arthur Storch; "Not Enough Rope," by Elaine May, staged by William Hickey, and "George Washington Crossing the Delaware," by Kenneth Koch, staged by Arthur Storch. Scenery, John Wulp; lighting, Charles Levy; associate producer, Julia Miles. Music for "White Cap," William Bolcom; special decor and costumes for "George Washington," Alex Katz; music for "George Washington" selected by Joan O'Brien. Opened March 1, '62, at the Maidman Playhouse, New York.

Cast: MacIntyre Dixon, Richard Libertini, Philip J. Roth, Jane Romano, William Hickey, Sylvia Burnell, Dermot McNamara.

One-third of "3 x 3," the triple-bill of one-acts at the Maidman, is brilliant. Elaine May's "Not Enough Rope," sandwiched between two more or less amateurish playlets, starts as hilarious comedy and evolves into a nightmarish horror.

Miss May, partnered in a comedy performer team with Mike Nichols, proves to be as gifted with a typewriter as she is on a stage. She authored most of the Nichols & May routines.

Her play of a lonely girl who decides to hang herself, then changes her mind only to face a greater loneliness, is impossible to classify. The first 10 minutes or so are out-and-out comedy. Then when the girl has borrowed twine from a humorless young man who moves in across the way, the situation becomes pathetic.

Miss May has a knack with dialog, a brilliant sense of comedy and a rather morbid but perceptive understanding of human beings. Jane Romano, as the girl, reflects the professionalism of the writing. She moves fluidly from broad comedy to pathos to horror, in each case mirroring the darkening aspect of the lines. William Hickey is good as the young man, and has directed with skill and perception.

The other two plays on the bill are negligible. Arnold Weinstein's "The Twenty-Five Cent White Cap" is pretentious and repetitive. Kenneth Koch's "George Washington Crossing the Delaware" starts promisingly as the General and Cornwallis meet to exchange pompous patriotic speeches, but the humor broadens as the play goes on, and the author lacks self-discipline.

Ster.

Black Monday

William Hunt presentation of a three-act drama by Reginald Rose. Staged by William Hunt; setting and costumes, Judith Shotwell. Stars Nancy Coleman. Opened March 6, '62, at the Van Dam Theatre, N.Y.; $4.90 top.

Cast: Ken Kercheval, Jerome Wright, Geoffrey Lewis, Ray Stewart, Glenda Leich Carrol, Lee Terrell, Larry Hite, Ned Cary, Jack Stamberger, Karen Eddy, Karl E. Williams, Lois Adler, Annette Krasko, Ray Hansley, Jerry Glenn, Jeffrey Friedman, Nancy Coleman, Thomas Gaines, Fredric Good, Robert Blackburn, Jill Harmon, George Walker, Ted Butler, Dennis M. Tate, Billie Allen, Daniel Jackson, Diana Sands, Nathaniel Jackson, Yaphet Kotto.

In "Black Monday," Reginald Rose makes a strident statement about the painful problem of school desegregation in the south. Prior to this production at the Van Dam Theatre, "Black Monday" had been done in summer stock and on tv's "Play of the Week."

It is not always easy to give a propaganda play validity in theatrical terms. Rose is saying that schools must be desegregated, that the law of the land must be obeyed, and the quicker the better.

A southern senator who resists the idea but will uphold the law is broken when his son leads the mob to the school steps. A Negro mother who prefers to send her child 12 miles to an all-colored school rather than the white school four blocks away, finally lets the lad represent himself and his race.

When on such ground, Rose makes his point forcefully and well. However, a sepulchral voice from the rear of the theatre before each act and the shouting mob racing through the aisles are hackneyed devices for the small Van Dam Theatre.

The play's structure presents the three acts in terms of parallel events of a single morning as seen by the mob, by a white southerner who must match his belief in desegregation by deeds, and by a Negro family. It's an interesting device, but out-shouting the other fellow isn't necessarily the best way to present and win a case.

In his staging, producer-director William Hunt has merely abetted the author's vehemance. Notable in the good company are Billie Allen as a tragically torn Negro mother, Daniel Jackson as her spirited son, Robert Blackburn as a man of exemplary courage, and Yaphet Kotto, as a pro-integration organizer.

Geor.

Ballet Review

Rudolf Nureyev
(WITH CHICAGO OPERA BALLET)

Rudolf Nureyev, the 23-year old Soviet ballet star who jumped the Leningrad Kirov company at Paris Orly Airfield a year ago has been handled rather gingerly in the United States. His appearances have been two to date, one for television and one at the Academy of Music in Brooklyn as guester with the visiting Chicago Opera Ballet. For the latter occasion he used the "Don Quixote" pas de deux with Sonia Arova, of which a portion needed to be encored, so enraptured were the balletomanes who had gone slumming across the East River.

One thing became clear: Nureyev is a slighter man by far than many of the burly dancers introduced to Manhattan by the Sol Hurok imports from Moscow and Leningrad. He is, too, astonishingly aristocratic and ancien regime in manner. Oldtimers were quick with the comparison to Nijinsky.

Just where he is headed is not clear, but one supposes up. True his first exnerlences in the west was as the slightly tinselled French pet of the Marquis de Cuevas Ballet, an environment which, reportedly, was unfortunate.

In Brooklyn his partnering seemed perfect. He seems to touch the ground barely and if so, only to gather added strength and elan for his flight through space. To make the acquaintance of such a dancer is indeed a fortunate event. Less fortunate was the way he was presented. Circumstances were such as to make no other way possible. The dancer had flown in from London only 36 hours previously and managed to put in a good rehearsal of the pas de deux with an unknown partner. But it would have been more gratifying to see Nureyev cast in a role of one of the great ballets. He would be ideal for "Spectre de la Rose," the Nijinsky role—but one he may never have learned.

His partner, Sonia Arova, is a lovely and beautiful dancer with all the trimmings of a true prima ballerina—but rather tall and heavy for the wisp of a youngster. Still he exhibits the strength of a Siberian logger when he picks up the ballerina and carries her clear cross over the stage.

Before and after the excitement (him) of the evening, it is fair to mention that the Chicago troupe gave a professionally most satisfactory account of itself.

Goth.

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (5-10-61).
Big Killing, Princes (2-1-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soupe, Wyndhm (10-25-61).
Critic's Choice, Vaudeville (12-6-61).
Everything in Garden Arts (3-13-62).
Four to the Bar, Criterion (2-21-62).
French Rep, Piccadilly (2-19-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (8-17-61).
Idiot, Lyric Hammersmith (3-5-62).
Joyce Grenfell, Haymarket (3-14-62).
Keep, Royal Court (2-20-62).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
On Clear Day, Royal E. (1-31-62).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Rehearsal, Apollo (4-5-61).
Repertory, Aldywich (12-15-60.
Signpost, Cambridge (2-9-62).
Scapa, Adelphi (3-8-62).
Secret of World, Royal E. (3-7-62).
Sound of Music, Palace (3-15-61).
Stop the World, Queens (7-20-61).
Young in Heart, Vic. Pal (12-21-60).
Yves Montand, Saville (2-28-62).

CLOSED

Bed Bug, Mermaid (2-14-62); closed last Saturday (17) after 55 performances.
My Place, Comedy (2-13-62); closed last Saturday (17) after 37 performances.

SCHEDULED OPENINGS

Arms & the Man, Mermaid (3-20-62).
Play With a Tiger, Comedy (3-22-62).
Juliette Greco, Savoy (3-26-62).
Knack, Royal Court (3-27-62).
Write Me a Murder, Lyric (3-28-62).
Scatterin', Royal East (4-2-62).
Look Homeward, Phoenix (4-4-62).
Last Alley, Lyric H'smith (4-4-62).
Two Stars, Garrick (4-4-62).
School for Scandal, Haym'k't (4-5-62).
Private Ear, Globe (5-10-62).
Minstrels, Vic. Palace (5-23-62).

Shows on Broadway

Continued from page 64

All-American

former musical, for the dizzy teenagers are now antic college students and the general idea is still juvenile hysteria.

Joshua Logan's directorial trademark is all over "All America," which is presented by the "Birdie" combination of Edward Padula, in association with L. Slade Brown. Logan has brought his expansive hand and capacity for inventiveness to the staging, but his taste is far from impeccable and in several instances, notably in his characteristic use of near-naked musclemen for gymnastic ensemble numbers, it smacks of vulgarity.

"All American" should have a good chance at the boxoffice, largely on the strength of the Bolger name and personality, with an assist from the Logan reputation. There's reputedly a sizable schedule of theatre party bookings, and the comedy elements of the show will probably get good comment. An apparent drawback financially is the production's high cost and heavy operating setup. The musical has the makings of a lively picture.

The Brooks libretto is serviceable, with broad appeal and plenty of laughs, but the concluding plot situation is flagrantly contrived and preposterous. The Strouse tunes and Adams lyrics are listenable and frequently amusing, though anything but inspired or distinguished.

Eileen Herlie is on hand to give a warm and beguiling performance. A potential star named Anita Gillette makes a captivating appearance, while Ron Husmann is present as a likable singing juvenile and straight actor Fritz Weaver contributes a graphic portrayal of a high-pressure promotion-publicity nabob. The gifted Jo Mielziner has designed stunning and workable scenery and lighting, and Patton Campbell has provided striking costumes for the pretty and animated young singers and dancers.

It's anything but a complete triumph, however. Bolger isn't sheer perfection, or even the old Bolger approximation. He's still a skillful and winning hoofer and a canny showman who can give a boost to the proceedings near the close, when it counts most. But as an immigrant professor who uses mechanical engineering theory to bring the college victory on the football field, he seems unable to attempt anything resembling a straight character or scene, and his singing voice has deteriorated to little more than a toneless croak.

Even as a dancer, the star now depends mostly on showmanship, merely repeating all his long-familiar if inimitable collection of tricks and mannerisms, with only a few steps of twist as a token innovation. Moreover, the relentless years have obviously sapped his stamina, so he huffs and puffs a bit, and even though his routines are shorter than of old, he's straining.

But while that's sad to see, and his acting, especially his ill-at-ease romantic scenes, are embarrassingly bad, he still has an old pro's savvy, with the personality and authority to wrap up an audience when the occasion requires. So "All American" is Bolger's show, after all.

Significantly, however, the most refreshing and some of funniest and most entertaining scenes and numbers are the ones without the star, particularly those featuring the young leads and with the cert girls and boys scampering about the stage. Among the highlights, for example, are Miss Gillette's whopping comedy song, "Nightlife," and Husmann's number with her, "I've Just Seen Her." Another emphatically bright item, although it may disturb some of her straight-acting admirers, is Miss Herlie's torrid "The Real Me," in which she does a low-down style of vocalizing and a semi-striptease.

There are apparently a number of prospective pop tunes, although nothing richly melodic or with especially notable lyrics. The probable jukebox and radio disk jockey favorites, at least when recorded by star vocalists, are "What a Country!" "Animal Attraction," "We Speak the Same Language," "Once Upon a Time," "Nightlife," "The Real Me," "It's Up to You" and possibly "I'm Fascinating."

Aside from Bolger's big second-act number, which will certainly not do for "All American" what "Once in Love with Amy" did for "Where's Charley?" and a brief hoofing bit in the first act, there's not much dancing in the show. The unpalatable locker room gymnastics are in the first act, followed shortly by an athletically choreographed and silly football game, part of which involves the players running up and down the aisles and tossing pigskins over the heads of the audience.

Miss Herlie, as the college dean who falls for the blushing-violent professor and then has to save the plot by a flagrantly unbelievable invasion of the men's dormitory, apparently has trouble playing romantic and straight scenes with Bolger, especially as he tends not to look at her and actually turns his back and grimaces off into space during a proposal song. The actress-singer comes into her own briefly in the second act, however, as she projects anger and unhappiness, and she mops up in her hot song number.

Miss Gillette, who got into the news some months ago as Anna Maria Alberghetti's understudy and substitute in "Carnival," and was subsequently written out of "The Gay Life" during the tryout tour, is a little beauty and charmer as an amorous but spirited coed with an uncontrollable yen for the handsome young engineering student-turned-field goal specialist. The latter role is acted and sung engagingly by Husmann.

Weaver, heretofore best known as a young leading man in classic drama, makes the fame-for-a-price promoter a colorful fraud, and there are capable supporting bits by Bernie West as a sin-detecting professor, Mort Marshall as pint-sized football coach, George Lindsey as a vacuum-headed grid star and Barney Martin as a concerned assistant coach.

There's nothing particularly electrifying or daring or even outstanding in "All American," but it has basic musical comedy elements for general appeal, and it brings back a major star in Ray Bolger.

Hobe.

Isle of Children

Lester Osterman, in association with Shirley Bernstein, presentation of drama in two acts (six scenes) by Robert L. Joseph. Staging, Jules Dassin; setting and lighting, Howard Bay; costumes, Ann Roth; incidental music, Victor Ziskin. Features Patty Duke, Noel Willman, Norma Crane, Louise Latham, Stefen Gierasch, James Aubrey. Opened March 16, '62, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Deirdre Striden ..... Patty Duke
Eugene Striden ..... Noel Willman
Ruth Striden ..... Norma Crane
Philip Anding ..... James Aubrey
Sara Paulson ..... Louise Latham
Dr. Hallett ..... Stefan Gierasch
Kathy Lanen ..... Bonnie Bedelia

Good intentions also pave the way to Cain's Warehouse, the graveyard of folded shows. Nobody could ask for a more earnest effort than "Isle of Children," which opened last Friday night (16) at the Cort Theatre, and only a dedicated masochist would want greater tedium. The Robert L. Joseph drama, staged by Jules Dassin and produced by Lester Osterman in association with Shirley Bernstein, offers nothing for Broadway and little more than that for pictures.

The title of the play apparently refers to a make-believe Eden where adults have sense enough to appreciate the wisdom of youngsters. The chief character is a 14-year-old girl (her ceremonial birthday party is the highlight of the final scene) with an incurable heart ailment.

She aches for a sense of meaning in her life or at least some promise of remembrance after her imminent death. Her father is preoccupied seeking emotional escape in concocting fanciful tales for her supposed amusement, however, and her mother is intent on futile pilgrimages to doctors for a possible cure. So it is the imaginative lad next door who gives her understanding and comfort.

"Isle of Children" is written in a sort of fancy poetic prose combination of quivering-lip pathos and pseudo-Behrman comedy. The doomed heroine, in particular, speaks with incredible sophistication and even her chum from next door expresses himself in a style conceivable only in stilted theatricals.

Dassin, taking a busman's holiday from film producing-directing, has staged the drama with what might be described as dissembled portentiousness and touches of archness worthy of a tots' dancing class. Despite the handicap of artificial material and presentation, Patty Duke gives an admirably direct and varied performance as the stricken girl, and she reveals surprising stage presence and authority for an actress of her years.

Noel Willman, the British actor-director who staged the current Broadway hit, "A Man for All Seasons," seems somewhat stiff in the rigid, poorly motivated part of affectionate but grim father, and Norma Crane isn't able to inject much animation into the role of the woebegone mother.

James Aubrey manages persuasive moments as the precocious boy who instinctively comprehends the feelings of the afflicted girl, while Louise Latham is acceptable in the shallow part of a well-meaning tutor and, perhaps at the direction's instructions, Stefan Gierasch plays a consulting heart specialist as a boor.

Howard Bay's multiple setting, representing a Greenwich Village living room, upstairs bedroom, garden-yard and entryways is interesting looking, if architecturally incomprehensible. In most respects, "Isle of Children" is a muddled effort.

Hobe.

IBM B'way B.O.

Continued from page 63

store, but also open up a number of out of town potentials via credit card purchases.

By having control of all seats, the central office could presumably reduce if not eliminate scalping by simply requiring names for seat purchases. This would not preclude theatre parties or charities from buying in blocks. But by getting names as well as money, the central operation could provide a starting point in the investigation of speculators and scalpters.

Brokers would order from the agency direct and be billed only on a ticket-sold basis at their present markup. Whether the easy access to the central agency would eventually harm brokers is, of course, open to question and is under study.

From a general business point of view, the expansion of the potential theatre-going audience is clearly a worthwhile objective. Broadway is one of New York's biggest lures, and capitalizing on this asset would benefit the city. However, it's still uncertain whether this idealized type of ticket distribution could operate within the realities of present-day economics.

Control of all Broadway seats, plus Lincoln Center, adds up to more than 55,000 available seats per night. A natural extension of the plan would be to eventually include sports under the agency setup. Baseball (including particularly World's Series), football (especially the professional variety), hockey, basketball, prize fights, and even wresting all have unrealized potential audiences. But Broadway hits are bound to be hot tickets in any case, while weak office shows aren't likely to be helped much by the simpler procedure of buying seats.

The problem of financing the central office is one of the thorny angles of the proposed system. It remains to be seen whether the potential untapped audience is large enough to more than offset the cost of a computerized central office along with the added clerical help required to keep up with the credit accounts. At present, the thinking is that a 10c levy on each of projected 32,000-35,000 tickets sold per night would provide sufficient revenue.

Whether this fee would come out of someone's share of the take or would be an additional charge on the top is another angle still to determined. Who would underwrite and operate the agency is yet another poser.

So far, the Shubert interests have not been represented at any of the preliminary meetings. With their control of 18 of the 34 Broadway theatres, a nix on their part might kill the plan. On the other hand, if the project were incepted without them, they might be forced to join.

Scheduled B'way Preems

Get It Wholesale, Shubert (3-22-62).
Great Day, Miller's (3-28-62).
Thousand Clowns, O'Neill (4-4-62).
Venus at Large, Morosco (4-10-62).
Funny Thing Happened, Alvin (5-3-62).
Brave Giovanni, Broadhurst (5-19-62).

Temper, Temper Spat in Chi

Concert Manager and Publisher Square Off by Mail Over Reviews-Advertising

Chicago, March 20.

The question of whether a critic may comment on audience behavior and management practices in his review of a performance, is the crux of a feud between concert impresario Harry Zelzer and the Chicago American. Zelzer, whose Allied Arts Corp. is the foremost local concert-recital management, took exception to recent extra-performance remarks by American music - drama critic Roger Dettmer, and promptly pulled a scheduled advertisement from the paper.

The promoter next sent a letter to Stuart List, publisher of the afternoon sheet, suggesting that Dettmer was a personal friend of his chief competitor (presumably meaning Byron Belt) and was deliberately trying to belittle Allied Arts in the eyes of its subscribers. List sent off a stinging reply, upholding his critic's integrity and demanding an apology from Zelzer.

"Until such time as this apology is forthcoming and until you recognize the true value of Chicago's American and use it accordingly," he wrote, "your advertising will not be accepted for publication in this newspaper."

Zelzer attempted to place a larger than usual display ad in the paper, but it was refused. Zelzer said privately that the matter "will resolve itself" and he has no intention of dropping Dettmer from his press list.

The feud was set off by Dettmer's complaint that the Armenian singer, Zara Doloukhanova (whom he called the "world's foremost mezzo-soprano") was booked at a late hour directly opposite a recital by Rita Streich, creating a dilemma for music lovers. (Zelzer was presenting Mme. Doloukanova, while his competitor, Belt, sponsored Miss Streich.)

Zelzer took the reference to his "late hour" booking as an innuendo that he was using a competitive tactic. Further, he resented Dettmer's statement that "Mme. Doloukhanova's small audience behaved as if they'd been dragged off the street."

A week later, in his review of the Robert Shaw Chorale's performance of Bach's "St. John Passion," Dettmer observed that there were numerous walkouts toward the end of the lengthy piece and wrote, "Had local management known the nature of the piece beyond its title and package cost, the performance might—ought to have—begun at 3 p.m. instead of the usual 3:30." That ignited Zelzer.

Reached by phone, Dettmer denied having prejudice against or partiality to any concert management. "If Byron Belt's a good pal of mine, it's news to me," he said. "We haven't spoken to each other in several months."

Drake Back to 'Kismet' For Coast CLO Revival

Los Angeles, March 20.

Alfred Drake will star in his original role of Hajj, the beggar, in "Kismet," which the Civic Light Opera will revive for the fourth production of the 1962 season at the Philharmonic Auditorium here. The musical will be the season finale, opening Sept. 24 for seven weeks.

"Kismet" was originally produced by Edwin Lester, CLO general director, and went to Broadway to become one of the hits of the 1953-54 season. Drake also appeared for two years in the London production.

Drake is schedule to star on Broadway next season in Jack Richardson's play, "Lorenzo," to be produced by Alexander H. Cohen.

The CLO season opens April 23 with "Song of Norway," also a revival of a CLO original. It will be followed by "Carnival," June 11; and the American preem of "Oliver" Aug. 6.

Fire A. M. Julien As Director Of French Theatre

Paris, March 20.

A. M. Julien is being dropped as general administrator of France's National Theatres. He's been notified by Andre Malraux, Minister of Cultural Affairs, that his three-year contract as general administrator will not be renewed at its expiration next April 15.

The discharge stems from a dispute between Malraux and Julien over a new administrative reform that would reduce the powers of the general administrator. It's the latest in a series of squabbles connected with Malraux's efforts to institute various administrative and artistic changes in the national theatres, the Opera, the Opera-Comique, the Comedie Francaise, the Theatre de France, formerly the Odeon, and the Theatre National Populaire.

Julien claims Malraux has broken a promise that he would have a tenure of at least six years as general administrator. That was one of the conditions agree upon when he accepted the post in 1959, he says. His disagreement with Malraux relates to the latter's plan for a new administrative setup for the state-supported national theatres. It calls for the creation of a 13-member administrative council to reduce the powers of the present single administrator.

Important decisions of the Council would be subject to the approval of the Minister of Culture. With the establishment of the council, the general administrator would still be named by the government. However, not only would his powers be reduced, but there would be no job security in that he could be removed from office at any time.

Julien contends the move proposed by Malraux would be "a catastrophe" for the national theatres, over which government control has been steadily increasing. Malraux's plan has to be approved by the Ministry of Finance and the Council of the State, France's highest administrative court, before it can be put into effect. This would involve a waiting period of about five-to-six months from the time of Julien's dismissal.

Machiz in Trinidad

Herbert Hachiz, now in Trinidad, West Indies, on a Rockefeller grant to investigate the possibilities of establishing a local national theatre intends introducing the works of two new playwrights in an off-Broadway program of one-acters when he returns to New York. The director will call the presentation "A Pair of Pairs," will include two playlets by Claude Fredericks and two by Holly Beye.

The bill will be presented by Artists Theatre, for which Machiz has already directed 17 new plays.

Zeckendorf Food Theatre Opens April 5 With Lilo; Westchester Tab, $6.95

The Zeckendorfs are going into the summer "dinner theatre" business with a new policy for its Westchester Town House, just past the Yonkers (N.Y.) Raceway, which debuts April 5 with Lilo in "Can-Can" to a $6.95 (and up) dinner-show-dancing policy. It's along the lines of the Meadowbrook Dinner Theatre at Cedar Grove, N.J., which has been operating a strawhat policy of pre-legit show dinner on a package basis. There have been similar ventures in Boston and Frisco. Price of entree determines the tab; drinks extra. Enule Petti's orchestra for the dancing.

The Westchester Town House formerly was an auditorium which the Zeckendorf-Webb & Knapp interests used for industrial meetings until deciding to essay the legit policy.

Shows will run 3-4 weeks. Dan Dailey in "Take Me Along" is being discussed to follow Lilo.

The American Theatre for Poets, Inc., has been chartered as a non-profit membership corporation. Francis R. Di Prima, of New York, was filing attorney at Albany.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"La Belle Helene" (MC). Producer, Gerard Oestreicher (444 Madison Ave., N.Y.; TE 8-3116). Auditions for Equity singers Monday (26): men, at 11 a.m. and femmes, at 3 p.m., at the Martin Beck Theatre (302 W. 45th St., N.Y.). Open call for singers Tuesday (27), same schedule and place as above.

"There Must Be a Pony" (CD). Producer, Alan Pakula, in asso. with Eleanor Bissinger (206 E. 20th St., N.Y.; GR 7-3373). Available parts: character femme, 40-50; boy, 16, prep school type; femme, 16, ingenue; man, 40-50, leading man type; character man, 40-45, H'wood agent type. Mail photos and resumes c/o Tyler Gatchell, above address; don't phone or visit the office.

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40, beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Equity call for male and femme singers April 2 at 11 a.m., at the 46th Street Theatre (226 W. 46th St., N.Y.). Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Difficult Woman" (MC). Producer, Nik Fatula (135 Central Park W., N.Y.; SU 7-5522). Part available for a tenor with good legit voice to understudy male lead, Latin type, well-built who can sight read music well and knows harmony. Call producer, above number, for appointment.

"Golden Apple" (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N.Y.; SP 7-8383). Audition for male and femme non-Equity singers and dancers, all types of voices, next Tuesday (27), 6-7 p.m.; at the York Playhouse (64th St. & First Ave., N.Y.).

"Hop Senior" (D). Producers, Lynn Michaels & Harry Baum (133 Second Ave., N.Y.; GR 5-9431). Available parts: several male dwarfs with acrobatic experience for speaking roles; character men, 30's-50, thin, haggard. Bring photos and resumes to above address, 2-5 p.m., today (Wed.) through next Wednesday (28).

"Seventeen" (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Several parts available. Auditions next Monday (26), Tuesday (27), 10 a.m.-5 p.m., and Wednesday (28), 5-10 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N.Y.). There is no chorus as such in the production and all singers and dancers will have substantial acting parts. Some non-Equity actors may be used but all AEA members must bring membership cards to calls. Script is available at Samuel French (25 W. 45th St., N.Y.).

OUT OF TOWN

CHICAGO

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male comic, 25-30, and pretty ingenue, 18-22, with excedllent singing voice. Contact Weiner, above address.

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for young male and femme revue types. Contact Weiner, above address.

STOCK

"Bye Bye Birdie" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes Auditions April 3; Equity teen boys and girls, must sing and dance, 10 a.m.; Equity male dancers, mature types who sing, 2 p.m.; Equity femme singers, 4 p.m. April 4: Equity male singers, 10 a.m.; open call femme singers, 12 noon; open call teen boys and girls, must sing and dance, 3 p.m. April 5: open call male dancers, mature types who sing, 2 p.m.; open call male singers, 4 p.m.—all calls at Showcase Studios (950 Eighth Ave., N. Y.).

"Fiorello" (MC). Producer, Frank Carrington (Paper Mill Playhouse, Brookside Dr., Millburn, N.J.). Audition next Monday (26) for male and femme dancers, 10 a.m., at Variety Arts Studio (225 W. 46th St., N.Y.). Only those who have played in the show previously are eligible to audition.

Four Packages of Musical Stock. Producer, Hugh Fordon (403 E. 58th St., N.Y.). Auditions next Wednesday (28) for femme singers who dance, at 11 a.m. and men singers who dance, at 12 noon, both calls at Variety Arts Studio (225 W. 46th St., N.Y.).

Music Fairs. Producers, Lee Guber, Frank Ford & Shelly Gross (140 W. 58th St., N.Y.; LT 1-3250). Auditions for dancers today (Wed.): Equity men, at 10 a.m.; and femmes, at 11:30 a.m., open call men, at 2 p.m. and femmes, at 4 p.m., at Variety Arts Studios (225 W. 46th St., N. Y.).

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (27 W. 55th St., N.Y.). Audition for Equity singers March 30: men, at 1 p.m. and femmes, at 3 p.m., at 130 W. 56th St., N. Y.; room 5-M.

BOILING SPRINGS, PA.

Allenberry Playhouse. Managing director, Richard North Gage (c/o Playhouse, Boiling Springs, Pa.). Parts available for Equity males and femmes for the resident company, four male and two femme paid apprentices who will become Equity by the end of the 30-week season (April 23-Nov. 3). Mail address. Julien Williams is the N.Y. contact.

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin the first week in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

COHASSET, MASS.

South Shore Music Circus. Managing director, Bill Ross (120 W. 44th St., N.Y.; JU 2-2803). Audition next Wednesday (28) for Equity male and femme singers, at 11 a.m. and open call for singers: femmes, at 1 p.m. and men, at 2 p.m., all calls at Columbus Circle Studios (981 Eighth Ave., N.Y.).

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

HINSDALE, ILL.

Salt Creek Playhouse. Producer, Clyde W. Lint (Box 226, Hinsdale, Ill.; FA 3-3488). Parts available for male and femme Equity actors for the resident company. Star system is used here. Mail photos and resumes c/o above address. Season of six, two-week shows opens June 11.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for males and femmes with dramatic and musical experience for a repertory company of 25 that will do a season of five musicals and four straight plays this summer. Mail photos and resumes c/o above address. Auditions will begin early in April.

SARATOGA, N.Y.

Spa Music Theatre. Producer, John Huntington (c/o Theatre, Saratoga Springs, N.Y.). Audition next Tuesday (27) for Equity singers: femmes, at 2 p.m. and men, at 3:30 p.m., at Showcase Studios (950 Eighth Ave., N.Y.).

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held late in March and early April.

THOMPSON, CONN.

Quadic Summer Playhouse. Producers, Paul Porter & Andrew B. Carrington (Quadic Playhouse, Thompson, Conn.). Parts available for male and femme dramatic and musical comedy performers. Mail photos and resumes c/o managing director Alan James (1272 First Ave., N.Y.). The season starts June 26 and runs for 10 weeks, with an Equity resident company of 8 actors plus apprentices.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

Television

Jefmar Productions. Producer, Leslie Greenfield (c/o Jefmar, 478 E. First St., S. Boston, Mass.). Available parts for an upcoming dramatic series: lead male actor, 25-30, amputee right arm; lead male child actor, 8-12; four femmes, 30 years or under (presumably intact). Mail photos and resumes c/o above address.

Jim Bennett Productions. Producer, Jim Bennett (2832 Orange Ave., La Crescenta, Calif.). Permanent spot available for a male or femme commentator for newsreel-type commentary in a weekly series which offers exposure and program identification. Hollywood location. Mail photos and resumes c/o above address.

Industrial

Milliken Industrial Show. Producer, A. J. Pocock (485 Lexington Ave., N.Y.). Audition for femme singer-dancers, dress size 10 & 12, Friday (30), at 10 a.m. at the Astor Hotel (Broadway & 44th St., N.Y.). Room number will be posted in the lobby.

Cabaret

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for replacements in the current revue and for a new show which will play this summer. Applicants should be experienced English musical performers with singing ability and comedy technique. Mail photos and resumes c/o Ivor D. Balding, above address.

Films

"Light Fantastic" (D). Producer, Seneca Productions (21 W. 46th St., N.Y.; LT 1-0480). Available parts: femme, 24, Julie Harris type; man, 30, tall, lean off-beat good looks; femme, 20's, voluptuous; male and femme character actors, 40's-50's. Mail photos and resumes c/o Miss Buchanan, above address; don't phone.

Gerald Productions. (421 W. 54th St., N.Y.; PL 7-2125). Casting director Florence R. Charney is accepting photos and resumes of SAG actors for spots in future tv, commercial, industrial, documentary and educational pix. She is looking for all types, juveniles to acrobats, but only wants photos and resumes from those who have not previously been filed with the office. Mail information c/o above address.

'Birdie' in Chi

Continued from page 63

$357,352 on its 77-week Broadway run, which ended Oct. 7. As of Feb. 3, the New York company had been on the road 17 weeks and during that period had netted another $19,146 after recovery of $31,188 pre-tour expense.

The total profit on the two-company venture, after the deduction of the unrecouped $121,158 on the production now in Minneapolis, was $255,340 as of Feb. 3. Of that amount, $225,000 has been distributed equally between the management and the backers, giving the latter a 37½% profit on their $300,000 investment.

The distribution of profits left the "Birdie" venture with a paper deficit of $22,878 as of Feb. 3, but that takes into account recoverable bonds and deposits of $53,213. Income earned thus far by the two-company operation includes part of the revenue from the sale of the film rights to Columbia for $850,000 against 10% of the world gross. "Birdie," produced by Edward Padula in association with L. Slade Brown, has a book by Michael Stewart, music by Charles Strouse and lyrics by Lee Adams.

The management gets 1% of the gross on both productions and on the 27-week Chicago stand that percentage is figured to have represented over $10,000. The New York company, now at the Forrest Theatre, Philadelphia, ends its tour there April 7. A cut-down version of the "Birdie" will be presented by the management next summer at the Riviera Hotel, Las Vegas.

Legit-producer **Tad Danielewski** left New York recently for London to discuss a film production of "The Chinese Pillow" with **H. Curnow**, author of the property.

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Canaveral In Show Biz 'Go'

Continued from page 1

in any way reflects the area's potential.

Many have noted the vicinity's entertainment mecca, Cocoa Beach, with enthusiasm. At the time of a missle shoot, which is when most of these people are there, the place takes on the atmosphere of a carnival with flamboyance and excitement in full flower, giving the area a feeling of great show biz productivity. Although this productivity is largely no-name, small-promotion and even sometimes no-talent, the natural excitement of the atmosphere seems to offset criticism and the concentrated, fired-up population keeps audiences large and appreciative.

Once the shoot has been fired, however, the area resembles a fairgrounds after the carny has gone and reveals the situation as it actually is—uninspired and mostly unproductive. The paradox here is that this needn't be the case because, except for a few hundred news personnel and their crews, there still remains a large well-educated and well-salaried audience needing only some substantial talent and proper promotion to lure 'em away from tv into the many entertainment rooms throughout the area.

Of particular interest in this connection is the Beach's location. Aside from the fact that it has the attention of the nation and world focused on it Cocoa Beach, which is three miles from the Cape, is in an ideal spot for artists looking for a little extra "bread" on their way to or from Miami and southern Florida. By car Cocoa is about a four-hour drive to Miami. And Orlando, which is a quick 60 miles from the Beach, now features jet air service on a regular schedule by several airlines, just over two hours from N.Y. City.

There are about 10 or so motels on Cocoa Beach's "strip" which have operating nitery facilities. Of these the Starlite and Ko Ko motels have the biggest nitery rooms, the former a 600 capacity when its various partitions are all open and the latter with room for 400. Both have been sporadically experimenting with policies such as cover and minimum setups and name or semi-name talent. No nitery on the strip has any concrete operating policy as far as these things are concerned. When drawing names have appeared, promotion has been lazy and, although the rooms have done all right, they in no way tapped the potential because the gigs were usually poorly advertised and bally-ed and since the local citizenry is used to weak attractions, it won't turn out unless actively campaigned for.

By way of experimentation, the Starlite has had Henny Youngman, Denise Darcel, George DeWitt, Jan August and Stepin' Fetchit—with good success. The Ko Ko has had Dave Brubeck, Woody Woodbury, Tommy Dorsey, Lester Lanin and others to similar response. Woodbury returned to the Ko Ko for a one-niter last Monday (19) and Dave Gardner opened for a week that same night at the Startlite.

Among the other motels and their nitery capacities are the Congress (200 seats), the Polaris (130), the Vanguard with 90, the Satellite with 100 and the Holiday with 70. There are also the Surf Lounge and Missile Lounge, both restaurants with bars and combos working.

A recent tour of these spots revealed a strong dearth of action, both on the stages and in the audiences.

The Satellite was the most jumping, its Peppermint Cane room featuring a rock combo, the Blue Echos, and some teen dancers cavorting to The Twist under a no-cover, no-minimum policy with dancing encouraged for the customers. At the Ko Ko, the Mark Wayne Quartet was purveying its comedy-music-impressions to okay advantage, alternating with exotic terper, Tongolele. Wayne also does the booking for the lounge.

The Congress featured chirp Peggy Lloyd who has been making the rounds of the rooms in the area and a nice unit named the Buzz Henry Trio. At the Starlite a "star studded revue direct from Las Vegas" was featured. Among the "stars" were Gil Johnson, a fair song-and-dance man, Peggy Womack, whose "jazz dancing" was embarrassing, and "stunning beauties in our fabulous chorus line" who, numbering four in all, were well-meaning but amazingly distrayed. A femme trio, led by trumpeter Flo Dreyer, backed the outing interestingly and was spelled between shows by the femme duo of Jean & Tobi, on accordian and bass, with rotund singer Ronnie Hoffman. Too much.

The other rooms were featuring combos and, in some cases, exotics. Business was generally weak, except for the Twist spot, and the attractions were poorly promoted in all cases.

What are the 20,000 plus people who work on the missile test and space programs, not to mention the tourists, doing to amuse themselves under these circumstances? They are watching tv, bowling, going to dogtracks and jai alai games. The latter has become a booming activity in the area. Likewise the drive-in theatres. These serve as built-in babysitter and quasi-night out, all in one. Orlando alone has nine ozoners, as well as seven hardtops. Top theatre admission is $1, a tough competitor for the promoter of live attractions.

For the promotion-minded talent purveyor this area is untapped gold mine. Although Cocoa Beach is the centre of the area's show biz activity, there are several other towns which figure in the overall situation. Everyone, including many tourists, owns a car and roads in the vicinity are good and rapidly being built into super highways. That the area can pay off under the right circumstances has been proven by Peter Rachtman, whose New York-based Troubadour Productions presented jazz pianist Dave Brubeck across the span of central Florida with excellent results. On the west coast in Tampa, Brubeck sold out the auditorium there for the first time in its history. In Orlando he pulled to near SRO and at the Ko Ko he also did well.

Last Saturday (17) Rachtman again had a sellout on his hands in Tampa, where he grossed $5,492 at the Auditorium with comic Gardner. Rachtman is also promoting the Gardner stint in Cocoa.

The key here, says Rachtman, is promotion. He relates that people in the area are very lethargic about going out because of the general level of what is offered them in concert and in clubs. The people want something good, Rachtman feels, but have to be appealed to in an active and continuous way to be brought out. "It is a matter of education," he says, "but the people will and do respond. Reliance on local advertising and word of mouth just isn't sufficient."

And the area isn't finished growing either. So far the Martin Co. (a manufacturer of missiles) has been responsible for a 15% increase in the population of Orlando alone, bringing some 10,500 into the area. Also there are General Electric, RCA, Lockheed, General Dynamics, and various smaller outfits which supply specific parts and materials to these huge outfits like Dynamation, Radiation, and countless others.

Within the next six months the NOVA project will begin on the Cape. This is the moon project and will bring numerous others into the area, both industrial and military. In the latter category, there are several military installations thereabouts which also help supply potential audience members by the thousands. At Cocoa there is Patrick Air Force Base. In Orlando there is McCoy AFB and Orlando AFB. In Sanford there is the Sanford Naval Air Station.

Jess Martin, a five-year vet of the Beach who handles the booking for the Starlite, feels that "we are on the verge of a big expansion in this area." The Chrysler Corp. will soon be bringing 50,000 additional people into the vicinity. "Activity in the rooms here will move more actively as the competition gets keener," he says. And he feels competition is getting keener. "In about a year or so there will be a whole thriving strip of motels here," he figures, and room operators are beginning to think more and more along promotional and name lines. Things are still on the ground floor and experimental stage as yet, however, with plenty of potential still available.

Last week, in fact, it was announced that the astronauts will build a lushly-equipped $1,000,000 motel of their own on the strip, in partnership with some other investors, using their $500,000 Life mag fees for capital. The place, to be called Cape Colony Inn, will have 130 rooms.

According to Sumner Rand, the entertainment editor of the Orlando Sentinel-Star, show biz activity in that city has been picking up in recent months. So far this season Victor Borge, Carol Channing and Brubeck have appeared. The Glenn Miller Orch has been set for a date and there will be other events. The market, Rand says, has been largely a longhair one to date in Orlando. Outdated blue laws like a midnight curfew on booze make things difficult for clubbing although there are locations like the Langford Motel which has a 200-seat room; the Celebrity Club which is primarily a rock joint; the 3 O'Clock Club and Sho Bar which cater mostly to airmen with exotics and combos; a hillbilly spot called Melody Ranch; and the Skyline Cocktail Lounge where chirper Martha Tiller entertains late night travelers at Orlando Municipal Airport with soothing ballad stylings.

Legit in the area is weak, Rand says, mainly because the Orlando Muni Auditorium is not airconditioned and can be pretty uncomfortable. The local jai alai fronton has been considered for concert and legit use, he says, and James Roosevelt will be bringing some classical offerings to this house later this year.

Neighboring Sanford, about the last town in its area to realize the potential of missile age Florida, has almost no activity. At the Mar Lou Motel a group called the Shangri Las, led by Norm Schooping, entertains with jazz in the modern manner. Schooping says, "There is a strong reluctance on the part of local operators to advertise on anything but a very local basis, if it all." The room's activity is relegated to weekends and a group of mostly "regulars" which Schooping views as too bad because he feels the area is capable of considerably more activity than this. All over it's the same story—not much name activity and no promotion for what is there.

And so it goes around the area. The location is growing so fast it seems to be undergoing a constant facelifting.

There is plenty of pad activity, both of the launching and housing varieties, and what were small businesses just a few years ago have developed into big operations today. The area has the atmosphere of a boomtown with the natives talking of little else. Property values have zoomed, tourism is flourishing (hotel and motel rooms all over the state are at a premium), with spots like Cyprus Gardens and Silver Springs faring well in this connection, not to mention the Cape itself.

Bill Baer, probably the largest disk dealer in central Florida, reports that the platter business in the vicinity has shown a substantial increase each month since September. Motels are springing up all over the place, with the Holiday and Howard Johnson chains pacing the activity. Shopping centres are likewise rooting all over.

Business is booming for just about everybody in central Florida but it as yet remains for show biz to really tap the available market. The people are interested, available, and have the loot. There appears no reason, aside from laziness, why show biz should boom only at the time of a shoot. All the ingredients for biz biz activity are there, from audience to facilities, but little is being done about it.

Cost of Global TV

Continued from page 1

sion of the Milwaukee County Radio & Television Council, held in cooperation with educational outlet WMVS-TV, Harley said that global educational tv, possibly using a network of satellites, might help solve the critical educational lag of under-privileged nations.

The funds for a world web, he said, would have to come from commercial interests, and to get it functioning would take 10 years.

At the outset, said Harley, the web should be used via installation of sets in schools and community centres. He said a strong educational network in the U. S. now would help provide the programming that would best represent the country under the foreign network.

Literati

Publishing Stocks

(*As of March 20, closing*)

Allyn & Bacon (OC)	33½
American Book (AS)	65¾—1
Book of Month (N.Y.)	27 — ⅛
Conde Nast. (N.Y.)	11
Crowell Collier (N.Y.)	41⅝+1⅜
Curtis Pub. (N.Y.)	11½—1⅛
Ginn & Co. (N.Y.)	30¾+1½
Grolier (OC)	42¾—3
Grossett & Dunlap (OC)	18¼— ¾
Harcourt Brace (OC)	37⅛—1⅞
Hearst (OC)	25
Holt, R&W (N.Y.)	37⅛+2⅛
L.A. Times Mirror (OC)	35½—1
Macfadden Bartel (AS)	3⅞— ¼
McCall (N.Y.)	28¾
McGraw-Hill (N.Y.)	32¾— ½
Nat'l Periodical Pub.	15⅜— ⅛
New Yorker (OC)	98 +1
Pocket Books (OC)	19¾+ ¾
Prentice Hall (AS)	42¾+1⅛
Ran'm House (N.Y.)	28 — ¼
Scott Foresman (OC)	26½— ½
H. W. Sams (OC)	50 +4½
Time Inc. (OC)	87½— ½
Western Pub. (OC)	57¼—1¾

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(*Supplied by Bache & Co.*)

Jessel—Publisher

George Jessel has gone into partnership in Hollywood with Eli Marcus (v.p. of American Photocopy) and Leonard Miller (publishers' distributor) as the Friars Publishing Co. which will bring out his new "Halo Over Hollywood," sequel to his Holt, Rinehart & Winston book, "Manhattan Elegy."

In addition, Friars Pub. will bring out paperback reprints of "So Help Me" (Random House, original hardcover pub) and "You, Too, Can Make a Speech" (Graystone Pub.).

All three will be issued simultaneously in May.

Wolfe Kaufman's Chore

Wolfe Kaufman, runaround European scribbler and Sol Hurok's European rep, has added a new chore. He will henceforth write a once-weekly theatre-music-arts article for the Toronto Star.

Kaufman resides in Paris.

Kay Ambrose Sabbatical

To write a number of books on the ballet, which are "overdue to her publishers," Kay Ambrose will take a sabbatical at end of current season. She has been chief designer of sets and costumes for the past 10 years of the National Ballet of Canada, with hq in Toronto.

Her earlier work includes "Beginners Please," published simultaneously in Britain (A. & C. Black) and Canada (Macmillan) and later in the U.S. (Knopf) under the title "Ballet Students' Primer."

The Magic of the Operetta

PEM, pseudonym for an old Berlin journalist (his real name is hardly known) who's been living in England for many years, wrote another highly successful book, "Und der Himmel haengt voller Geigen" (Heaven Is Full of Violins), published by Lothar Blanvalet, Berlin. This one dedicates itself to the splendor and magic of the operetta.

PEM knew all the operetta greats, ranging from Lehar and Kalman via Fall to Oscar Straus, and has gathered a delightful bunch of memories. His style is so amusing and charming that the book will also please those who normally don't go so much for the operette. Berlin's best years, the golden 20s, get substantial mention too. The colorful book is richly illustrated and has been especially dedicated to remembrance of all operetta divas "whom we adored, admired and loved," says PEM. A highly praiseworthy item. *Hans.*

Frank Gervasi's Book

Veteran foreign correspondent Frank Gervasi, who for a time was also the Eric Johnston (Motion Picture Export Assn.) topper for the Mediterannean & Middle East (headquartered in Rome), is now back in the U.S. on a lecture tour in between working on several books. One publisher wants to tag the former Hearst (INS) war correspondent's memoirs something like "Lust and Wanderlust," but Gervasi is not sure whether to make the book an autobiographical novel (with an eye to a film sale) or a personal memoir.

Meantime he has been on an extensive lecture tour since shifting his hq from Rome to the U.S. although his family still resides overseas. This is first time back in his native country—"for a run," says he—in 27 years.

Toronto's Switch

The By-Line Ball and the dinner of the National Canadian Newspapers Awards held annually for the past 16 years at the Royal York Hotel, will be held May 18-19 at the King Edward Sheraton, Toronto.

Via John Dauphinee, prexy of the Toronto Men's Press Club, which sponsors both events, switch is being made unanimously because Royal York is strikebound through walkout eight months ago of some 1,200 members of the Hotel & Club Employees Union.

Sams' Acquisition

Howard W. Sams Inc., Indianapolis, have acquired Implement & Tractor Publications Inc. and associated companies, Kansas City, Mo. Robert E. Hertel remains as president of the 75-year-old publishing firm and David H. Hertel will continue as vicepresident. The move will add over $2,000,000 annually to same sales.

Bridgeport Bans 'Carpetbaggers'

Banning of "The Carpetbaggers," Harold Robbins' best-seller about Hollywood life from the 20s through 40s, makes Bridgeport, Conn. the only city in the U.S. to take the book off the stands.

The ban was ordered Saturday (10) by Police Supt. Joseph Walsh, who says he acted after huddle with his department censor, Capt. John Carroll.

Robbins, who lives in nearby Norwalk, got news of the ban shortly after returning from San Francisco, where he's been researching his next book. Calling "censorship of this form completely ridiculous," Robbins promised an immediate legal fight in collaboration with his publishers, Simon & Shuster.

"Carpetbaggers" has not been available in the Bridgeport library, the chief librarian, Julian Sohan, having decided against it when initially listed.

In 1948 Robbins' "Never Love a Stranger" ran into a ban in Philadelphia which was rescinded, the judge commenting, "I would much prefer my daughter learn the facts of life between the covers of a book than behind a barn door."

Press Attache To Cairo

Paul Katigbak, Philippine press and cultural attache in New Delhi, has been transferred to the Philippine Embassy in Cairo. He's a former Manila correspondent for Reuters and VARIETY and was correspondent in the Pacific in World War II.

Two of Katigbak's sons have followed in his journalistic footsteps, one in New York and another in Manila.

MALCOLM BOYD, the controversial "espresso priest," says:

"Man asks many questions. What is life? Does it have meaning at all? What is the purpose of love and sex? Indeed, does each have a purpose? What is being and non-being? What, after all, is personal identity in the mass world? Are there any actual values? If so, what are they?" Read his new book, IF I GO DOWN TO HELL, for his positive answer to these and other questions that trouble modern man. Price, $3.75

MOREHOUSE-BARLOW CO.
14 E. 41st Street, New York 17, N. Y.

Broadway

Mata & Hari, dance duo, have opened a school for dance and mime. They'll continue filling dates while operating the school.

Margaret Macauley, tv casting director and researcher, 502 East 88 St., filed in voluntary bankruptcy, listing $3,019 in debts, no assets.

International Expedition Films Inc. has been authorized to conduct a motion pictures business in New York. Hellerstein, Rosier & Brudney of N.Y. were filing attorneys at Albany.

Dance mag hosted a cocktailery yesterday (Tues.) at the Carriage Club to present its annual awards to Gwen Verdon, Melissa Hayden and Anna Sokolow. "Presenters" were Paddy Chayefsky, Robert Lewis and John Gutman.

The Manhattan Hotel's g.m. Erwin O. Schel is going after the theatre trade, before and after, by the simple device of inviting patrons to leave their coats in the Playbill Restaurant's checkroom while attending the theatre.

A $44,198 lien against Hazel Scott has been filed by the U.S. Government for income taxes from 1949 to 1955. Pianist, formerly married to Rep. Adam Clayton Powell (D-N.Y.), is now married to Ezio Bedin and resides in Paris.

Not generally known that show biz character Swifty Morgan (square handle, Harris Norr) was the brother of the late Roy Norr, newspaperman, publicist, Will H. Hays (MPAA) and RCA p.r. counsellor. Roy died Sunday in Lenox Hill Hospital, aged 75.

Pierre Bultinck, after 20 years at the St. Regis, has bowed out as v.p. and g.m. of the posh hostelry. Since the Balsa Hotels (Mexico) took command, there have been shifting controls. Yet hoteller's future plans undecided as is the designation of his successor.

Richard Himber, bandleader-quondam-magico, was called in by the N. Y. district attorney's office to help expose a gypsy's racketeering with an egg-switching trick. The gypsy is under indictment for allegedly mulcting a woman out of many thousands of dollars.

Director Robert Rossen's daughter, Carol Rossen, is femme lead in the upcoming "Entertain A Ghost" by Louis Peterson which Ira Cirker is directing and coproducing with Mrs. Ruth Wilk Notkins, daughter of the late WB eastern story editor, Jake Wilk.

Mark Curtis, ex-VARIETY in Reno and until recently p.r. for Harrah's gaming establishments there and in Lake Tahoe, has gone into public relations in that city. He heralds his new setup with a unique Time-style mag reprint, an imaginative and unusual trailer for his new flackery.

Allard Roen, 41, manager and partner owner of Las Vegas' Desert Inn and Star Dust Hotels, was one of the three who pleading guilty in a $5,000,000 stock fraud case having to do with rigging the price of the United Dye & Chemical Corp. on the N. Y. Stock Exchange in 1956.

An In-Flight-Movies exec took the prints of two Columbia pictures, "Notorious Landlady" and "Five Finger Exercise" with him on the inaugural flight of Pakistani Airlines to Karachi from New York to sell the idea to the home-office of the carrier. Col's transportation exec, Stanley Schloss, is also on the same flight.

Cam (Mrs. Georgie) Price, estranged wife of the comedian and daughter of Washington Redskins owner George Preston Marshall, is partnered with Neil de Paul (Nilo) in a fashion boutique on the East Side. She has their big house in Bayshore, L. I., where Marshall, 14, and Lisa, 12, youngest of the Price children, go to school.

A UN handout relates that five Dublin-based entertainers were dispatched to the Congo to make with St. Patrick's Day cheer for Irish troops on duty there as part of the UN force. Quintet included Harry Bailey, comic; Jackie Farne, instrumentalist; Edmund Browne, tenor (who's toured the U.S.); Monica Bonnie, dancer-singer; and Dolly McMahon, balladeer from Eire tv.

In the same manner that the London dailies used to carry frequent ads for "My Fair Lady" tickets, a personal appeared in the N. Y. Times last week offering to swap two choice "How To Succeed" tickets "for comparable" locations. Suspicion of a p.a. stunt may be minimized by fact they're fifth row locations (possibly bought through a speculator) with request for "comparable" locations for this or ensuing week.

International play agent Elisabeth Marton hosted a cocktailery at her Manhattan digs for Karl Heinz Stroux, director general of the Dusseldorf (Germany) Theatre in order to meet the "new" and off-Broadway playwrights whose works his theatre has been presenting in German. Some of these off-Broadway playwrights also had never met each other. The group included Edward Albee, Arthur Kopit, Jack Gelber, Jack Richards, Millard Lampell and Saul Levitt.

Michael Stewart, who wrote the books for "Bye, Bye Birdie" and "Carnival," has assigned 25% of the royalties of the former to Yale for the establishment of a $2,500 annual fellowship to an outstanding playwriting student of the drama school. It'll be called the Lemist Esler Fellowship in honor of the associate professor of that school who was the first to recognize Stewart's talent when he was a student at Queens College. Esler gave a series of lectures there.

N. Y. Post publisher Mrs. Dorothy Schiff denied that the N. Y. Post, which she owns, is for sale and that a deal would be consummated April 1. Attorney Lloyd K. Garrison, a second cousin of Oswald Garrison Villard, publisher of The Post from 1897-1917, is quoted as stating that "a loose, very informal and small group" had held two or three meetings on the subject of buying the paper but that "no direct offers" had been made.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil, SUF* 5920)

"One, Two, Three" (UA) doing okay biz.

Femme star Annie Girardot gets a chance to warble a song in her latest pic, "Emile's Boat."

Mel Ferrer here for a role in Julien Duvivier's sketch pic, "10 Commandments and Devil."

Jean Seberg dubbing herself in English lingo version of the French pic, "Five-Day Lover" which Yank dubber Peter Riethof is now doing here.

"West Side Story" (UA) in for sock reviews and SRO early biz at a medium-sized Champs-Elysees house. Admission tab has been upped to $2.

Marcel Pagnol's legiter "Marius" due for a reprise at the Varieties sometime next month when the present tenant "Flora," is expected to fold.

About 75% fewer demands for production visas have come before the Centre Du Cinema than at this time last year. But it is not felt to be a crisis but only a lull as locals watch the West German mart problems.

The late Jacques Becker's pic, "Le Trou" (The Hole), winning the Finnish Film Critic's Award as best pic of the year, with French actress Jeann Moreau snaring the thesp prize for her work in Italo film, "The Night."

Thirty-eight hardtops in Paris and 53 around France have asked to be classified by the governmental Centre Du Cinema as Art and Experimental Houses which gives them detaxation and allows them to make up specialized-art programs of offbeat pix.

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway;* 374-4015)

Northwest Variety club to honor past Chief Barker Tom Burke April 9.

Theatre-in-Round Players presenting "Dark at Top of Stairs" March 22-25.

Pierce V. Smith, formerly with ZIV-TV and Cowles Broadcasting Co., joined Reid H. Ray, St. Paul film outfit, as sales rep.

Fourth summer showboat season of Minnesota U's theatre to open June 13, running 11 weeks, with nine performances weekly.

Freddie's, leading Minneapolis supper club, now offering Sunday smallfry shows featuring Don George and his Marionettes.

Minneapolis producer Morris Chalfen bringing Ukrainian Dance company to Minneapolis Auditorium June 8 during group's first U. S. tour.

London

(*HYDe Park* 4561/2/3)

Ronald Duncan is readying a new play, "The Seven Deadly Virtues."

Barry Humphries, a featured player in "Oliver," hospitalized after fall from cliff in Cornwall.

John Freeman, alert interviewer on the BBC "Face to Face" program, has quit after three years in the chair.

Walt Disney setup here gimmicked its press showing of "Moon Pilot" by holding it at the London Platetarium.

First Fred Astaire-Anna Neagle ballroom school has now been sited in Old Bond Street. No opening date yet fixed.

Journalist Charles Hamblett has scribed a biog of Marlon Brando which is now issued as a paperback by May Fair pubbery.

Princess Margaret and husband Lord Snowdon trekked to the East End to see "Secret of the World" at Stratford's Theatre Royal.

Alma Taylor, top British star in the silent days, was a guest of honor when Rank Film Distributors showed "The Cinema Steps Out," latest in its "Look at Life" series.

Rome

By Robert F. Hawkins

Elsa Martinelli to Geneva after brief Roman holiday.

Cornel Wilde to London to prep start of his 'Launcelot' film.

About 427 cinemas shuttered in Italy during the last few years.

Barbara Bain here to discuss possible participation in upcoming Italo pic.

Jerry's Via Veneto bistro reopened in refurbished form after couple of weeks' closure.

Michelangelo Antonioni to Hamburg to receive German film crix kudos for his "Lt Notte" (The Night).

In-and-out: Ingrid Bergman, to Paris after local o.o.; Lou Monte, here to record video series; Bob Cunningham, in from Paris and stints in Zanuck's "Longest Day"; and Spyros Skouras.

Palm Springs

By A. P. Scully
(*Tel. FA* 4-1828)

Rosie Dolly Netcher hosting Bob Considines.

The Executives recorded five records for Revenge.

Frank Sinatra tried out his Tamarisk place for laryngitis.

Nena Rose and Toby Decker give nightly Twist lessons at Rim Rock.

Terry Hart bought a new house, but his old one was robbed of $2,000 worth of furniture.

Mamie Van Doren and Louis Armstrong booked as main acts for Orange Show, March 25 at San Berdoo.

Tony Romano, 40 times around the world, still hopes to see Italy. Old Bob Hope guitarist now playing at the President.

President Kennedy booked into either the Marion Davies' house where his father stayed last year or Frank Sinatra's house.

Barbara Hale, Bill Williams, Cesar Romero, Ernest Borgnine, Stephen Boyd, Cara Williams, Don Usher and Brett Halsey put on a Twist Fiesta at Howard Manor for the Community Chest.

Cleveland

By Glenn C. Pullen
(*MAin* 1-4500)

Debbie Hayes' revue, with Louis Jordan orch, first package show to play Nick Pinardo's Chateau Supper Club for six current days.

Paul Gregory's four-star "Prescription: Murder" package did two performances Sunday (18) with G. Bernardi sponsoring at Public Music Hall.

Dore Schary in fast visit for confab with Tammy Grimes in "Unsinkable Molly Brown" at Hanna and to visit his in-laws, the Joseph Stashowers.

Alan Mink, son of Max Mink, manager Palace Theater, now representing Frank Sinatra's Reprise Records here. Formerly was Mercury's local promotion man.

Dennis Zack grossed $23,000 on stock production of "Wildcat," headed by Patricia Simon. Realized enough profit from one week Hanna run to pay off debts incurred in staging "Can-Can."

George Szell, director of Cleveland Symphony, slated to be one of six guest conductors who will sub for Leonard Bernstein in leading N. Y. Philharmonic at Lincoln Center during 1963-64 season.

Cleveland Play House staff and trustees giving farewell parties for Frederic McConnell, former managing director, and his actress-wife Harriet Brazier. Both moving to Laguna Beach, Calif., in May after retiring from theatre staff.

John Kenley has Van Johnson in "Music Man" skedded to open his summer stock season, week of June 12 in Packard Music Hall at Warren, O. Art Linkletter also set to guest-star in "Father of Bride" week of June 12, with the Kenley Players.

Larry Storch did two weeks at Chateau Supper Club, which brought in Debbie Hayes unit with Louis Jordan orch on March 12 for six days. Nick Pinardo, club owner, also has Kay Stevens booked for fortnight starting April 19.

Scotland

By Gordon Irving
(*Glasgow: DOUglas* 9999)

Helen Shapiro, teenage warbler, pacted to head vaude at Empire Theatre, Glasgow.

Jimmy Logan inked Scot actress Lennox Milne for 1962 run of "Wedding Fever."

New tele series featuring Scot dance and songs being planned by Scot commercial tv.

May Dalziel, of the Logan vaude family, hospitalized with broken ankle caused by auto crash.

Susan Lane pacted for feature role in "Five-Past Eight" summer show at King's Theatre, Edinburgh.

Dick Hurran over to Glasgow to ready plans for 1962 "Five-Past Eight" revue at Alhambra, with Dickie Henderson and Lena Martell starring.

Berl Senofsky

Continued from page 2

perate need of a major artist who could perform the Beethoven Concerto without a rehearsal. As Senofsky was an ideal choice for this emergency and as he also happened to be in town at the time, we set out to locate him, which took about two hours. He agreed to take the next plane to Pittsburgh and perform without a rehearsal although it had been over a year since he played the concerto. His "rehearsal" consisted of about half an hour in his hotel room after he arrived and a few moments discussion with Steinberg about tempos before the concert.

The result was an ovation for Senofsky and extreme gratitude and appreciation from Steinberg and the orchestra.

Kurt Weinhold.
(*President, CAMI*)

Lindy's Takeover

Continued from page 1

following the death of the famed original restaurateur, and the lack of personality for personal attention which the habitues missed, it was no secret that Lindy's b.o. had been slipping. Lindy's was the legendary "Mindy's" of Runyonesque story background.

The Stahls meantime have brought back Hy Heller ("the sturgeon-general of the U.S.") to resume as general manager and greeter.

Heller, over 40 years on Broadway, had reached retirement age but, after a while, got bored doing nothing. The Stahls also recognized the need for a personality known to the Lindy's regulars.

Hitler LP

Continued from page 2

arrested, more than 5,000 of them executed.

The LP is illustrated with pictures, has an index of the major resistance fighters, a short roundup of data of these historical events and a sketch of the Fuehrer's headquarters in 1944. The narration ends: "It was perhaps not so important that the resistance was successful — more important was that years later one could say that there had been Germans who stood up against terror and injustice and died for this." Producers of the LP are H. Siebecke and F. A. Krummacher. *Hans.*

Hollywood

Hal Scott, Daily Variety ad manager, to Tokyo and Hong Kong.

Les Lampson inked to fourth year as "The Untouchables" announcer.

Robert Rocky succeeded Mario Cranach as assistant manager at Hawaii Theatre.

Eugene V. Klein named chairman of trustees' executive committee of City of Hope.

Peggie Castle will appear in Kansas City and St. Joe, Mo., March 31 and April 1 for March of Dimes.

Nunnally Johnson back from London with final pages of "Something's Got to Give" script for 20th-Fox.

Max Youngstein will deliver keynote address at upcoming Society of Motion Picture & Television Engineers convention in L.A.

Jerry Lewis presented with plaque by L. A. City Peace Officers Assn. as "an all-American favorite for his exemplary citizenship in serving the cause of law and order."

Chicago

(*DElaware* 7-4984)

Encore Theatre doing "Wonderful Town."

Lurlean Hunter now in new Venetian Room of Southmoor Hotel.

Sun-Times drama critic Glenna Syse catching shows in New York this week.

Gloria Swanson starring in a new comedy, "The Inkwell," at Drury Lane.

Oldtime vaude team of Sam and Blanche Roas celebrating 50th wedding anni.

David Carroll has gone east on a personal appearance tour for Mercury Records.

Dixielander Bob Scobey out of hospital and back at the Bourbon Street. His band goes on tour with the Harlem Globetrotters in May.

Ed Wappler, manager of now-shuttered Erlanger and a painter by avocation, will take a vacation with his canvasses before looking for a new spot.

Marian McPartland Trio gave two gratis jazz concerts for underprivileged children at southside schools. She calls her program, "A Lesson In Jazz."

John Semedalas, an exhib for more than 40 years here, received the Royal Decoration Medal of Greece as outstanding American of Greek descent.

Frankfurt

By Hazel Guild
(2 *Fuerstenbergerstrasse;* 595751)

German scripter Hans Jacoby signed to a threeyear contract by the King Brothers.

United Artists' "Judgment at Nuremberg" cited as best film of month by Protestant Film Guild in Germany.

"The Viaduct," by French author Marguerite Duras, getting its first German production at the City Stage here.

Since the foldo of UFA film productions, Constantin Film Distributors is set to take over successful UFA newsreels.

In a threeweek run here, Holiday on Ice grossed about $225,000, highest record ever made in Frankfurt by the ice show.

Technical and financial possibilities for building home atomic shelters is the theme of tele program set for June, to be produced by Dr. Wolfgang Brobeil of South West TV.

After a series of killings of cabbies in West Germany, two taxi murder films are scheduled, one to be made by police film specialist Mario Reinhardt, the other by Berlin's Aero Films.

Nashville, Tenn.

By Red O'Donnell
(*Alpine* 5-5401)

Tompall & the Glaser Brothers, recording artists and composers, opened song publishing company here.

Manager Harry Draper booked Fred Waring and Jose Greco for 1963 concerts at Ryman Auditorium.

Bill Denny, son of Cedarwood Pubbery topper Jim Denny, made manager of Columbia's recently purchased studio.

RCA Victor's local rep Chet Atkins into New Orleans where he joins Steve Sholes to helm album-session for Al Hirt. Waxing will be "on the scene" at Pier 66 nitery.

OBITUARIES

ANNE B. C. HAMBLETON
JOHN ROBERTSON

Anne Brooks Crawford Hambleton, 24, with the eduction department of the Pheonix Theatre, N.Y., and John Robertson, 35, legit lighting designer, were killed Sunday (18) by an auto near East Brunswick, N.J. She was the daughter of Phoenix's cofounder.

Details in Legit section.

MILDRED MARTIN

Mildred Martin, 59, film critic for the Philadelphia Inquirer for 35 years, died March 14 in Sussex, England. She retired from the paper in January, 1961 and went to England with her second husband, composer Herbert Dunkerly.

Miss Martin's first husband was the late Linton Martin, longtime drama and music critic for the Inquirer. She came to the Inquirer in 1926 after working as a reviewer on the old Philadelphia Evening and Public Ledgers and the Sun.

Her career covered the eras of the silents, the advent of the talkies and color up to the wide-screen spectaculars. In addition to newspaper work, she was the author of a book of verse and a magazine contributor.

A daughter survives.

DR. JAMES L. CARLTON

Dr. James L. (Doc) Carlton, 92, one of pioneers in the development of motion pictures, died Feb. 25 in Baltimore, Md.

He had spent over 70 years in active participation in various phases of the film industry. As long ago as 1887, in London, together with Cecil Hepworth and Henry V. Hapgood, he operated the Warwick Trading Co., which marketed the Prestwick Motion Picture Camera. By the turn of the century, he also was engaged n the industry as a film distributor.

In 1906, he came to the U. S. and established Gaumont Talking Pictures. For many years until his retirement a few years ago, he was associated with Movielab Film Laboratories.

GEORGE LIPTON

George Lipton, 45, singer, actor, director and producer, died March 9 in Sparta, N. J. Having appeared in nearly 300 musicomedies and dramas, he was seen last on Broadway in last season's "Thirteen Daughters."

He also appeared on Broadway in "Annie Get Your Gun" and "Regina," among others. In 1945, Lipton was leading basso for the New York City Opera Company. He also appeared on tv and directed the legit touring companies of "The Most Happy Fella," "Can-Can," "Guys and Dolls," "Gentlemen Prefer Blondes" and "Twin Beds."

His wife, playwright and former actress Josephine Hansche, son and two daughters survive.

NAT TANNEN

Nat Tannen, pop music publisher for years, died March 17 in New York following a heart attack suffered the day before. For the past eight years he headed his own Tannen Music Corp. He was 53.

In 1931 he joined Irving Berlin Music, leaving to go with Bourne Music in 1946. He opened a sheet music distribution outfit called Keys Music in 1950. Tannen became general manager of Frank Music in 1951, and remained there until 1954 when he formed his own firm. Among tunes he's credited with discovering is "San Antonio Rose."

Surviving are his wife and three sons, one of whom, Paul, is also in the music biz.

MARGARET JEAN MITTLESTADT

Margaret Jean Mittlestadt, aged 2, died March 13 of complications from burns suffered in a fire in her home in Albuquerque on March 5. She was the daughter of Chuck Mittlestadt, Albuquerque VARIETY stringer.

Survivors include her parents and two sisters.

EARL B. MOUNTAIN

Earl B. Mountain, 74, veteran vaudeville comedian and dancer, died March 1 in Kew Gardens, Long Island, N. Y.

He launched his career in Chicago with the Singer Brothers, appearing in "The Flirting Princess" and "His Honor the Mayor." He later went to N. Y. and worked for Jesse L. Lasky, Ned Wayburn and Cecil B. DeMille. He appeared on Broadway in "Follies Bergere." He later toured major vaudeville circuits in various acts—with Dorothy Van Cort in an act called "Monty & Dot," with Eddie Vogt, and later with Cliff Dixon, in "Wigginsville."

His wife, former singer Elaine Gray, son, two daughters and a brother survive.

PAULINE CHASE

Pauline Chase, 76, actress, died March 3 in Tunbridge Wells, Eng. American-born, she played "Peter Pan" for eight successive Christmas seasons from 1906 and Portrayed the role over 1,000 times before she retired from the stage in 1914 when she married.

Miss Chase also appeared with distinction in many other plays. After her stage debut at the Casino Theatre, New York, she first acted in London with Edna May in "The Girl From Up There" in 1901. She made a success in New York in "The Liberty Girls."

Survived by a son and two daughters.

SYDNEY JEROME

Sydney Jerome, 61, bandleader and pianist, died March 10 in London. His orchestra played at many London hotels and also broadcast frequently. Jerome, who began in concert party, often batonned his orchestra at private parties.

He was known as the "show biz bandleader" since he regularly provided the key band for such functions as the annual balls of the Variety Club, Water Rats, Lady Ratlings, Stage Golfing Society and others.

Survived by his wife, pianist Kathleen O'Hagan.

ROY M. NORR

Isroy (Roy) M. Norr, 75, onetime newsman and film publicist who long crusaded against smoking, died March 18 in New York after a brief illness. He worked with the Motion Picture Assn. of America when it was headed by the late Will H. Hays. He also had been a public relations consultant with the Radio Corp. of America.

Norr, who was a staffer with Reuters news service during World War I, campaigned to show the dangers of smoking to health. He authored a number of pieces on the subject and in 1954 founded the "Norr Newsletter About Smoking and Health." He also fought smoking on the legal front.

Surviving are his wife, daughter, two sisters and a brother, Harris, better known in show biz circles as "Swifty Morgan."

BENN JACOBSON

Benn Jacobson, 53, former casting director for Ziv-TV in Hollywood and before that a talent executive for MGM, RKO and Eagle-Lion in New York, died in Beverly Hills, Cal., Feb. 20 of a heart attack. Burial took place in Utica, N.Y., his birthplace. He is survived by a sister, a non-pro.

Jacobson for past few months had been working as a stockbroker for the Ira Haupt Co. in Beverly Hills.

ARTHUR E. HOLLAND

Arthur E. Holland, 77, retired actor and manager, died Feb. 28 in St. Leonard's, Eng. He acted on the road prior to World War I. Later he went to Manchester Opera House House as assistant manager.

He subsequently was manager of both the Royal and the Lyceum at Sheffield till he retired in 1942.

JOSEPH F. KUHN

Joseph F. Kuhn, 37, composer, arranger and conductor, died March 10 in Havertown, Pa. Known for his recording work in Hollywood, on the east coast and in Germany, he was musical director of Miller International Co.

Surviving are his wife, Anna Marie Kuhn, operatic singer, and three sons.

TAM KILPATRICK

Tam Kilpatrick, 63, longtime film writer, died of a heart attack March 11 in Hollywood. For years he was associated with Metro, where he worked on scripts of such pix as "Captains Courageous" and also handled foreign films for the studio.

Two brothers survive.

FRANK L. BROWN

Frank London Brown, 34, author of the novel "Trumbull Park" and a former jazz singer, died in Chicago, March 12, of bronchial pneumonia. He had also once been on the editorial staff of Ebony Magazine.

Wife, three daughters and mother survive.

TOM HELD

Tom Held, 72, longtime film editor who started his film career at 18 as assistant to Marshal Neilan, died of pneumonia March 13 in Hollywood. He joined Metro in 1924 and was supervising film editor prior to his retirement in 1959.

Wife and daughter survive.

SAMUEL EATON

Samuel Eaton, 73, cinema manager, died recently in Liverpool, Eng. He had been in the trade for 50 years. He started with Films Ltd in 1912.

Eaton opened the Carlton, Liverpool, in 1932 and the Curzon, Liverpool, four years later.

NICK NICHOLSON

Nick Nicholson, 51, veteran film comptroller, died of a heart attack March 12 in Hollywood. Prior to joining Creston Studios several months ago, he was with Paramount for 30 years, the last 15 as assistant comptroller.

His wife and son survive.

JAMES N. JOVAN

James N. Jovan, 67, owner of the Monroe Theatre in Chicago for 17 years and longtime picture house operator, died March 12 in that city of a heart attack.

Wife and three sons survive.

JACK FORD

Jack Ford, 79, former vaude performer, died recently in Consett, Eng. At one time he was associated in music hall with Ted Ray, a top English comedian.

He later became a circus ringmaster and toured with Lord George Sanger's Circus.

FRANKIE COLLINS

Frankie Collins, 37, former band singer and wife of actor Dehl Berti, died in Northridge, Cal., March 15 after a long illness. She was with such bands as Glenn Miller, Skinnay Ennis and Johnny Desmond.

Two sons also survive.

HENRY F. KRECKE

Henry F. Krecke, 70, former treasurer of MGM International, died March 10 in New York.

Krecke, who retired in May, 1960, began his film career in 1917 and subsequently assumed an important role in global film financing.

FRED WARD

Fred Ward, 83, comedian, died recently in Blackpool, Eng. Born Fred Swift, he made his first stage appearance when he was five.

He was mainly a vaude comic and until recently had been appearing in clubs.

TONIA HILDRETH

Tonia Hildreth, 38, dancer, vocalist and actress, died recently in Britain. At 16 she was principal dancer for Emile Littler shows.

She also appeared in "1066 And All That."

Mrs. Mildred Palmer Martin Dunkerley, 59, motion picture critic for Philadelphia Inquirer from 1926 until her retirement in 1961, died March 14 in England. Her husband and daughter survive.

Frank L. Monk, 65, a violinist who played in and led orchestras in vaudeville and for radio stations in Rochester, N. Y., most of his life, died Feb. 17 in that city.

Charles W. Siverson, 54, a program director of radio and tv in Rochester, New York for more than 30 years, died March 3in that city. His wife, son and sister survive.

Mae Richards Crouch, a member of the Crouch & Richards vaudeville team which played the Keith circuit for years, died March 3 in Thorntons Ferry, N.H.

Walter T. Butterworth, 69, vaude, legit, film actor for 50 years, died March 10 in Hollywood. His wife and sister Mabel Butterworth, vaude actress, survive.

Mrs. William Mead, 68, legit actress, known professionally as Lillian Prince, died Feb. 25 in N.Y., after a brief illness. Her sister survives.

Mother, 74, of dancing comedian Alexis Rotov, died March 14 in N. Y., after a long illness. Another son and two daughters also survive.

Sister of Edmund Reek, vice-president and producer for Movietonews, died March 19 in Glen Cove, L.I.

Joe Arbiter, 56, saxophonist, died March 10 in London. He was with Harry Roth's band for some years.

Father of Leonard Mosley, London Daily Express film critic, died March 10 in London.

Brother, 65, of Abe Meyer, retired MCA veepee, died March 14 in Honolulu.

MARRIAGES

Barbara Pooley to Dan McGill, London, March 10. Bride is a dancer.

Elizabeth Henry to John Taylor, London, March 16. Bride is a revue actress, now in "England, Our England."

Joyce Dobrow to M. Sheldon Hayutin, Las Vegas, Feb. 17. Bride is the daugher of Harold Dobrow, stage director of the Sands Hotel.

BIRTHS

Mr. and Mrs. Bruce Creekmore, daughter, Zebulon, N.C., recently. Mother is staff announcer for radio station WETC there.

Mr. and Mrs. Reginaldo Frediani, son, London, recently. Mother was formerly Bluebell dancer Jackie McDevitt; father is a dancer.

Mr. and Mrs. Bernard Sutton, son, Sheffield, Eng., Feb. 25. Mother is singer Jean Yeardley; father is a tv and stock actor.

Mr. and Mrs. Jim Kissman, daughter, Hollywood, March 9. Mother is Penny Kissman, producer with Ed Hart Productions; father's account exec at KBIG.

Mr. and Mrs. Arthur Penn, daughter, March 10, New York. Father is a legit-film director.

Mr. and Mrs. Richard Mason, twins, Feb. 9, New York. Father is a staff announcer for ABC.

Mr. and Mrs. Bill Glover, daughter, Feb. 19, New York. Father is a legit actor.

Mr. and Mrs. Al Gibbons, son, March 10 in Chicago. Father is on NBC-TV Central Division sales staff there.

Mr. and Mrs. R. O. Osborne, daughter, Feb. 23, Louisville, Ky. Father is manager of the Brown Theatre in Louisville.

Dr. and Mrs. Vincent Merendino, daughter, New York, March 19. Mother is Betsy Palmer of CBS-TV's "I've Got A Secret" panel.

Mr. and Mrs. John Mosedale, son, New York, March 13. Father is writer on CBS News "Calendar" series.

Jack Kapp

JACK KAPP
March 25, 1949
Always In Our Hearts
Irene and Sam Lutz

FRANK NORMAN HEARN
(March 26, 1931)
My Darling Boy
Never Forgotten by Mother
JULIA KNOX

Richman's Comeback

Continued from page 1

on Richman's life and times.

Next week, on the Coast, the Friars are planning a $25-a-plate testimonial luncheon in Richman's honor, with all the comics, singers et al. in the saloon singer's trademarked strawhat, chanting "Putting On The Ritz" in rhythm.

Richman has been in retirement on the Coast, resting and training his voice anew in anticipation of the comeback trail. N.Y. Herald Tribune syndicated columnist Hy Gardner originally put the spotlight on Richman's retirement and potential for a "comeback." This first sparked the LQ bossman's idea of building a Roaring 20s floorshow around the former George White's "Scandals" star and owner of his own Club Richman, the No. 1 class speak during the Prohibition era in New York.

Seattle's $7,000,000

Continued from page 1

ceeded even the wildest dreams. A total of 7,500,000 admissions is the break even point. This will pay off the $4,500,000 to underwriters of the fair and pay operating expenses for the 184-day run.

The advance ticket rate for $2 admissions was scaled down to $1.60 (50 or more) and "bonus books" with $10 value were sold for $6.50 and $5.85. A bonus book contains 2 adult admissions, 4 amusement rides, 2 performing arts events, 2 fine art exhibit admissions and 1 official guidebook.

The provision for two "performing arts" events has given fair officials many headaches. Inquiries as to which two events would honor the bonus book tickets were not answered until recently. Then, announcement was made that the two events would be the Edart Wax Museum and the Kajar Magic Show, both in "Show Street, U.S.A." in the entertainment zone. The announcement stirred up a storm of protest and officials backtracked, saying they would be honored at a "wide range of events," to be announced later. Bonus book performing arts tickets are valued at $1 each, and will be accepted at that figure for all shows to be announced.

Gracie Hansen, front girl for the Paradise International, got into the act, saying the Paradise would allow $1 toward admission for a bonus book-ticket. Admission to the Paradise is $3, no cover charge.

Ewen Dingwall, fair general manager, hailing the tremendous advance sale, said the fair could be the most profitable fair ever held in the United States.

'Tropic' Novel OK

Continued from page 1

mission of $1.50 per seat. The raid took place at intermission.

The actors arrested were Rolf Forsberg, Hershel Reiter, Edith Klaeser and Russ Compton. Barbara Samuels, acting manager of the club, was also arrested and charged with operating without a liquor license. All were released on bail, pending a trial April 19.

Meanwhile, the city has filed notice that it will appeal Judge Epstein's ruling in Illinois Appellate Court, so that the ban on the sale of the novel in bookstores and newsstands might again be applied.

ALL RECORDS SMASHED:

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New York

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Chicago

CRESCENDO
Los Angeles

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TV LAMENT: SAME OLD FACES

Paar's Late Nite Exit: End Of an Era, Memorable Footnote to TV History

By ABEL GREEN

A show business phenomenon, easily the most vivid personality in tv since Milton Berle became "Mister Television," Jack Paar finales a five-year marathon on NBC tomorrow (Thursday) midnight. It is presumed he will hit a peak lookership in a witching hour time-slot from the faithful and the curious.

Not since America used to set its 7 p.m. time by Amos 'n' Andy in the heyday of radio has a popular entertainer changed the habits of a nation. In this case Paar has disturbed the normal retiring habits of a nation. He probably influenced more set sales for that auxiliary (in the bedroom) receiver as did Berle when he first gave impetus to the medium.

Paar is a show biz phenom also in that he retires at his peak—not

(Continued on page 40)

Senator Long Rebuts Comic Mark Russell's Spoof on Peace Corps

Washington, March 27.

Mark Russell, who spoofs politicians and political issues with his witty song and patter, drew an unexpected reaction at the Shoreham Hotel's Marquee Lounge the other night as he finished his highly amusing song about the Peace Corps.

Sen. Russell Long (D-La.), son

(Continued on page 63)

SEE NEED FOR 'NEW THINKING'

By GEORGE ROSEN

The "ingrown" nature of television as it relates to its administrative-creative manpower is becoming a source for serious concern. The "closed door" status of the medium in scanning the top echelon employment horizons was never more forcefully illustrated than in the past few weeks in the explosive happenings at both ABC and CBS.

The deposing of Ollie Treyz as ABC-TV prexy with Tom Moore designated as the new network head; the return of Hubbell Robin-

(Continued on page 39)

Seattle Mayor Presses Censor Bill To Cover Nudes at Century 21 Expo

Seattle, March 27.

Seattle's Mayor Gordon S. Clinton last week handed the council a new ordinance designed to give the city power to cut off nude shows at the Century 21 Expo. The bill would give censors the duty to approve or disapprove any acts in any fair cabaret, and including any other place of "public resort" within the fair grounds.

Although this new bit of legislation is designed to eliminate the projected nude shows being set for the fair, the preparation for these displays is continuing just as though there was no danger of any interference. These nude shows are being set for the expo's "Show Street" in the northeast section of the grounds apart from the performing arts shows.

Here's the lineup for "Show Street":

Gracie Hansen's "Paradise International," only theatre restaurant on the grounds, with show produced by Barry Ashton and

(Continued on page 52)

Hub Columnists Blast Buddy Hackett's B'klyn Behaviorism St. Pat's Day

Boston, March 27.

Buddy Hackett had better eschew Boston bookings until the heat dies down. Newspapers in the Hub have been hacking away at him ever since he is alleged to have insulted a gathering of 1,500 Bostonians who came to the Town & Country Club, Brooklyn, on the

(Continued on page 46)

Showmen's Slant: Winter Sports Aid; Unlike Baseball

Minneapolis, March 27.

As far as doing boxoffice harm to the screen and hurting night club biz are concerned here, winter athletic events and competing presentations like touring stage attractions constitute a different story from summer's big league baseball.

That's how these film theatres, entertainment purveyors and bistro

(Continued on page 52)

British ABC-TV's Yank Talent Bid

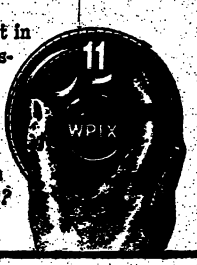
London, March 27.

Plans whereby bigger and better American names will be attracted to British video shows are being worked out by Britain's ABC-TV program controller Brian Tesler. ABC-TV already provides one of the few major outlets for visiting Yank talent in the shape of its Saturday night prime timer "Thank Your Lucky Stars" which gets a full network ride.

But despite the fact that throughout April the show will boast a U.S. thrush in the top spot, Tesler states that he's after bigger game than the teen-appeal singers who are currently dropping in for teevee and biscuits.

One idea he has for combating the high prices demanded by leading American entertainers is to offer them the American rights to the show as, or in addition to, their fee.

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers must have the indispensable impact of *local* spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities . . . Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver all of these premium opportunities. *Where are your 60-second commercials tonight?*



Osaka Cops Adopt 'West Side Story' To Hit Own Punks

Arnold M. Picker, exec v.p. of United Artists, back in New York after a global trip, expresses elation particularly over the reception given "West Side Story," unusually strong for an American musical in the overseas market. In addition to the hotsy boxoffice angles, he related, is the way the

(Continued on page 63)

NBC Hits Snag On Jackie's TV Bio

Will Jacqueline Kennedy talk or won't she? NBC-TV would obviously like her to say a few reflective or anecdotal things about her own life for the upcoming "World of Jacqueline Kennedy." [illegible] the subject do some talk-

(Continued on page 62)

Bal[illegible]

Z[illegible] Bi[illegible] Clicks at 'PIX

[illegible]an on "Inman, Engineering D[illegible]ade "girl[illegible]," says his "new SU[illegible]eek by Jud[illegible]SAL ZOOMAR LE[illegible] Balto Supre[illegible]eat success at Ga[illegible]T state cen[illegible] Meets and Glen[illegible]e picture as [illegible] 100% Optic[illegible] declared that [illegible] adds a new dimension to studio and remote production."

See you at NAB

Jack and Bill

Building Boom Spreads to Downtown Vegas, Playground of the Proletariat

By MORRY ROTH

Las Vegas, March 27.

Downtown Las Vegas is in the midst of a substantial building and entertainment buildup after nearly 15 years in the backwash of the building boom on the Strip. While the Strip remains the mecca of the highrollers and name acts, downtown Fremont St. has firmly established itself as the playground of the proletariat here and is undergoing its own building renaissance.

Nearly all of the 12 downtown casinos have undergone facelliftings within the past two years, and three of the larger spots are starting new expansions—the Mint, the Fremont Hotel and the Golden Nugget.

The Golden Nugget, the first large casino in Las Vegas, has purchased a next-door parking lot and will increase its space by about 25%. It was founded 18 years ago by its present president Gilbert Blaine, a former construction worker on Boulder Dam, and by his operating partner, William Green, then a bartender in a local cafe.

23-Hour Show

The Nugget now has nearly 1,000 employees, a daily payroll of $20,000, a yearly entertainment budget of $500,000 and a show of some sort going on 23 hours a day. Designed after a famous dance hall on the Barbary Coast, it makes its appeal to the area's essentially

(Continued on page 55)

Tap Langner, Jackie's Mom

Washington, March 27.

Lawrence Langner, cofounder and director of the Theatre Guild and founder and active head of the American Shakespeare Festival Theatre & Academy, Stratford, Conn., has been named by President Kennedy as a member of the Advisory Committee for the National Cultural Center.

Mrs. Hugh D. Auchincloss, wealthy socialite mother of First Lady Jacqueline Kennedy, has been tapped for chairman of campaign to raise Washington's $7,500,000 quota for the fund to finance the Cultural Center.

MOSCOW ART THEATRE WILL TOUR U.S. IN '63

S. Hurok intends sponsoring a U. S. appearance of the Moscow Art Theatre in the spring of 1963. The tour, which will be part of the cultural exchange agreement between America and the Soviet Union, will mark the Soviet group's first appearance in this country in 40 years.

Tentative plans call for the company to present a repertory of two Chekhov plays, "The Cherry Orchard" and "The Three Sisters," an adaptation of Gogol's "Dead Souls" and a modern play. The tour, which will take place in New York and possibly one or two other cities, is expected to run about two or three months. The troupe will comprise about 80 members, including performers, directors, technicians and others.

The company, which last toured the U. S. in 1923, appeared in Western Europe in 1958, playing London, Paris and Brussels.

BBC Chief Warns Of 'Tyranny of Ratings' At DuPont Award Dinner

Washington, March 27.

H. Carlton Greene, director-general of the BBC, was chief speaker here last night (Mon.) at the Alfred I. DuPont Awards Foundation Dinner. The Britisher said that using the word "freedom" in connection with the thought that tv should give the viewers what they want is "an abuse of language."

Greene charged that tv is involved with "the tyranny of the ratings."

"There is to my mind," he told the dinner audience, "moral danger for the broadcaster in erecting the rating charts into a kind of totem, contradicted only at great risk." The ratings, he said, hardly tell "why" people watch certain programs.

It is the broadcaster's duty to experiment, he asserted, and "if he is content merely to tag along, pandering . . . to the ratings, he must in the end betray the trust the public has placed on him and fail in his responsibility."

DuPont awards went to NBC newsman Martin Agronsky, KING-TV (Seattle) and KPFK-FM (Los Angeles).

Pakistan Pix Censors Ban Two Twist Films

Karachi, March 27.

Pakistan Central Film Censors Board has banned "Hey, Let's Twist" (Par) and "Twist Around Clock" (Col). Officially the reason given is that the films are unsuitable for public exhibition in Pakistan, but unofficially, it is learned, the distributors have been told the censors do not want the Twist to come to Pakistan.

But The Twist has come. It has come here via the state-owned Radio Pakistan, via the disks and also some youngsters who have learned to dance The Twist while abroad. Distributors of the two films are appealing to the appellate authority against the verdict of the censors.

DARRYL F. ZANUCK

FAMOUS PRODUCER OF OUTSTANDING PICTURES, says:

"I am very enthusiastic about PAUL ANKA'S song 'THE LONGEST DAY' which he composed for my forthcoming film of the same title. I will use PAUL'S song throughout the picture in addition to topical numbers suited to the action."

Closed-TV Galas For Seattle Fair

Seattle, March 27.

Plans are being set to close-circuit two opening day shows, April 21, at the Seattle World's Fair coast to coast by Lee Gordon, Australian and American producer.

Shows, as announced by Gordon, would be a Twist Show starring Chubby Checker from the Fair's "Food Fair" and the opening night "Gala" from the Opera House. The "Gala" will feature composer-conductor Igor Stravinsky, pianist Van Cliburn and Milton Katims conducting the Seattle Symphony Orchestra.

The Checker show will be presented at 12:30, 5:30 and 9 to hit three time zones. The Gala is set

(Continued on page 40)

ABC-TV 'Corrupters' Seg Cues $12,000,000 Suit By Electronics Outfit

American Broadcasting and Four Star are among defendants in a $12,000,000 suit filed by Space Age Materials Corp., which claims damages resulting from a "Corrupters" seg, "Babes in Wall Street," aired on ABC-TV Friday (9) from 10 to 11 p.m.

The show referred to a corporation called Space Age Exploration Corp. In the drama the fictional firm issued a new stock which proved to be worthless.

Space Age Materials Corp. claims that following the telecast the company was besieged by excited stockholders and others who had confused the names.

The company makes electronic components and high-temperature space equipment and its stock is traded over the counter.

In a press statement, company

(Continued on page 37)

Producer's Future Eye To Midtown Copter Service

Broadway producer Alexander H. Cohen is expanding his offices and adding a press department to handle future ventures. The publicity operation will become effective next Monday (2) with David Rothenberg as general press representative. Rothenberg, who's moving over from the ofice of legit pressagent Howard Atlee, will be assisted by Robin Rudd.

Cohen has taken a lease on space in the new Pan-American Building being erected over Grand Central Station, and plans moving his offices there in June, 1963. It's figured the new location will be a timesaver for him, not only for commuting to his farm in Pound Ridge, N. Y., but also because of the building's rooftop heliport.

The producer, who maintains one of the busiest travel schedules in legit circles, with frequent trips to Hollywood, London and Toronto will be able to cut down on travel time to-and-from the airport through use of the helicopter service.

Callas Still B.O. But Now Mezzo

By JOHN NEWTON

Hamburg, March 27.

Maria Callas, the Greek-American soprano, appeared here to ovation-size response, singing mostly in the mezzo rather than the coloratura range. This re-stylizing of her program was very much appreciated, though creating discussion as to its implication. Was she no longer willing to risk, or able to execute high trills? Against that it was argued by her proponents that this was a new, more nature artist. Gone was the old tigress.

Artistry aside her boxoffice could not be disputed for the latest group of four concerts in West Germany. Each is believed to have grossed about 100,000 D-Marks, or around $25,000. High admissions prevailed, top locations commanding $25.

When Callas appeared on the Musikhalle platform in a simple black velvet gown, she was greeted by a storm of applause lasting several minutes. Of the six arias she sang, the undoubted highlight was her performance of the Habanera and the Seguidilla from "Carmen," not only for their purely musical qualities, however, but also for their characterization of a light-hearted, full-blooded, seductive armen—in fact a portrait of the new Callas.

Callas left Hamburg with her retinue consisting of Bruna, her maid, George Pretre, her conductor, Gorlinsky, the impresario, Jaques Leiser from the French diskery Pathe Marconi, Furst, the tour coordinator, and man who brought her to Germany, Hamburg impresario Kurt Collien. Her destination was Essen and later Bonn, where her last two concerts in W.-Germany were being held.

Henry Ford's Fortune Backs 'Golem,' Opera Based on Yiddish Folklore

By ROBERT J. LANDRY

American foundations, typically a self-perpetuating and timid bunch of slow-drivers who pick and chose their projects for safety first, give less than 5% of their funds to the performing arts. Even that little is frequently bestowed with retarded imagination and don't-you-dare-ask-again admonitions. An incipient exception has been the Ford Foundation which has made some pioneering, because daring, grants, of which those to the impoverished N.Y. City Opera could not have been more practical. Practicality has not been the distinguishing trademark of foundation gifts, as per the dull-to-wearying series of commissioned works at Louisville in recent years.

"The Golem," world premiering at the City Center last Thursday (22), was not an event of stunning impact. Nonetheless it was an arresting try to the sort which would never make it to a stage presenta-

(Continued on page 60)

Hatemongers Slur Sammy

Chicago, March 27.

Three men and two 16-year-old boys, who said they were members of the American Nazi Party, were arrested last week as they picketed in front of the State-Lake Theatre. Picketing started early in the evening of the last day of the run of "Sergeants 3."

A crowd of 300 were surrounding the pickets, and police said they moved in to "prevent trouble." Police said the pickets were attempting to distribute "hate literature" concerning Sammy Davis Jr. as they marched in front of the theatre.

TEST JEFFREY HUNTER AS NAVAL KENNEDY

Hollywood, March 27.

Jeffrey Hunter who played Jesus Christ in the Samuel Bronston Biblical, "King of Kings," now in general playoff, is being considered by Jack L. Warner to play the role of President John F. Kennedy as a naval officer in World War II. Hunter is being "tested" this week. Meanwhile Warner has pondered all his contract players, plus other suggestions.

The Kennedy naval exploit film, called "PT Boat 109," is being given the Warner Bros. chief's personal attention although Bryan Foy is nominal producer. Already one director Raoul Walsh, has yielded to another, Lewis Milestone.

Banned for Theatres But Shown on Canadian TV Uproar Over 'Wild One'

Ottawa, March 27.

Marlon Brando's "The Wild One" (Columbia) is still getting it in the neck. Province of Alberta M.P. has demanded that Canadian Broadcasting Corp. be cited for contempt of Alberta legislature for showing the film in Edmonton March 3 as a late-night feature.

Motorcycle beatnik melodrama was banned by Alberta Censorship Board in 1954 and the ban was upheld by an appeal board.

3/28

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ABEL GREEN, Editor

Volume 226 Number 5

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ARGENTINA-BRAZIL IN TANDEM

ABC Network Program Policy Switch In N.Y. Hits Warner Studio Staff

Hollywood, March 27.

Warners has pinkslipped over 100 employees in all departments. Decision to whittle personnel down to essential help reportedly followed a cutback in tv production and other activity on lot.

At the moment, three features are before the cameras—"Critic's Choice," "Gypsy" and "Days of Wine and Roses"—but in tv division studio is expected to lose four of its seven series. Ax victims are said to be "Room for One More," "Maverick," "Surfside 6" and "Lawman."

Latter loss reflects jolt at ABC-TV and the dropping of ABC's president Ollie Treyz last week.

AB-PT's Fiscal Upbeat

American Broadcasting - Paramount Theatres registered an all-time high gross income last year of $363,100,000 compared with $333,437,000 for 1960. Further sweetening the statement for the calendar year is the boost in net profit, including capital gains, which rose to $15,030,000, or $3.51 per share, from $11,817,000 or $2.78 a share in '60.

Leonard H. Goldenson, AB-PT prexy, reported that net operating income in '61 was $9,906,000, or $2.31 a share, versus the record level of $10,475,000, or $2.46 a share the year before. This reflected declines in theatre operations. Combination of marginal theatre properties being lopped off, plus diminished boxoffice in the last quarter caused by the severe winter in most of the U.S., resulted in theatre revenues falling off from $86,281,000 in '60 to $83,328,000 last year.

Merchandise sales and other income, including sales of ABC-

(Continued on page 13)

New Playtex Line Curtails SW Profit

Despite a hike in income, Stanley Warner operating profit for the sixmonth ended Feb. 24 was nearly halved from the like year ago period. Reduced earnings were attributed by prez S. H. Fabian to "substantial expenses" attendant introduction of a new line of Playtex products.

Corporate complex notched an operating profit for the period of $1,560,000, equal to 77c a share on outstanding common stock, compared with $2,346,800 or $1.16 per share for the comparable '60-'61 span. Profit for the second quarter ended Feb. 24 amounted to $247,300, against $876,000 for the like year ago period. Income for the sixmonth, including merchandise sales, theatre revenues and property rental, rose to $67,371,200, compared with $64 867,000 for the same period a year ago.

Company doesn't break down income as between theatre, merchandising and industrial operations.

Those encumbering expenses were incurred in facilitating natonal distrbuton of a new Playtex girdle line, and promotional outlays for launching the Playtex Nurser.

NO 70M PRINT DUE FOR 'BARABBAS' BEFORE OCT.

Although the Italian version of "Barabbas" has been playing in Italy for some time, distributor Columbia will not have an English language print available for the United States until next October. This refers to the marketable print in 70m. However it will be ready for June exhibition in England.

Col execs saw a rough cut in 35m recently, expect the 70m translations in another month. Then the campaign.

Anthony Quinn plays the title role in the Dino De Laurentiis production.

Famous Players' Net

Ottawa, March 27.

Aside from profit on sale of fixed assets and marketable securities, Famous Players Canadian Corp.'s unaudited 1961 earnings were 5.3% up from 1960's. Net profit from all sources rose 30.5% to $2,423,992, a preliminary report says.

That equals $1.40 per share, of which profit o sale of assets amounts to 40c a share.

Absorbed Duties On Exec Echelon Marks Film Cos.

Several film companies, while not in a position of having to send out economic distress signals, are effecting new economies. They seem to be looking more and more for means of getting along with lessened structural makeups.

Benjamin Thau, studio v.p. at Metro, retiring from the company June 1, is not to be replaced. His business administration duties, instead, will be absorbed by others. Similar situation obtains with J. J. Cohn, another exec oldtimer at MGM, whose future reportedly is dune for contractual re-clarification.

Paramount has just had concluded an efficiency investigation by an outside agency. No decisions as yet but this relates to physical properties (such as real estate) rather than personnel.

Columbia found it unnecessary to replace Paul N. Lazarus Jr., who walked away from his homeoffice v.p. post, or the late Abe Montague, who was exec v.p. At the Col studio, the art department is being absorbed by the production department with some pinkslipping in the process.

Warners in Burbank is said to be dropping 100 individuals as the company places more stress on alignments with indie producers and their units. Also, WB's heretofore richly rewarding television production looks to be falling off.

Say 'Visit' Merely Delayed; Bergman's Next for 20th Now 'Promise of Dawn'

Word from 20th-Fox is that the company definitely has "The Visit" in its future. Bucking rumors to the contrary, a spokesman insists the project is officially classified as "postponed," not cancelled, per published reports. Pic has been skedded to start next fall, with Ingrid Bergman and Anthony Quinn costarred, but the source indicates filming is now pencilled in for sometime next spring.

Postponement, according to this version, resulted when Quinn, who also was to coproduce, bowed out because of unspecified contractual differences. Spokesman vigorously denies trade scuttlebutt which had financing difficulties as a factor in the production delay. One problem for sure has been in securing what the company feels would be a suitable screenplay. Clifford Odets reportedly is the latest scribe trying his hand at it.

Miss Bergman, with a two-picture commitment to 20th, is expected now to first make "Promise of Dawn" in Paris, commencing this summer. Status, meanwhile, of J. Lee Thompson, who was to direct "Visit," is now open, although he's committed to a 20th picture. Understood substitute properties are being scanned for him.

"The Visit" would be based, if and when, on the Friedrich Duerrenmatt legit click of a few seasons back.

PACT PENDS AT MAR DEL PLATA

By VINCENT CANBY

Mar del Plata, March 27.

Top Argentine and Brazilian government film industry officials are working behind the scenes here at the current Mar Del Plata film festival to windup negotiations on the Argentine-Brazilian coproduction agreement. Word is that the pact should be signed either during the fest or just after its conclusion (March 31) when the parties retire to Buenos Aires.

Principals in the talks are Flavio Tambellini, president of the Executive Group for The Brazilian Film Industry, and Felix Taurel, president of the National Film Institute (Argentina), both present here. Pact, designed along the lines of the French-Italo agreement, would provide that coproduced pictures would be regarded as "native" production in both countries and would receive the local film subsidy help.

Along with Uruguay, a prime market for Argentine product, the Brazilian and Argentine markets cover a total population of approximately 100,000,000 people, now serviced by some 7,000 theatres. Though the Argentinians speak Spanish and the Brazilians Portuguese, language is no great barrier, it's felt. Since many words are the same, with only accents differing, the lip movements are very much alike and dubbing is comparatively easy.

At the moment, two Brazilian stars, Jardel Filho and Odete Lara, are extremely active in Argentine films, and though they speak their lines in Spanish, their dialog is usually post-dubbed by an Argentina actor sans accent.

An articulate supporter of the Brazilian-Argentine film pact is Argentine producer Hector Olivera, who is now winding up postproduction work on his "No Exit" in New York. This is the film shot in Argentina early this year with a cast featuring Rita Gam, Viveca Lindfors, Ben Piazza and Morgan Sterne. According to Olivera, the Argentine industry must find substantial markets outside Argentina if it is to prosper. It can do this via a coproduction pact, and via the kind of "international production" which he and his co-producer, Fernando Ayala (veep of the Mar Del Plata fest), put together in "No Exit." Latter was financed with Latin money, but Olivera feels that with a coproduction pact, and the double subsidy deal, the Argentine and Brazilian industries could lure the much needed norte-americano talent down south to make the desired internationally-aimed pix.

Spain's Big Party To Mar Del Plata

Madrid, March 27.

Director general of cinema, Jesus Suevos, headed an impressive Spanish delegation to the Argentine Film Festival in Mar Del Plata. Members of the delegation include David Jato, secretary general of Uniespana, Cesar Ardavin, director of "Cerca de las estrellas" ("Close to the Stars")—Spanish Oscar winner and Mar de Plata entry, and Antonio Isasi-Isasmendi, director of the second Spanish entry "Tierra de todos" ("All Man's Land").

Stars of both pictures making the trip are Marisa de Leza, Eulalia del Pino, Lina Rosales, Fernando Cebrian. Film director Juan Antonio Bardem will represent Spain on the fest jury and Luis Gomez Mesa will sit in with the Int'l film critics. Film writers Garcia Escudero and Juan Cobos round out the delegation that left Madrid last week.

Marlon Brando's 'Mutiny On Bounty' Seen Depressing Metro Quotations

Never before has a single motion picture influenced the trading value of a film company listed on the New York Stock Exchange as has "Mutiny on the Bounty" at Metro. This corporation's trading value sunk to a new low of $42.87½ last week, from a high of $57.12½, closed at $44.37½ for a loss of $3.25 per share.

First thought, and partly true, was that the depressed state of the MGM stock was due to disappointment about the company's tieup with Kalvar Corp. in development of a new print processing scheme which would effect major economies.

An analysis shows this to be partially true; Kalvar, traded over the counter, also went bearish, dopping $20 to a $580 bid. MGM and Kalvar are still striving for the new print development method but, it is to be stressed, this continues only in the laboratory stage.

On the other hand, Wall Street people see "Bounty" as a discouraging factor so far as MGM is concerned, and one that's to be reckoned with almost immediately. For this Marlon Brando-starring production has been extraordinarily written about in the public prints as going up and up in costs to the extent that what once was to be a $10,000,000 investment is now about doubling that figure. Prints, advertising and distribution costs, plus negative, mean that Metro will need a gross of about $30,000,000 just to break even—and $30,-

(Continued on page 18)

'Coded' But 'C'-Rated

National Catholic Legion of Decency affixed a C rating (condemned) on "Wild Harvest," Florida-shot Sutton release produced by Irving Mandel and Aubrey Schenck. Yarn purports to deal with plight of migrant workers as a documentary expose.

Legion, however, found film a "dishonest exploitation of sordid sex and rank brutality for their own sakes." Pic has a Production Code Seal.

India As Banker Of Feature There With Bob Hope

Hollywood, March 27.

Bob Hope Enterprises and the government of India are negotiating a coproduction deal for a film starring Hope. It would be produced in India, and complete financing would be by that government. The Indians would provide the entire $2,000,000 budget, under terms of the deal now in negotiation.

Vance Brand, former U.S. State Dept. official, is handling the negotiations for Hope. "They (the Indian Govt.) want to get their industry off the ground, on a worldwide basis," said Hope, explaining what motivated the Indians to initiate talks about two months ago.

The film, as yet untitled, would be lensed in India, probably in November and December. Hope writers Mort Lachman and Bill Larkin have penned an outline.

The Indian government is sending a rep here in about two weeks, and it's anticipated that negotiations may be wrapped up then. Hope said he's talked with pro-

(Continued on page 18)

Star-Bright Angle Pulls In 'Please Handle' Offers For Joseph E. Levine

The Joe E. Levine image is such at this point that various independent filmmakers have approached him to handle releasing strategy for them with or without a direct investment on his part.

These bids—the Embassy Pictures prez says there have been four lately—are expressive, admittedly, of Levine's impact in masterminding boxoffice payoff with his textbook razzledazzle. The trade, which formerly eyed the Boston showman with unconcealed amusement, now seems convinced he's not an overnighter. Those overtures seem to suggest that with today's keener risk in picture investment, Levine distribution management represents something like insurance. That old pre-sell, so dear to the industry. One of the approaches made recently, Levine discloses, was from director Lewis Milestone, for a property called "Against the Wind."

While the wooing of Levine is not new, in the past he was beseeched to get behind a venture with coin. Now, apparently, they're just content to have those Barnum touches.

More Liz Films at 20th?

Eddie Fisher is in from Rome for 20th-Fox h.o. dickers on four projects he would produce for the major. Two of these would star his wife, Elizabeth Taylor, currently shooting "Cleopatra" for 20th in Rome.

Fisher stays through this week, then returns to Italy.

Short-Sellers In Loew's and Metro

Loew's Theatres and Metro are among the 968 corporations in which short positions were taken on the N.Y. Stock Exchange as of March 15. A short arrangement is one in which a trader borrows and sells a stock at the current price, then at a later date buys shares to pay back on the borrowing. Success of this kind of maneuver hinges on the price being lower at the time of the later-date buy and replacement. In other words, the short investor anticipates a decline in a given stock's trading value.

Short interest in Loew's amounted to 13,394 shares as of mid-March, compared with 6,997 the month before. Theatre-hotel company has a total listing of 2,680,389 shares.

MGM short interest was 9,595 shares as of March 15, compared with 4,713 the previous month. MGM lists 2,668,389 shares.

U AND COLUMBIA BOTH EYE 'ALL-AMERICAN'

Both Universal and Columbia are interested in film rights to "All-American," the Ray Bolger-starred musical which opened on Broadway last week to mixed reviews.

The Universal interest is via producer Ross Hunter, who reportedly has already made a bid. A spokesman for the play's producers said Sol Schwartz and Arthur Kramer were due in Manhattan this week to pitch for Columbia.

Balto Bans 'Teas'

Baltimore, March 27.

Ban on "Immoral Mr. Teas," indic-made "girlie" pic, was upheld last week by Judge Delaney Foster of the Balto Supreme Court. Three-member state censor board had nixed the picture as "obscene."

Court declared that the film's "calculated purpose substantially was to arouse sexual desires." Pic, which hadn't played here, is handled locally by Robert T. Marhenke, owner-operator of the Pennington Theatre.

Levi Guery, Israel's Censor, Studies U.S. Code and His Eyebrows Now Coiffed

By HANK WERBA

Madrid, March 27.

What does one censor talk about when he meets censors from another land? Naturally, censorship. Levi Guery, president of the Film Censorship Board of Israel, took a long look at the situation in the United States, discussed controls with censor boards in several key cities of America and came away with the feeling that the censorship problem in the U.S.A. has not even been adequately posed—let alone resolved.

Guery praised the Motion Picture Assn. of America's Code administration, supervised by Geoffrey Shurlock, which he criticized only for slight evidences of sex squeamishness. Beyond reach of "the intelligent, professional administration of the MPAA Code," he was amazed to find what he termed pornographic shorts and features being screened publicly in a number of principal cities. As he put it, "Even in Paris you cannot see such films."

Guery took issue on many fronts with film industry's censor attitudes. For one, he wholeheartedly endorsed classification as the most enlightened form of censorship and the primary obligation of any censor group. To the argument he readily encountered, particularly from film industry leaders, that classification must be the function of parents, Guery felt this reasoning might have been valid a century ago. However, under the hectic pressure of modern-day life, especially in the United States, he concluded that parents are hard put to supervise any of the fundamental phases of child behavior and activities. At the outside, he said, children can be directed up to the ages of 10 or 12 but beyond that point parental influence seems to vanish. The only reasonable alternative is a censor group composed of prominent representatives from all walks of national life, all qualified to classify films in roughly two categories — family pix, and films for those of sixteen and up.

Guery thought that censorship in Israel is in many ways more liberal than non-censorship in the United States. As proof, he cited his country as one of the markets for Hollywood features containing "added sequences." Also, Israel has yet to ban or scissor a Brigitte Bardot film. Nevertheless, his board vetoed "Paradise for Nudists" in the conviction it catered only to the commercial exploitation of sex.

Guery met with leaders of censor pressure groups in the U.S.A. and came away impressed with the widespread influence they wield. He was surprised to learn that in extreme cases, religious restraints are invoked to prevent youngsters from viewing specific films. A unified censor policy, geared essentially to classification, he thought would ultimately take the place of limited group censor viewpoints and provide a more liberal film-rating formula nationally.

N. Y. to L. A.

Lee Adams
Brad Ashton
Hillard Elkins
Ralph Martin
Frank McHugh
Edwin Miller
Ralph Nelson
Gloria Rabinowitz
Charles Russell
Charles Strouse
Arthur M. Tolchin
Lew Wasserman
Max E. Youngstein

U. S. to Europe

Trudy Goth
Ricardo Montalban
Hobe Morrison
Eric Pleskow
Victor Saville
Ray Stark
Don Tannen
Sybil Trubin
Harry Tugend

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20th Says 'Is Zat So' When Told Juliet Prowse Means To Go Independent Way

Hollywood, March 27.

Juliet Prowse, the dancer-actress who's been feuding with employer 20th-Fox, has served breach-of-contract notice on the film company, including a demand for immediate payment of $51,000 together with interest "for monies and/or compensation improperly withheld" from her.

She alleges 20th failed to utilize her talents 40 out of 52 weeks annually, per contract, and also failed to honor her right to work in other media.

Although her lawyer, Irving Levine, assertedly served the papers, a studio spokesman said 20th had no knowledge of the action.

REPUBLIC NET DOWN 25.8% TO $414,696

Hollywood, March 27.

Republic Corp.'s net for first quarter of 1962 ended Jan. 27 dipped 25.8% to $414,696, or 13c per share on 2,443,448 shares of common outstanding, company report shows. Figures compares with $559,677 or 23c a share on 2,004,190 outstanding shares on comparable 1961 period.

According to Victor M. Carter, chairman, and Gordon K. Greenfield, prexy, non-recurring costs arising from consolidation of one division and a proposed acquisition to broaden overall operations contributed to reduced income.

Diversified industrial company revenue for recently ended period increased to $10,686,162, compared with $7,094,067 a year before.

Republic's Utility Appliance Corp. subsid, acquired for 439,258 Republic common shares in July last year contributed to revenues in 1962 quarter and should add substantially to net income for remainder of year, according to two top execs.

Company stockholders on April 23 annual meet will vote on Republic's proposed acquisition of America Corp.

Adversely affecting first quarter's income were expenses due to closing Consolidated Film's Fort Lee, N.J. lab.

Criticking Columnists Contradict Colleagues

Minneapolis, March 27.

There have been and are more divergent reviews of films and other attractions here than ever before. This situation has developed since the increase in number of columnists on the jointly owned two local dailies. The frequency of reviewing by columnists has increased.

Morning Tribune's Will Jones was once lone local newspaper columnist voicing value-judgments. Bennie Berger was much irked recently when two widely diverse appraisals, one by a regular film critic and the other by a columnist, was garnered by "Pocketful of Miracles" (UA) when it was playing his loop Gopher Theatre.

Just this month there were two far-apart reviews in the same lone evening daily here, the Star, anent Faye Emerson's "Mary Stuart" stage performance at the local Orpheum.

Europe to U. S.

Ernie Anderson
Sir Michael Balcon
Louis Brandt
Walton Butterfield
Freddie Carpenter
Billy Daniels
David Emanuel
James Feyko
George F. Foley
Voli Geiler
Joe Holland
Raoul Levy
Betty Madigan
Walter Morath
L. Douglas Netter Jr.
Maxwell Setton
S. A. G. Swenson

BETTY MADIGAN

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WILLIAM MORRIS AGENCY

Sour Note (Again) In Berlin Pic Fest Slant Re Spain

Madrid, March 27.

Unless Berlin Film Festival authorities modify their film entry attitude, Spain will not participate at the German gathering this year.

Berlin selectors specifically named "Placido" as the film they wanted to represent Spain and flatly told the festival committee of the Spanish Producers Assn. they would accept no other candidate for the Golden Bear award. "Placido" producer Alfredo Matas, however, given a choice of submitting his film either to Cannes or Berlin, selected the former. The Germans countered with a sharp protest that raised unfriendly eyebrows in Madrid and gave rise to local sentiment that Spain should not participate this year.

Situation parallels events last year when Berlin limited the Spanish entry to "Milagro a los cobardes" ("Miracle for Cowards") or nothing and Spanish filmites blithely countered with a "Count us out" reply.

Seeking $95,000,000; Larry Tisch Repeats As UJA Show Biz Chief

Laurence A. Tisch, chairman of Loew's Theatres, this year will encore as chairman of the motion picture and amusement division's campaign for the United Jewish Appeal of Greater N.Y. This was disclosed at a meeting of film industry execs in Tisch's office in Manhattan last Thursday (22).

At the session Irving Greenfield, past campaign chairman and Metro exec, presented Tisch with UJA's Ben Gurion award for his leadership in the 1961 drive.

UJA this year has a goal of $35,000,000 as a special fund covering immigration to Israel and other lands, plus $60,000,000 as the regualr campaign quota for relief and rehabilitation work in 27 countries.

L. A. to N. Y.

Michael Ansara
Sy Bartlett
Joseph G. Besch
Lloyd Bochner
Joan Collins
George Gobel
Arthur Hoffe
Howard W. Koch
Peter G. Levathes
Patti Page
Andre Previn
Frank P. Rosenberg
George Wallace
Don Weis
Bruce Yarnell

New York Sound Track

The just-divorced **Mrs. Alfred George Boyd-Gibbins**, wife of a London self-made realestate magnate and polo-playing pal of Prince Philip, is the former **Dorothy Latta**, daughter of **C. J. Latta**, the American theatreman (WB), longtime resident in London and now managing director of Associated British Pictures.

Columbia International's current sales drive, offering prizes to personnel of $25,000 (biggest amount ever in industry history, think Col people), at the present time being led by Sweden, with Denmark, Holland, Argentina and Hong Kong following closely . . . **Mel Heymann** of the Metro homeoffice ad-pub department a granddad for the fifth time via birth of a third child for his daughter, **Mrs. Robert Greenhall** . . . MGM looking for a big Actors Studio alumni turnout at the "Sweet Bird of Youth" Capitol opening tonight (Wed.).

Herman Smith, with Paramount since 1956, named staff assistant to **Armand Cardea**, ad-pub-exploitation director of Par International . . . **Gordon Armstrong**, Metro publicist, engaged to **Nancy Lee Kress**.

"Welcome, Your Serenity" was the N.Y. Daily News' editorial greeting. "We're not quite clear as to why Her Serene Highness, Princess Grace of Monaco, born **Grace Kelly** of Philadelphia, is returning to the movies to make a picture for **Alfred Hitchcock** . . . but we'll leave that question to the Hollywood dopesters. We're simply glad she is planning this comeback, because she's a good-looking gal and a fine actress, and any picture directed by the terrific Mr. Hitchcock is almost certain to be a good one. The sooner it is made and released, the happier we'll be." Press has been conjecturing on everything from marital relations to economic reasons but, as if to silence the Monagesque who seemingly regard the return-to-Hollywood (albeit only for one picture) as lese majeste, the Monte Carlo palace authorities announced that the Princess was turning over her fee to children's charities. Fee not disclosed. Meantime (1) MCA has been her longtime agent, so probably they know; and (2) MGM meantime feels it has a contractual hold on the former Grace Kelly's cinematic talents and has so declared itself. Hitchcock is an indie, who has distributed through Paramount, UA et al. but never through MGM.

Though "Exodus" is banned for the Egyptian hol-polloi, UAR prez **Gamal Nasser** had no compunction screening it recently for himself and some top aides, per the current Newsweek . . . His pressagents say producer **Frederick Brisson** is about to "pull a Hitchcock"—meaning he'll put in a quickie appearance on screen in his now-shooting "Five Finger Exercise" . . . The devil, you say, "Satan Never Sleeps" and "Satan in High Heels" (latter the indie sexploitationer) are bidding for trade at opposite ends of Times Sq. . . . **Edward L. Hyman**, the AB-PT viceprez, hies up to Poughkeepsie today (Wed.) to parley the circuit's house managers there . . . Universal has acquired AmCan's "Ten Girls Ago" for U.S. distribution, and Allied Artists latched on to "Rider on a Dead Horse," outdoor drama, from the indie Phoenix Films . . . Mexican actress **Maria Felix**, a top star in Spanish-speaking countries, debuts on Yank screens shortly in "The Empty Star," produced in Mexico and being handled here by Azteca Films . . . **John Stembler**, prexy of TOA, met briefly with **Robert Kennedy** last week (after the TOA board powwow in Washington), but reportedly made no pitch for government aid to theatres.

Howard E. Kohn has moved up to head of the "El Cid" roadshow unit (vice **Al Tamarin**), and has appointed **Jack Goldstein**, vet pix and broadcast publicist, to oversee field operations . . . Italo "Bell' Antonio," **Joe E. Levine** import, opens Monday (2) at the Guild . . . **James Stewart**, who received a replica of "The Spirit of St. Louis" after he made the Lindbergh biopic, has turned it over to the city of Detroit for installation at the municipal airport . . . **Raoul Levy** in from Paris for talks at Seven Arts re "Marco Polo" . . . **David Emanuel**, prex of Governor Films, back at his desk from a London sortie. Indie is handling "Doctor in Love," set for the Normandie when Astor's "Les Liaisons Dangereuses" exits in about six weeks . . . "Black Tights," which Magna is releasing this side, will be the first C'Scope pic screened at the UN when it unspools for delegates this Friday (30).

Friends of late Columbia Pictures v.p. **Nate Spingold** and his widow, **Frances Spingold**, got together at a "21" luncheon last Thursday (29) to discuss furtherance of the Theatre Arts Center being set up at Brandies U. via an endowment from the Spingold estate. **Leo Jaffe**, 1st v.p. of Col, called the meeting and conducted.

Norman Maurer is prepping "Around the World on 80 Cents," starring the Three Stooges—currently in his upcoming "Three Stooges Meet the Martians"—if he can get UA to withdraw its protest over similarity of titles with its "Around the World in 80 Days" . . . **Richard Alan Simmons** setting up indie company to produce his original screenplay, "The Art of Love" . . . **Glenn Ford** will star in **Joe Pasternak's** "The Courtship of Eddie's Father" at Metro . . . **Alan Carney** returns to screen in **Stanley Kramer's** "It's a Mad, Mad, Mad, Mad World" . . . **Philip A. Waxman** will produce **Richard Tregaskis'** upcoming tome, "The Jimmie Angel Story," biog of aviation pioneer, with lensing planned for Venezuela . . . UA registered "The Spy Who Loved Me" and Thunderball," written by **Ian Fleming** on exploits of British secret service agent **James Bond**, for production by **Albert E. Broccoli** and **Harry Saltzman** under their English indie banner, Eon Productions.

Peter Lawford set June 18 as starting date for his UA release, "The Kingdom of Johnny Cool" . . . Indie **Alex Gordon** launches "Requiem for a Gunfighter" next month under direction of **Spencer Bennet** . . . **Stephen Boyd** signed to star in **John Shelton's** "Maharaja," which **George Marshall** will direct . . . **Pippa Scott** into Paramount's "My Six Loves," **Ralph Taeger** forced to bow out due to conflict with Screen Gems commitment . . . Warner Bros. signed **Suzanne Pleshette**, who costarred with **Troy Donahue** in "Rome Adventure," to term pact calling for two films annually . . . **Wyatt Ordung** sold two originals, "Beyond Valor" and "Night of the Dark Moon," to Yearling Productions, deal calling for him to produce and direct former for Cavalcade Pictures release.

Publicist **Ernie Anderson** in from his Paris assignment with UA's "Five Miles to Midnight," **Sophia Loren-Anthony Perkins** costarrer . . . **Ken Hyman** presents 20th with a print of "Gigot," **Jackie Gleason** vehicle, over the weekend.

BELGIAN GEVAERT'S U.S. HQ IN TETERBORO, N.J.

Gevaert Co., which earlier had been seeking to acquire property in Orangeburg, N. Y. for its U. S. headquarters, last week concluded a deal for the purchase of building and land in Teterboro, N. J. The deal to acquire the property in Orangeburg, owned by realtor-theatre owner Irving Maidman fell through when Gevaert found it could not obtain changes in zoning restrictions quickly enough.

Belgian-owned Gevaert Co., one of the world's largest producers of film stock, will move to the Teterboro plant later this year.

Mirisch Plots Six, Costing $20-Mil

Hollywood, March 27.

Mirisch Co. has earmarked $20,000,000 for production of six films during 192. One pic, "Two for the Seesaw," is currently in production.

Others include "The Great Escape," "Summer Flight," former to be lensed in Germany and latter in England; "Irma La Douce," "Toys in the Attic," "The Mound Builders."

NEW PRE-GALLEY FILM SALES

National Boxoffice Survey

Trade Turns Uneven; 'Story' New Champ, 'Lover' 2d, 'Walk' 3d, 'Judgment' 4th, 'Hour' 5th

Dearth of newcomers as almost springlike weather sets in for many key cities covered by VARIETY this stanza will make for a rather uneven business setup across the country. In many respects it is a session of transition as the newcomers are just getting started while numerous extended-runs reach the end of their initial big city playdates.

"West Side Story" (UA), which has been showing increasing strength of late, is new champ at the wickets currently. It is taking over No. 1 spot from "Lover Come Back" (U), which has been leader for three consecutive weeks this month. "Lover" will be second.

In third place is "Walk on Wild Side" (Col). "Judgment at Nuremberg" (UA) is copping fourth money and showing added strength as it's launched in additional keys.

"Children's Hour" (UA) is winding up fifth, same as last round. "Four Horsemen" (MGM) will take sixth place while "El Cid" (AA), long high on the list, is capturing seventh position.

"Satan Never Sleeps" (20th), ninth a week ago, is moving up to eighth spot. "Sergeants 3" (UA) is winding up ninth. "Light in Piazza" (MGM) is taking 10th place.

"View From Bridge" (Cont) is finishing 11th while "Pinocchio" (BV), much higher for weeks, rounds out the Top 12 pix. "Les Liaisons" (Astor), "Murder, She Said" (MGM), "The Victim" (Indie) and "La Belle Americaine" (Cont) are the runnerup films.

"Day Earth Caught Fire" (U), one of newcomers, still is solid in second round in two N.Y. houses. "World in My Pocket" (MGM) is rated slow on preem in Detroit.

"Sweet Bird of Youth" (MGM) shapes as a forthcoming blockbuster, based on its showings in several keys this week. It is socko in Washington, great in Detroit and big in both St. Louis and Philly. Pic also is doing well if to a lesser degree in a couple of other spots. "Premature Burial" (AI) looms neat in Chi and Philly.

"Hitler" (AA), another newie, is a bit uneven but solid in Washington and fine in Providence. "Satan in High Heels" (Indie) is rated fancy in N.Y.

"Journey To 7th Planet" (AI), okay in St. Loo, is fast in Denver. "Black Tights" (Magna), still is slick in N.Y. on extended-run. "Purple Noon" (Times) shapes fine in K.C. and okay in Cleveland.

(*Complete Boxoffice Reports on Pages* 9-11).

'Porgy & Bess' Opening In Rome

Italians Lack of Zest for Tunepix Challenged—Goldwyn Name As a Selling Angle

By ROBERT F. HAWKINS

Rome, March 27.

"Porgy and Bess" (Goldwyn) finally gets its Italian gala premiere on Thursday (29) at Rome's Corso Cinema. Top Government officials and show biz personalities are expected to attend the televised and klieg-lit preem, proceeds of which traditionally go to the Samuel Goldwyn Foundation. Two-a-day policy applies thereafter, at 1,000-seater, at slightly advanced prices, with no hard ticket sales contemplated due to basic Italo resistance to reserved seats for pic performances.

Goldwyn has recorded a special message in Italian to stress the whys and wherefores of his desire to show pic here uncut and with original soundtrack, despite known local resistance to Yank musicals. Though relatively short when compared to the 3-year wait for a London theatre opening (due to an extended run of "South Pacific"), "Porgy" had to sit out a five-month waiting period in Rome, again due to the unexpected prolonged run of an Italian picture at Rome's Corso Cinema, "Divorce, Italian Style." Now that run is ended, Goldwyn got only seven-day notice that "Porgy" was free to open.

Pin-point attention dedicated by Goldwyn to local opener is evidenced by slow-but-sure buildup attained via all entertainment media here by his pub-ad emissary Euan Lloyd, stationed here for the past few months. In this period, Italian radio dedicated one whole hour to the Goldwyn story, while RAI-TV gave the Yank producer 30 minutes of clips from his top pix, from "Wuthering Heights" to "Best Years of Our Lives." Further video mileage will be forthing this week via clips from pic and interviews with selected Gershwin fans.

The Gershwin name, in fact, constitutes the principal pitch for "Porgy" in Italy, a country which with few exceptions has normally disdained the musical film. In this connection, the local Goldwyn contingent has uncovered fact that

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Rozsa-Metro Parting

Hollywood, March 27.

Milkos Rozsa and Metro have ended an association of more than a decade.

Meantime composer is up for two possible "Oscar" awards, his total score for "El Cid," and separately for best song, "The Falcon and the Dove," in same Allied Artists release of the Sam Bronston action costumer, now on hard-ducat playoff.

Judge Lectures Feuding Showmen

Los Angeles, March 27.

Henry Sonenshine, prexy of Unitel, has been granted a temporary injunction against Cy Roth in connection with the foreign film, "Nuremberg," by Superior Judge Kenneth N. Chantry.

Unitel, in its petition, complained that Roth had sent out letters to American International Pictures and other indie exchanges handling import not to book documentary or face charges of violation of copyright.

Judge Chantry, former film attorney with RKO, 20th-Fox, Columbia Pictures and Paramount, lectured defense attorney from the bench when handing down decision, on the importance of film being delivered and booked when available instead of "sitting on a film while it is hot."

JOSEPH GOULD EXITS AS PAR AD MANAGER

Joseph Gould, advertising manager at Paramount the past two years, is departing from the company.

Future specifics unset but he has ideas about working with individual producers on their film campaigns.

TREND TO MAKE WITH WRAP-UP

Hollywood, March 27.

A new tack is being adopted by top indies and majors in a scramble for important film properties; gambling on bestseller possibilities before book publication. Trend, according to agent Lester Linsk, has gained momentum to the point where some buyers would rather purchase from type manuscript rather than await galley proofs reflecting actual publication decision.

Linsk cites some of his own recent sales. "Nine Hours to Rama," by Stanley Wolpert (Random House), was sold to Mark Robson and 20th-Fox prior to signing of a publication contract. Ernest K. Gann's "Fate Is the Hunter" was bought from manuscript by Darryl F. Zanuck Productions. "Diamond Head," first novel by Peter Gilman, sold to Columbia Pictures prior to publication. Agent began selling literary properties in manuscript form 10 years ago when he sold Gann's "High and the Mighty" to Warner Bros.

While some 'sellers' who control screen rights to novels hold to the belief that film offerings should not be made until a book has a chance to show publication history, this procedure seems less sacrosanct today, per Linsk. For the most part, he feels that early submission in manuscript form does not depreciate the value of a worthwhile property.

Agent's main points regarding practical values to a film company purchasing a top novel in manuscript concern the exploitation advantage and competitive bidding. Unless a property can be purchased in this early stage it often misses the resultant impact of the big push by both hardcover and paperback publishers. Secondly, film company's resources may aid in making a book bestseller, providing such collaboration begins before the book is published.

"Buyers will be shut out by early bidding if they do not cover quality novels, before publication, or even prior to galley proofs," he says. "This early consideration is becoming more the rule than the exception."

At the same time, he adds, the well-exploited book then will help attract top cast names.

Linsk also points to other early sales. "The Prize," Irving Wallace novel to be published in May by Simon & Schuster, was sold through Ziegler, Hellman & Ross to Metro long before galley proofs were pulled. This reportedly was $350,000 sale and there was considerable bidding while in manuscript form. Same went for Wallace's "The Chapman Report" to Zanuck, repping a six-figure sale.

Seven Arts has been specially active in early purchases; besides "The World of Suzie Wong" buying two Alan Gallou novels, "Walls of Jolo" and "Ramage." Scripts on both were finished before either was published. Jerry Wald also bought Andrew Tully's new S&S tome, "Capitol Hill," before book was completed.

Top biographical material presents problems in devising such early deals, Linsk declares, because of complex releases involved. He sold Attorney General Robert Kennedy's "The Enemy Within" to Wald.

Although it has been a limited practice for some film outfits to purchase rights before the writing of a book—otherwise, to aid in financing the author during the writing phase of a novel—Linsk believes this procedure is a heavy risk for both author and buyer.

"If the writer's concept is a solid one and if he is capable of authoring a quality book, his chances of selling to motion pictures are in his favor; he isn't likely to obtain a big price by selling to the producer so early in the game," according to agent.

Who Sez Tuners Go Flat Abroad? —'West Side' Hits High-C Notes

The film version of "West Side Story," as American and as musical as they come, in many areas overseas is proving itself the strongest boxoffice hit in United Artists' history and in some spots is close to the top of the best of everything from the Yank picture business. This was reported this week by Arnold M. Picket, UA's exec v.p., following a tour of Europe and the Far East.

That a Hollywood company has a major click abroad is not too surprising, of course. Of significance in the case of "Story" particularly is that this is a musical, and musicals from the States traditionally have been dying on foreign language terrain.

Picker gave a blow-by-blow of the b.o. in various overseas, from Tokyo to Stockholm, all showing the strong impact of the Mirisch production. Interestingly, the picture is being presented under the original title (no interpretations) in all locations and with no dubbing (titles only).

This kind of upbeat report anent a film by an exec associated with same film is noteworthy only because Picker usually is a reticent person characteristically. He even now refuses to hazard a guess concerning the ultimate gross for "Story"—saying "the figures are such that I have difficulty believing them," and he doesn't want to go on from there.

Longtime global gadabout Picker was asked why "Story" is a success story, in view of the fact that pic tuners haven't been doing so well abroad. He credited it to "Story, choreography, emergence of the younger generation, the oldest story of the world brought up to date."

As for the b.o., Picker said he saw 400 standees in a Tokyo theatre and like reception in other locations.

OFF TO MADRID

Howard Newman Heads Bronston Studio Publicity There

Howard Newman has shifted from the "El Cid" roadshow unit in New York to head up studio publicity for producer Samuel Bronston. He'll headquarter in Madrid, commencing April 1

He'd been working as national publicity manager on the Bronston-produced "Cid." First assignment in the new slot will be "55 Days at Peking," rolling in mid-May, to be followed by "Fall of the Roman Empire" and "French Revolution," each keyed as historic panoramas.

Levine-Lombardo Truce on 'Sodom'

Production cost on Titanus' long-shooting "Last Days of Sodom and Gomorrah" reportedly climbed to something like $6,500,000, but whether the Italian company charged off a certain item of arithmetic to the negative nut remains unanswered.

The possibly sub-surface item is the $2,000,000 with which Titanus boss Geoffredo Lombardo bought out his Yank partner in the venture, Joseph E. Levine. For the latter, that represented a tidy profit on an investment that eventually rose to $1,200,000.

Originally, it's understood, the production, with Stewart Granger and Pier Angeli costarred, was budgeted modestly at $1,000,000. That soon doubled. Then costs began to really soar—it's somewhere at this point that Levine upped his share to $1,200,000—and pretty soon the two execs were mincing few words over their differences, Levine wanting a fast brake on the escalating outlays. There was a particularly explosive Rome confrontation; finally, after which the Titanus chieftain agreed to buy out the American.

Lombardo apparently still valued Levine's exploitation ken, however, and reworked the deal to keep Levine in as "presenter" in the U. S. market, and stipulating Levine was to get 10% of the gross after $15,000,000. Levine candidly makes light of that proviso, also giving the impression he won't have much to do on the "Sodom" promotion domestically.

U. S. distribution for the pic, by the way, is still unsettled, Universal being last-reported in line to acquire it. But no deal as yet.

DES MOINES: 'PIAZZA' BLURBS TOO BRIGHT

Des Moines, March 27.

Des Moines City Council charged the local exhibition industry here this week with having "violated its agreement to keep indecency out of movies and movie advertising" and passed a resolution by unanimous vote that a recent advertisement for "Light in the Piazza" was "in very bad taste."

Last fall the city council dropped a plan to establish a censorship board to prohibit what it called indecent or pornographic features after the theatre operators promised to regulate what is shown, and it was the concensus of this week's council meeting that the showmen had forgotten the promise to police themselves. One councilman stated, "We should advise these people again that we are looking down their throats, and that establishment of a law dealing with such things is highly possible."

An attorney for the Greater Des Moines Motion Picture Theatres has stated that use of a film advertisement the council found to be objectionable was in accord with an agreement with the previous council. He said the advertising had been approved by the Adver-

(Continued on page 18)

GRAHAM-PAIGE CHANGES OF TITLE AND POLICY

Graham-Paige Corp., heretofore engaged as a diversified investment company, in the future will limit its activities to the sports arena and real estate businesses. Also, as owner of Manhattan's Madison Square Garden, which is to be replaced by a new Madison Square Garden Center, Graham-Paige has proposed a name change to Madison Square Garden Corp. This comes up for a stockholder vote at the April 4 annual meeting.

Garden Center is to rise from street level on the site of the Pennsylvania Railroad Station, bordered by Seventh and Eighth Avenues and 31st and 33d Streets. Project embraces a main arena accommodating 25,000 persons, a 4,000-seat amphitheatre, an ice-skating rink, 60-lane bowling centre and an office building.

Demolition of the Pennsy above-ground structure is blueprinted to commence later this year with elements of the new Center scheduled to be ready in 1964. Television pickups of sports and other programming, trade shows and closed-circuiting, and perhaps some specials for home toll tv lie ahead. Last named item is in only the thought stage at this time. Other show business tieups also loom.

Present Garden will be razed and the real estate re-developd.

Walt Kaufman New Aide For Edward L. Hyman

Edward L. Hyman, veepee of American Broadcasting-Paramount Theatres, has named Walter N. Kaufman as exec assistant. Kaufman succeeds Bernard Levy, now exec liaison officer for the circuit's southern theatres.

Albert J. Sicignano, chief film booker under Hyman, will expand his duties to include operational supervision of AB-PT's upstate New York houses formerly under Levy's direction.

All Fall Down

Artful, but uneven drama of two brothers, younger of whom must see the other as he truly is to attain emotional maturity. A near-miss artistically, but top performances and other factors should insure respectable b.o.

Hollywood, March 14.

Metro release of John Houseman production. Stars Eva Marie Saint, Warren Beatty, Karl Malden, Angela Lansbury, Brandon deWilde. Directed by John Frankenheimer. Screenplay, William Inge, based on James Leo Herlihy's novel; camera, Lionel Lindon; editor, Fredric Steinkamp; music, Alex North; assistant director, Hal Polaire. Reviewed at the studio, March 14, '62. Running time, 111 MINS.

Echo O'Brien ..... Eva Marie Saint
Berry-Berry Willart ..... Warren Beatty
Ralph Willart ..... Karl Malden
Annabel Willart ..... Angela Lansbury
Clinton Willart ..... Brandon deWilde
Mrs. Mandel ..... Constance Ford
Schoolteacher ..... Barbara Baxley
Hedy ..... Evans Evans
Myra ..... Jennifer Howard
Bouncer ..... Madame Spivy
Captain Ramirez ..... Albert Paulson

Within John Houseman's production of "All Fall Down," there some truly memorable passages—moments and scenes of great pith, poignance, truth and sensitivity. How disheartening it is, then, that a potentially outstanding film like this be marred by unaccountable oversights and inconsistencies so incongruous to the peaks achieved. The sum total is an artfully produced, cinematically rich, histrionically noteworthy, dramatically uneven near-miss, a film that, with just a degree of less compromise at the creative core, might have been "the one to see" in 1962.

For Metro, it is a dark horse contender. Its imposing creative battery (Houseman, Frankenheimer, Inge) will attract the attention of those who take their filmgoing seriously. Warren Beatty is hot. There are several performances in it of Academy Award potential that will stimulate conversation. Many patrons, especially younger ones, will be able to identify with the characters. These factors will boost the boxoffice, and should make it a successful commercial venture. But those story lapses will exert a gravitational force on the film's ultimate moneymaking altitude.

A 16-year-old boy (Brandon deWilde) who idolizes his emotionally unstable older brother (Beatty) is the pivotal figure, the principal character of concern, in William Inge's screenplay based on James Leo Herlihy's novel. The important issue is that the adolescent matures into a decent young man. But his path to maturity is threatened by his adulation for his brother, a selfish, irrational free spirit who survives on odd jobs and loose women. When the older boy proceeds to destroy a young spinister (Eva Marie Saint, whom deWilde adores in a hopeless, adolescent fashion, the latter has his moment of reckoning. The film concludes on an optimistic note.

Unforgettable scenes arise out of the relationships between the two boys and their parents. Moments are produced that gnaw at the heart and arouse the emotions as the family gropes for communication. Angela Lansbury and Karl Malden, as the tragicomic elders, create indelible, dimensional and deeply affecting people. Two significant performances, especially Miss Lansbury's.

Yet it is a picture of dramatic contrasts, of highs and lows, towering strengths and feeble weaknesses. Seemingly minor expositional issues, yet matters of concern such as the family's means of support are completely overlooked. It is never stated just what the old man does for a living, and the audience is entitled to some explanation. Even more damaging are the far-fetched reactions of various women of at least some pride, social standing and substance who swoon prostitutionally at first sight of nogoodnik Beatty. Then, too, there are inconsistencies and unlikelihoods in the behavior of the two central characters (especially Beatty's) and at least one major mechanical goof (a key scene in which deWilde overhears a conversation in the cellar, although he obviously cannot since he's peering in through a closed window and it is pouring).

Beatty gives his best screen performance to date, although his range of emotions is not especially wide and his style incorporates distracting elements of Dean and Brando and stresses a kind of monotonous squint-scowl. Still, he's got that undeniable star quality—the animal chemistry that overpowers femme audiences and should insure his leading man status for many years. Miss Saint creates a sound and stimulating portrait of the heroine. DeWilde has one or two small lapses, but his enactment has roots in life. He executes the character growth subtly and believably. Staunch support is pitched in by Constance Ford, Barbara Baxley and Evans Evans as three women who fall under Beatty's spell. Others of value are Madame Spivy and Albert Paulson.

Cinematically, "All Fall Down" is virtually an art film. There are some masterful strokes in John Frankenheimer's design, notably the slow, poetic three-ply dissolves he has accomplished with editor Frederic Steinkamp, and the sensitive and painstaking photographic qualities, textures and compositions he has executed with cameraman Lionel Lindon.

Both art direction and set decoration exude authenticity and human personality, a tribute to the teams of George W. Davis-Preston Ames, Henry Grace-George R. Nelson, respectively. Additionally capital contributions are made by composer Alex North and soundman Franklin Milton. *Tube.*

L'Oeil Du Malin
(The Evil Eye)
(FRENCH)

Paris, March 20.

Lux release of Rome Paris Films production. Stars Jacques Charrier, Stephane Audran, Walter Reyer. Written and directed by Claude Chabrol; camera, Jean Rabier; editor, Bruno Drigo. Preémed in Paris. Running time, 80 MINS.

Mercier ..... Jacques Charrier
Helene ..... Stephane Audran
Hartman ..... Walter Reyer

New Waver Claude Chabrol, after some highly personalized pix that turned out to be flops, in this turns to a solidly carpentered psychological suspense pic. It has tautness and pacing but relies somewhat too much on dialog to keep this from really breaking through to the motivations of its characters.

It states its case neatly but rarely allows the pic to go deeper into the backgrounds of its characters. Thus, this looms a possible dualer or specialized item. Art theatre chances would be more dubious.

A second-rate French journalist is sent to West Germany to do a series of articles. He notices a seemingly happy couple living near him. The man is a noted writer and she is French. He manages to worm his way into their lives, and then tries subtly to win the woman. His interference leads to the man killing his wife.

Jacques Charrier has the good looks and obsequious charm that make his spiritless character acceptable, while Stephane Audran and Walter Reyer are good as the couple.

Chabrol has given this solid pacing. But, all in all, it remains a dexterous surface exercise with fine technical aspects. *Mosk.*

Los Barbaros del Norte
(Barbarians of the North)
(MEXICAN)

Mexico City, March 20.

Peliculas Nacionales release of Cinematografica Filmex, S.A. production. Stars comic "Clavillabo," Adilia Castillo, Javier Solis; features Rodolfo Landa, Roberto Meyer, Yolanda Ciani, Roy Fletcher, Jose Baviera, Fidel A. Espino, Armando Arreola, Jorge Casanova, Maria Cristina Ortiz, Adolfo Aguilar, Jose Alonso Cano. Directed by Jose Diaz Morales. Original story and screenplay: Julio Porter and Pancho Cordova.

This is another Clavillazo film with the comic catering to his public. In this one, he's Mexican equivalent of a sheriff who brings law and order to a northern village, with comic overtones. Actually, the film tries hard to be a parody of the American western although it falls short because of weak script and spotty direction.

Comic never pays too much attention to script, relying on his mugging and zany actions. In this one where he attempts playing a sort of Jesse James, Buffalo Bill and quick-on-the-draw gunslinger rolled into one, the attempt at parody falls flat. Maybe because the Mexican idea of Hollywood westerns is distorted. But mostly because Clavillazo dictates the time his scripts must follow and gag lines as well as comic situations.

Rodolfo Landa, head of the National Assn. of Actors, while turning in a good performance, is lost in this one. Other members of cast are so-so. And Javier Solis, while good over radio and on disks, somehow just doesn't project as a screen personality. *Emil.*

A Public Affair

Semidocumentary dramatization of lawmaking process. Interesting and enlightening, but too offbeat in theatrical pic style for better than lower berth status.

Hollywood, March 20.

Parade release of Bernard Girard-Robert Lewis production. Directed and screenplay by Girard; camera, Howard Schwartz; editor, Robert Selter; music, Joe Green; assistant director, Nathan R. Garragan. Reviewed at Goldwyn Studios, March 20, '62. Running time, 75 MINS.

Sam Clavell ..... Myron McCormick
Senator Fred Baines ..... Edward Binns
Hal Green ..... Judson Pratt
Phyllis Baines ..... Jacqueline Loughery
Malcomb Hardy ..... Paul Birch
Bill Martin ..... Harry Carey Jr.
Tracey Phillips ..... Grace Lee Whitney
Leonard Lohman ..... Peter Brocco
Senator Armstrong ..... Mack Williams
George Babcock ..... Noel Drayton
Senator Hopkins ..... Tyler McVey
Marshall Thor ..... Lou Kane

"A Public Affair" is a theatrical oddity; a tidy, intelligent and worthwhile indie picture that, paradoxically, can aspire to little more than spot supporting status in filmdom's commercial pattern. A film of considerable educational value, the Bernard Girard-Robert Lewis production succeeds to some extent in providing audiences with insight into the legislative processes of state government. Had the producers aimed their project at television, their native medium, the result would have been an engrossing and edifying public service special. In the theatrical spectrum, it will have to suffice as an earnestly-produced, neatly-executed "offbeat" item shy the traditional qualifications for more than secondary commercial planting.

Resourcefully written and briskly directed by Girard, the film explores the campaign of a pair of dedicated California lawmakers to hurdle the muckraking strategy of the opposition as they propel into law a bill proposing measures for curbing unscrupulous practices in the collection agency field. As reined by Girard, the picture is instilled with the clipped, documentary style common to television—brisk, brief scenes that impart a sense of realism and momentum. But the technique bypasses the simplification and personalization processes to which filmgoers are accustomed in their cinema pursuits. The human, or intimate character, element is relegated to secondary status as the film sticks to its forthright, uncluttered design of audience enlightenment first, emotional involvement second. Commercially, it is a novel approach.

The acting is thoroughly professional, but there is little time or room for deep character penetration in the performances. Competent portrayals are etched by Myron McCormick, Edward Binns and Judson Pratt in the central roles, with generally sound work in somewhat lesser niches by pretty Jacqueline Loughery, Harry Carey Jr., Grace Lee Whitney, Peter Brocco, Mack Williams, Noel Drayton, Tyler McVey, Lou Kane and Armand Alzamora. Paul Birch is outstanding in his delineation of an unsavory collection agency bigwig.

Modest means do not seem to have hampered the craftsmen from mounting a fairly slick piece of cinematic machinery, much of it filmed on-the-spot in Sacramento and L. A. Notable among these efforts are the resourceful photography of Howard Schwartz and the taut editing of Robert Selter. *Tube.*

Forever My Love
(COLOR)

Romy Schneider, Karl Boehm starred in elaborate costumer that's packed with action, colorful scenes and some excellent portrayals; absence of U.S. marquee names and length likely will confine most of playdates to arty theatres.

Paramount release of Ernest Marischka production. Written & directed by Marischka. Stars Romy Schneider, Karl Boehm; features Magda Schneider. Camera (Technicolor), Bruno Mondi; editor, Alfred Srp; music, Anton Profes; song "Forever My Love," sung by Jane Morgan. Tradeshown in N.Y., March 22, '62. Running time, 147 MINS.

Princess Elisabeth ..... Romy Schneider
Emperor Franz Joseph ..... Karl Boehm
Duchess Ludovika ..... Magda Schneider
Archduchess Sophie ..... Vilma Degischer
Duke Max of Bavaria ..... Gustav Knuth
Police Major ..... Joseph Meinrad
Princess Helene ..... Uta Franz

"Forever My Love" is a beautifully photographed, well directed and produced film with several magnificent performances and awe-inspiring scenes but which does not look to get far in the U.S. except at some arty theatres. Because so patently overboard in length and lacking star names that mean much at the American boxoffice, this Austrian production will find it tough crashing the usual U.S. firstruns.

It's about Franz Josef, young Emperor of Austria; his courtship and marriage to Princess Elizabeth (Sissi) of Bavaria and the tremendous influence she exerted in bringing peace with rival nations was originally released in Europe about two years ago under the original title, "Sissi." Produced in Austria, in the German language, it was dubbed into English and considerably trimmed down from original length for the present production with the new tag, "Forever My Love." Title derives from the song of same tag by Hal David and Burt Bachrach, sung for the American version by Jane Morgan. Paramount has it for distribution in the U.S. and England.

Producer-director Ernst Marischka has made an unusually fast-moving, inspired story out of what could have been a routine costumer about royal personages. He has incorporated numerous scenes of "pomp and circumstance," some sly comedy moments and several suspenseful episodes. But the pic is so overlong and devoid of marquee lustre that it never will measure up to its potential as a vivid, interesting screen vehicle. Perhaps some of its over-length stems from the fact that Marischka also did the screenplay.

Karl Boehm, who portrays the youth Kaiser, has been working recently in some American pix in Hollywood but said films have not gotten around enough yet to make his name familiar. Romy Schneider, not quite 24 yet, as Sissi, his comely wife, also is not very well-known to U.S. audiences. Yet these two make one of the most attractive couples seen on the screen in some time. Oddly enough the Duchess of Bavaria, Sissi's mother in the pic, is portrayed by Magda Schneider, Romy Schneider's real mother.

Archduchess Sophie, Josef's mother, is made a scheming character by Vilma Degischer but one of the most intriguing portrayals in the production. Gustav Knuth plays Max of Bavaria, Sissi's father, homeloving individual. Uta Franz is sufficient as Sissi's sister while Joseph Meinrad is superb as the efficient, natural police major.

Plenty of plaudits go to Bruno Mondi for his excellent color (Technicolor) photography, particularly his shots along the French Riviera and in the Alps. Film has been smartly scored by Anton Profes, with a special bow to him for the music in the ballroom scenes. Marischka deserves a better break than the one he will get on this pic. Perhaps on his next one, there will be more guidance on actual footage for a much more effective result. *Wear.*

La Gamberge
(The Dance)
(FRENCH—DYALISCOPE)

Paris, March 20.

Pathe release of Parc Film-CDC production. Stars Jean-Pierre Cassel; features Arletty, Jean Poiret, Francoise Dorleac, Michel Serrault, Micheline Francey. Directed by Norbert Carbonnaux. Screenplay, Francois Billetdoux, Jacques Gall, Francois Gall; camera, Pierre Petit; editor, Colette Charbonneau. At Balzac, Paris. Running time, 99 MINS.

Albert ..... Jean-Pierre Cassel
Mrs. Albert ..... Arletty
Francoise ..... Francoise Dorleac
Vieux ..... Jean Poiret
Petrarque ..... Michel Serrault
Aunt ..... Micheline Francey
Antonin ..... Michel Vitold

Attempt at a satirical situation comedy, in the American vein, does not quite come off in this film. Gags and pot shots at youth, yellow journalism and tele are too telegraphed to give this the ease and movement it needs. Characterizations and inventiveness are also somewhat surfacy, with too many local allusions, making this a questionable export item.

A young country girl hitches a ride to Paris where she hopes to have a career and meet a Prince Charming. The boy falls for her but she falls in with a conniving newspaper publisher who launches her as the girl who is looking for a Prince.

This looks at juve delinquents and young love plus gags at existing politics and local problems. But director Norbert Carbonnaux has not given this the pace or flair for situations and satire to take it off the ground.

Thesps try hard but can never give this comedy the brightness it needs. It is technically good, with a few fine isolated bright spots but not enough to make it a heavyweight wicket contender. *Mosk.*

Follow That Dream
(PANAVISION-COLOR-SONGS)

Elvis, sans pelvis, in a sporadically amusing romantic-comedy with songs. Good b.o. potential.

Hollywood, March 19.

United Artists release of David Weisbart production. Stars Elvis Presley, Arthur O'Connell; features Anne Helm, Joanna Moore. Directed by Gordon Douglas. Screenplay, Charles Lederer, based on Richard Powell's novel, "Pioneer, Go Home"; camera (De Luxe), Leo Tover; editor, William B. Murphy; music, Hans J. Salter; assistant director, Bert Chervin. Reviewed at Crest Theatre, March 19, '62. Running time, 109 MINS.

Toby Kwimper ..... Elvis Presley
Pop Kwimper ..... Arthur O'Connell
Holly Jones ..... Anne Helm
Alleia Claypoole ..... Joanna Moore
Carmine ..... Jack Kruschen
Nick ..... Simon Oakland
Judge ..... Roland Winters
H. Arthur King ..... Alan Hewitt
George ..... Howard McNear
Jack ..... Frank de Kova
Endicott ..... Herbert Rudley
Eddy and Teddy Bascombe ..... Gavin and Gavin
Al ..... Robert Carricart
Blackie ..... John Duke

"Follow That Dream" is a kind of second cinematic cousin to "Tammy," with Elvis Presley as the hinterland's newest answer to the supposed advantages of formal booklarnin'. Presley buffs figure to take very kindly to the David Weisbart production, which displays their hero in good form in the kind of vehicle in which the record shows him to be most salable — the light romantic comedy with songs. Sardonic laughter may arise from time to time out of the literate or logo brigades, but the last laugh should be UA's, enroute to the bank. This should be an especially large ozone item.

Scenarist Charles Lederer has constructed several highly amusing scenes in tailoring Richard Powell's novel, "Pioneer, Go Home," to fit the specifications of the screen. And director Gordon Douglas has made capital of the screenplay's better moments, translating the comedy of the typewriter into amusing, and fast-paced visual terms, with the aid of his star and a company of accomplished supporting players. There are lags and lapes in the picture, to be sure, but, by Presley pix standards, it's above average.

Presley portrays what amounts to a cross between "Li'l Abner" and male counterpart of "Tammy," a sort of number one son in a makeshift, itinerant brood of "Real McCoys" types who plant themselves on a strip of unclaimed Florida beach and proceed to play homesteaders whilst befuddled officials of city and state, welfare workers and thugs haplessly attempt to unsquat them from their profitable perch.

Presley conveys the right blend of horse sense and naivete in his characterization, and delivers five songs with vocal competence but nary a wiggle. The songs, four with a beat and one slow ballad, hamper the comic momentum of the story and are hardly distinguished ditties but, with EP doing the warbling, are apt to enjoy a commercial destiny on wax beyond their natural potential. They are the work of five separate composer-lyricist teams.

Arthur O'Connell scores as the big daddy of the clan, and is principal pawn in a running gag involving an overly-pressurized outhouse john. There's a heavy streak of earthy humor in the film. Anne Helm is decorative and able as the Elvis-a-vis, or Daffy Mae to his Abner. Joanna Moore, whose Georgia drawl brings a touch of lingual authenticity to the premises (Southern accents are not exactly in abundance), is effective as a welfare worker interested only in her own welfare. Especially chipper supporting work is contributed by Howard McNear and Simon Oakland. Others of value include Jack Kruschen, Roland Winters, Alan Hewitt, Frank de Kova, Herbert Rudley, Robert Carricart, John Duke and twin moppets Gavin and Robert Koon.

Filmed in Florida, the production benefits from the know-how of cameraman Leo Tover, editor William B. Murphy, art director Mal Bert and composer Hans J. Salter. *Tube.*

PAKISTAN AIRLINES' FILMS

Pakistan International Airlines has become the first foreign-based line to enter a contract with Inflight Motion Pictures for the showing of features.

Firstrun picture screenings commence next month on the New York-to-Karachi route.

D. C.: 'ABJURE AND CONSENT'

Inside Stuff—Pictures

What makes a murderer? Criminologists differ almost as violently as their subjects, screenwriter Charles Schnee discovered while studying the psychopathology of obsessive homicidal types for his screenplay of "The List of Adrian Messenger."

After intensive research in local universities and Columbia University library in New York recently, Schnee could not commit himself to any of the drastically opposed schools of psychology. Using his own experience as a former practicing attorney in New York, he is proceeding on what he calls the "Schnee theory" of mental pressures to motivate and explain his compulsive killer, repeatedly challenging and dueling with the law.

Schnee's screenplay is based on the Philip MacDonald mystery bestseller, and will be produced by Edward Lewis of Bryna Productions for UI release.

Indicative of how a very small number of features will often carry an entire schedule is the fact that in the first 10 weeks of the current calendar quarter, 46% of all 20th-Fox domestic film rentals were earned by just three releases, "The Comancheros," "Second Time Around" and "The Hustler." Between Jan. 6 and March 3, the playoff on "Comancheros" jumped from about 32% to 49%, and on "Second Time" from about 14% to almost 43%. Those are percentage of total available playoffs.

Most interesting, perhaps, is the pattern of repeat engagements on "Hustler," which is 20th's major Oscar contender this year. As of Jan. 6, "Hustler," which was an October release, had had 4,322 bookings. By March 3, the total had climbed to 7,088.

Monagasques reportedly are pleased on one score about Princess Grace de Monaco making "Marnie" for Alfred Hitchcock for one prime reason: they will be able now, presumably, to see her film within the Monaco borders without having to travel to Nice or Cannes. Since Grace Kelly's marriage to Prince Rainier III for some reason her former films were tabu within the principality.

There is also implied another fringe benefit to both countries because of the recent Monaco-French imbroglio over rights to Tele Monte-Carlo. Miss Kelly's show biz return is seen as further soothing that situation.

Stanley Warner, the theatre circuit diversified into industrials, has entered a deal to extend its synthetic Latex and rubber operations in the United Kingdom and other parts of the British Commonwealth. This is via a 50-50 tieup between its International Latex Corp. subsid and Revertex Ltd. of London. Name of the new equally-owned venture is Doverstrand Ltd.

Though Producers, Must Join Union

British Judge Sympathizes With Boultings and Deplores Union's Threats—All the Same, Union Wins

London, March 27.

The Boulting Brothers, Roy and John, leading British producers and directors, are eligible for membership of the Assn. of Cinematograph, TV and Allied Technicians. This is what Mr. Justice Salmon ruled in the High Court, following the case the brothers brought against the technicians' union. He gave judgment for the union with costs except as to one-tenth incurred up to April 13, this year, when the union abandoned its claim for arrears in subscriptions.

The judge stated: "I quite understand and fully sympathize with the difficulties which the Boultings have experienced in separating their obligations as union members and those of managing directors of Charter Film Productions Ltd." He added: "It is regrettable that the union should seek to force them into a position which they find so invidious and embarrassing." Justice Salmon gave a reserved judgment.

John and Roy Boulting have been managing directors of Charter Films Ltd. since 1937 and they joined the union in 1941, and, since 1947, there have been a number of disputes between them and the union.

While filming "Seven Days to Noon," for instance, Roy Boulting had acted as editor as well as director and when the union took the view that he was depriving a member of work, Roy Boulting had given way and employed a member who did nothing at all.

Boulting now took the view that the traditional trade union restrictive practices of insisting on one man for one job was wholly unreasonable in modern conditions.

In 1953, the brothers were allowed to suspend their union membership because it was impossible to reconcile their duties as employers with active union membership. In January, 1959, ACTT sought to compel them to resume active membership, but, said the Judge, it was wrong to threaten them with strike action.

But while Justice Salmon agreed with the Boultings that it was unreasonable and unjust for them to be forced into an "embarrassing" and "invidious" position, the union, he said, had a sound argument in that they were technicians and therefore "eligible" for membership.

The rule might lead to serious difficulties in some circumstances, he said, but it was not necessarily unworkable. New fewer than 60 or 70 directors and producers who were members of the union, were executive producers or managing directors of film companies.

There was no evidence that the union had ever claimed the right to dictate the policy these members should adopt in their role as managing directors although on one occasion it came very close to it).

His Lordship was driven to the conclusion that since the Boultings were employed by Charter Films they were eligible for ACTT membership.

Looks Like Scranton Corp. Sale of Roach Studios Fouled by California

Scanton, Pa., March 27.

State of Calfornia may have pulled damper on prospective sale of Hal Roach Studios of Culver City, Cal., to Wenrob Inc. of Santa Monica, Cal., for $2,100,000.

Scranton Corp., which has been trying for many months to peddle its California subsidiary, received approval of the sale Feb. 15 from Federal Judge Michael H. Sheridan here. However, the jurist set a 41-day period (ending tomorrow) in which appeals could be taken from the sale.

The appeal by Calfornia was filed March 9 by Assistant Attorney General Daniel Kaufman. No reasons for opposition to the sale were listed in the papers.

A major factor in the situation is the agreement by Scranton Corp., which is in reorganization under the Bankruptcy Act, with Wenrob. It specified that $105,000 advanced by the Santa Monica outfit as a down payment would be subject to return if any appeal were taken against the sale.

FEAR PIC PUTS IMAGE IN SLING

By LES CARPENTER

Washington, March 27.

About 60 U.S. Senators plus other Federal officials had an advance look at "Advise and Consent," the novel about the Senate, which became a bestseller and is now a film.

After Trans-Lux screening, Otto Preminger hosted a midnight supper. They had plenty to say. Some liked it, and some didn't. The film can't be released until June under Preminger's contract to respect the legitimate theatre playoff.

Senators worry—gravely—about whether film leaves a good or bad impression of the Senate itself and the kind of men who serve in it. A number of the Senators felt the film was unnecessarily rough likely to give public an unfavorable and unfair impression. Others liked the film and weren't bothered.

"Millions of Americans will see the movie this year," observed one Senator, "and it may do more to form their opinion of the Senate than anything ever has."

Another Senator asked if the film could create a reaction against Senators who now hold office, possibly causing the defeat of some who face close contests this Fall. It was an extreme opinion but was voiced, nevertheless.

Allen Drury book had been admired, with only a small minority objecting to it, as far as Washington is concerned. There were some shudders about some of the characters—especially the Senator with the homosexual background and the blackmailing McCarthy-like colleague. The U.S. President was also characterized by Drury as a power-mad character.

But, politicos said of the book, it was fiction and would be read by thoughtful people who would understand.

Motion picture theatre audiences are sized up as having a lower common denominator of intellect. This forms the basis of the concern that a "Congress is like that" impression will result nationwide.

Preminger's effort to put the story of the book onto film resulted in several changes in the story to juice up the dramatic moments. And these alterations are the

(Continued on page 13)

Bird Sanctuary Rules Declared Violated By Alfred Hitchcock

Bodega, Cal., March 27.

Marshall Dillon has put the arm on Alfred Hitchcock at this Coast hamlet 50 miles north of Frisco. He declares the director obtained too many birds, dead and alive, for his new film, "The Birds," being shot at Bodega Bay.

Marshall C. Dillon, game management agent for the U. S. Fish & Wildlife Service, claimed A. Hitchcock Productions had abused a permit to catch seagulls for the film.

Ellis Berry, inspector for the California Fish and Game Dept. in Frisco, said the permit allowed catching 30 live seagulls and Dillon found 54. The permit allowed 20 dead seagulls, and Dillon found 40. Film company also had 60 songbirds, including juncos, towhees and white-crowned sparrows, said Berry, adding:

"There was no permit issued for these, although all of these birds are covered by the Migratory Bird Treaty."

Dillon and Lee Shea, of the State Fish and Game Department, tagged all the birds for evidence and results of their inquiry, when finished, are being turned over to the U. S. Attorney's office at Sacramento for whatever action he wants to take.

Joe Levine A Theatre Builder As Boston Jumps With Civic Alterations

Boston, March 27.

Joe E. Levine will become a theatre builder in Boston. The prexy of Embassy Pictures is believed considering a twin screen house along the lines of Cinema One, Cinema Two, building in New York. for Rugoff chain.

Entrance of Levine into the Boston theatre picture broadens a situation which has at least two exhibitors here building theatres and other exhibitors seeking to acquire more theatres.

Situation is somewhat ironic in that there hasn't been any theatre building in Boston for some 25 years, and even modernization has been confined mostly to Ben Sack's activities with former Shubert legit houses.

With the extension of the Massachusetts Turnpike toll road into downtown Boston, two theatres in its path, the Kenmore and the Capri, are slated to come down. Both theatre owners, Ben Sack, of the Capri; and Louis Richmond, of the Kenmore have indicated their intentions of building new theatres. A new government center is eliminating theatres in the Scollay Square area.

Sack revealed recently that he planned also to build a twin film house in downtown Boston. Said he had the land, but did not want to reveal the site at present. He also has leased E. M. Loew's Strand Theatre on Huntington Ave., for 25 years, and will completely refurbish it and name it the Capri. In addition, he is negotiating for a lease on the Metropolitan Theatre, recently sold by ABC-Paramount to the New England Hospital Center, along with the Wilbur legit house, in a $3,000,000 deal.

Louis Richmond has not yet disclosed where he will build his new theatre. He will close between two sites. In the meantime, it became know that Trans-Lux Theatres, operating the State Theatre here, is seeking two more theatres in Boston, which they would operate as art houses. From the Scollay Square area, the Casino burlesquer seeks to move to E. M. Loew's National Theatre in the south end; and the Rialto, Hub's only all night theatre, is moving into a former store on lower Washington St.

TOA Touts Rogers San

Washington, March 27.

Theatre Owners of America has urged all its members to back the Will Rogers Hospital fundraising drive with "the effort, energy and sincerity of purpose and dedication it so richly deserves."

TOA Board of Directors, at their meeting here last week, pledged their support in a unanimous resolution adopted following a breakfast hosted by the sales managers of the major film companies.

It put TOA on record as endorsing "fully and sincerely its support of the Will Rogers Hospital Drive and that this endorsement be brought by each member of the Board to the immediate knowledge of the public in areas in which they operate."

Mooring Chides Distribs' Urging of Own Staffs To Fight Classifying

Albany, March 27.

William H. Mooring, the syndicated Catholic press pix critic, is charging a kind of reverse "gag" in the film censorship skirmishing. His latest column charges that "many" New York filmites—companies unspecified — were pressured into writing Albany legislators for defeat of the classification bills that just passed both houses here.

Scribe says the N.Y. distribs made with memos down the echelons, in some cases appending several suggested letters the employees could adapt for the barrage on Albany. Columnist quoted one memo as stating, "Your department head will make stationery available, and if, after completing the letter, you will give it to your department head, he will see that it is mailed."

Such maneuvers by the film companies, he said, "may help to deceive the New York State Senate as to the real public reaction to these anti-pornographic bills," but where, he asked, "does this kind of coercion of its own employees leave the American film industry's boasted defense of free speech?"

Columnist said the legislation is aimed at "filthy comic books and magazines" and at preventing "unsuitable" films being exhibited for children.

JACK FRUCHTMAN AD KIDS CRITIC GARDNER

Baltimore, March 27.

Jack Fruchtman, owner-operator of four downtown theatres has attacked a local critic in a three-column ad in Friday's (16) Evening Sun and the News-Post related to United Artists' "Sergeants 3," now in second week at the New Theatre. The panned panner is R. H. Gardner, Morning Sun critic.

Gardner had reviewed "Sergeants 3" earlier in the week and end effect was a blast. He said release "consists of all the western cliches you can think of (they come across not as parodies but as cliches), interspersed with Martin and Sinatra dialogue executed on the level of the old time minstrel show. "It's my guess, that "one would have to be a fanatical ratpack fan to sit through to the end."

Fruchtman copy told readers, "Here's a little game we sometimes play at the theatre. It's called 'Find the Critic.'" This was followed by cluster of smiling cartooned faces with one frowner in the middle.

"Sorry YOU didn't like the film Mr. Gardner . . ." ad said. "But 17,500 Baltimorians howled their heads off."

ALLIED'S PRUDENTIAL PAYS FIRST WIDOW

Detroit, March 27.

Allied States Assn. has paid its first claim under Allied's group insurance program with Prudential Life. This went into effect last Dec. 1.

The widow of Ben Jonhson, late assistant manager of the Michigan Theatre, was presented a check for $2,500 by Milton H. London, Allied's exec director. Johnson, who died of a heart attack at 56, had paid only one quarterly premium of $7.50 on the policy.

Cost to Allied members is only $1 per $1,000 of life insurance per month for those under 60. Coverage for those over 60 is slightly higher. Allied's group insurance program was extended into Ohio March 1 and 70 members there now are covered. During April, applications will be accepted without medical exam in New York State and North Central Allied.

James Pratt Rejoins U

Hollywood, March 27.

James Pratt, formerly exec production manager at Universal, returned yesterday to post he vacated in 1958 and George Golitzen, who succeeded him, moves up to a producer's berth. Latter is already at work on several properties for initial assignment.

Pratt, who became exec production manager in 1946 when Universal and International merged, swung over to Walt Disney Studios when he resigned in 1958, then was with 20th-Fox in a production post.

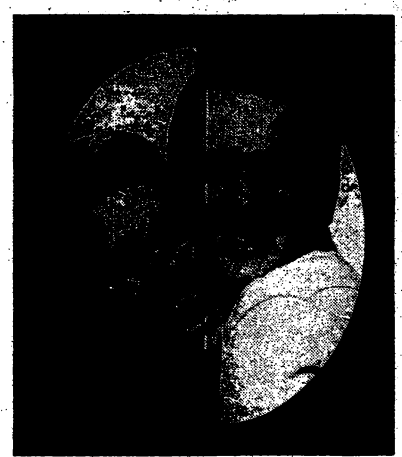
First Ad Heralding 20th's Great Easter Attraction!

EVENT! RODGERS & HAMMERSTEIN'S NEWEST ENTERTAINMENT!

★★★★★★★★★ 20th Century-Fox presents ★★★★★★★★★

NEW STATE FAIR

CONTINUOUS PERFORMANCES · 7 COMPLETE SHOWS A DAY!



PAT BOONE & ANN-MARGRET

EXCLUSIVE ENGAGEMENT!
PARAMOUNT THEATRE
Starting WEDNESDAY, APRIL 11th!

So fresh and wonderful with Richard Rodgers' NEWEST melodies and NEWEST lyrics!

TOM EWELL

ALICE FAYE

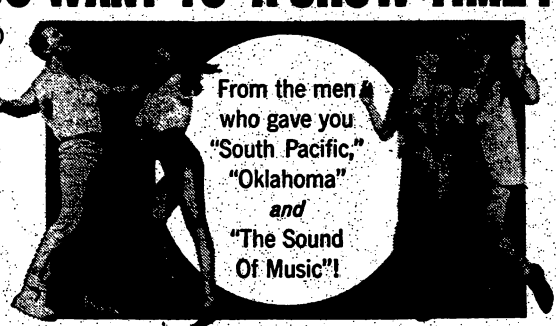
WALLY COX

BOBBY DARIN & PAMELA TIFFIN

NEW STATE FAIR

COME WHEN YOU WANT TO—A SHOW TIME FOR EVERYBODY!

STATE FAIR!



STATE FAIR!

STARRING PAT BOONE BOBBY DARIN PAMELA TIFFIN ANN-MARGRET
TOM EWELL AND ALICE FAYE AS MELISSA

PRODUCED BY CHARLES BRACKETT · DIRECTED BY JOSE FERRER · SCREENPLAY BY RICHARD BREEN

ADAPTATION BY OSCAR HAMMERSTEIN II / SONYA LEVIEN / PAUL GREEN · MUSIC SUPERVISED & CONDUCTED BY ALFRED NEWMAN · CINEMASCOPE · COLOR by DE LUXE

DOORS OPEN 9:30 A.M.
Feature at: 10:00, 12:00, 2:00, 4:00, 6:00, 8:00, 10:00 P.M.

BROADWAY & 43rd ST.
PARAMOUNT

Premiere Tuesday Night, April 10th, Benefit of Medico, Inc.

Chi Bright Despite Few New Films; 'Horsemen' Tall $25,000; 'Hour' Fast 18G, 'Story' Big 21G; 'Lover' 23G, 6th

Chicago, March 27.

Windy City deluxer biz is briskly resisting the seasonal blues this round despite a paucity of preems and the fact that many holdovers are moving into the longrun column. Major newcomer is "Four Horsemen of Apocalypse," which looks to get her $25,000 at State-Lake. Monroe duo of "Ninth Bullet" and "Madman" look trim.

"The Kitchen" is debuting to a slick take at Carnegie. First session of "Mary Had A Little" shapes fast at the Town. "Premature Burial" is neat in third United Artists session. "Children's Hour" is pulling a great fourth frame at the Woods.

Fifth stanza of "Walk On Wild Side" continues potent at the Roosevelt and same lap of "Satan Never Sleeps" is rated fair at Oriental. "Pinocchio" is notching a stout fifth stanza at the Loop. Also in their fifth sessions, "View From Bridge" rates sturdy at Esquire and "La Belle Americaine" is sharp at Cinema.

"Lover Come Back" shapes snappy in sixth Chicago round while 10th round of reissued "Cinerama Holiday" is fine at Palace.

Of the hardticketers, "West Side Story" is nailing a big [illegible] fourth canto at the Todd, and "El Cid" is steady at the Cinestage in 14th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Kitchen" (Teitel). Good $4,000. Last week "Victim" (Indie) (3d wk), $3,800.

Chicago (B&K) (3,900; 90-$1.80)—"Lover Come Back" (U) (6th wk). Snappy $23,000. Last week, $23,000.

Cinestage (Todd) (1,038; $1.75-$3.50)—"El Cid" (AA) (14th wk). Oke $10,000. Last week, $11,000.

Cinema (Stern) (500; $1.50)—"La Belle Americaine" (Cont) (5th wk). Fast $4,400. Last week, $4,700.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"View From Bridge"

(Continued on page 15)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Bird' Bright $16,000 In St. Louis; 'Walk' Rugged 15G; 'Sgts.' Loud 13½G

St. Louis, March 27.

Two new, strong entries are strengthening the boxoffice setup here currently. "Sweet Bird of Youth" shapes big at State while "Walk on Wild Side" is equally sock in first round at Ambassador. "Journey To Seventh Planet" is rated average at the St. Louis.

"West Side Story" looms solid in fourth round at Loew's Mid-City. "Sergeants 3" looks loud in second at Esquire while "Lover Come Back" still is good at the huge Fox despite being in sixth session. "Purple Moon" is okay in second at Pageant.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Walk On Wild Side" (Col). Rugged $15,000. Last week, "Tender Is Night" (20th) (2d wk), $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Ashes and Diamonds" (Indie). Okay $2,000. Last week, "L'Avventura" (Indie) (2d wk), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Sergeants 3" (UA) (2d wk). Loud $13,500 or near. Last week, $15,500.

Fox (Arthur) (5,000; 90-$1.25)—"Lover Come Back" (U) (6th wk). Good $7,500. Last week, $8,000.

Loew's Mid-City (Loew) (1,160; $1.25-$2.50)—"West Side Story" (UA) (4th wk). Solid $14,000 or over. Last week, $12,000.

State (Loew) (3,600; 60-90)—"Sweet Bird of Youth" (MGM). Big $16,000 or close. Last week, "Colossus of Rhodes" (MGM) and "Beyond All Limits" (Indie) $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Purple Noon" (Times) (2d wk). Okay, $2,500. Last week, $3,000.

St. Louis (Arthur) (3,800; 75-90)—"Journey to Seven Planet" (AI) and "Greature From Haunted Sea" (Indie). Average $9,000 or near. Last week, "Pinocchio" (BV) (reissue) (5th wk), $4,500.

Shady Oak (Arthur) (760; 90-$1.25)—"The Mark" (Cont) (5th wk). Good $1,300. Last week, $1,500.

'Kings' Smart 15G, Frisco; 'Walk' 9G

San Francisco, March 27.

Firstrun biz here is adequate currently, with "King of Kings" on grind being rated excellent at the Fox. "Hellions" at Paramount looks only fair while "Walk on Wild Side" still is strong at St. Francis in fourth round.

"Lover Come Back" is rated dandy in sixth at Golden Gate. "West Side Story" looms great in 15th stanza at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (6th wk). Dandy $8,000 in 5 days. Last week, $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"King of Kings" (MGM). Fine $15,000. Last week, "Satan Never Sleeps" (20th) and "Girl In Room 13" (20th), $8,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Four Horsemen" (MGM) (3d wk). Fair $8,000. Last week, $10,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Hellions" (Col) and "Belle Sommers" (Col). Fair $11,000 or under. Last week, "The Couch" (WB) and "Malaga" (WB) $8,000.

St. Francis (Par) (1,400; $1-$1.75)—"Walk On Wild Side" (Col) 4th wk). Smash $9,000. Last week, $11,000.

United Artists (No. Coast) (1,151; $1.50-$3.00)—"West Side Story" (UA) (15th wk). Great $15,000 or close. Last week, $15,500.

Vogue (S.F. Theatres) (364; $1.50)—"Bridge" (Indie) (2d wk). Good $4,000 after $5,400 last week.

Stagedoor (A-R) (440; $1.50)—"Light In Piazza" (MGM) (8th wk). Big $3,600 after $4,600 last week.

Larkin (A-R) (400; $1.25-$1.49)—"Les Liaisons" (Astor) (6th wk). Trim $2,700. Last week, $3,400.

Clay (A-R) (400; $1.25-$1.49)—"La Belle Americaine" (Cont). Hep $2,500. Last week, "Call Me Genius" (Cont) and "French They Are A Funny Race" (Indie) (reissue) (3d wk), $2,500.

Presidio (Art Theatre Guild) (774; $1.25)—"View From Bridge" (Cont) (5th wk). Solid $2,000. Last week, $2,800.

Alexandria (United California) (1,610; $1.49-$3.00)—"El Cid" (AA) (14th wk). Good $10,000. Last week, $10,500.

Metro (United California) (1,000; $1.50-$1.80)—"Two Women) (Janus) (13th wk). Fast $2,000 or near. Last week, $2,400.

Esquire (No. Coast) (846; 90-$1.25)—"Children's Hour" (UA) and "Mary Had A Little" (PA) (2d wk). Fine $8,000. Last week, $10,600.

Coronet (United California) (1,250; $2.20-$2.75)—"Judgment At Nuremberg" (PA) (4th wk). Okay $13,000 or better. Last week, $14,000.

'Planet' Sharp $13,000, Denver; 'Horsemen' 14G

Denver, March 27.

Launching of some new screen fare, most of which is doing okay, is brightening the firstrun picture here currently. "Four Horsemen" is rated sturdy at Paramount while "Walk on Wild Side" is equally big at Orpheum. "Journey To Seventh Planet" is rated sharp on initialer at the Denver. "Lover Come Back" looms stout in sixth Centre stanza.

Estimates for Last Week

Aladdin (Fox) (900; $1.45)—

(Continued on page 15)

'KINGS' POTENT 12G, PROV.; 'HITLER' OKE 8G

Providence, March 27.

State's second round of "King of Kings" is still the town topper currently. Elmwood's second of "Walk On Wild Side" shapes socko. Majestic's "Hitler" looks fine. Sixth of "Lover Come Back" is still sturdy even close to some first weeks here at this house.

Estimates for This Week

Albee (RKO) (2,200; 75-$1.25)—"Lover Come Back" (U) (6th wk). Nice $6,500 or near, after $7,000 in 5th.

Elmwood (Snyder) (724; 75-$1.25)—"Walk On Wild Side" (Col) (2d wk). Big $10,000. First was $11,000.

Majestic (SW) (2,200; 75-$1.25)—"Hitler" (AA) and "Tormented" (AA). Looks fine $8,000. Last week, "Satan Never Sleeps" (20th), $9,000.

State (Loew) (3,200; 60-$1.75)—"King of Kings" (MGM) (2d wk). Peppy $12,000 after $17,000 in opener.

Strand (National Realty) (2,200; 65-90)—"Tell-Tale Heart" (Indie) and "Dentist In Chair" (Indie). Slow $4,000. Last week, "Summer and Smoke" (Par) (2d wk), $4,200.

'Lover' Great 12G, T'ronto; 'Walk' 10G

Toronto, March 27.

The only newcomers here currently are "Lover Come Back" and "Victim," both starting out strongly. "Lover" is rated big on week. "Walk on Wild Side" is good on second week. "Majority of One" in fourth stanza, and "Light in Piazza," in second, also are hefty.

Estimates for This Week

Capitol, Imperial (FP) (1,026; 1,206; $1-$1.50) — "Majority of One" (WB) (4th wk). Hefty $14,000. Last week, $14,500.

Carlton (Rank) (2,318; $1-$1.50)—"Walk on Wild Side" (Col) (2d wk). Good $10,000. Last week, $15,000.

Eglinton (FP) (919; $1.50-$2.50)—"Holiday in Spain" (Indie) (14th wk). Steady $7,000. Last week, same.

Hollywood (FP) (1,080; $1-$1.50)—"Breakfast at Tiffany's" (Par) (15th wk). Hefty $7,500. Last week, ditto.

Hyland (Rank) (1,357; $1-$1.50)—"Victim" (Indie). Big $8,000. Last week, "Raising the Wind" (20th) (3d wk), $6,000.

International (Taylor) (557; $1-$1.25) — "La Belle Americaine" (IFD). Swell $4,000. Last week, "View from Bridge" (IFD) (5th wk), $2,500.

Loew's (Loew) (1,641; $1-$1.50)—"Four Horemen" (MGM) (3d wk). Tall $10,000. Last week, $13,000.

Tivoli (FP) (935; $1.50-$2.50)—"El Cid" (AA) (14th wk). Husky $7,500. Last week, $8,000.

Towne (Taylor) (693; 90-$1.25)—"Light in Piazza" (MGM) (2d wk). Swell $8,000. Last week, $10,000.

University (FP) (1,382; $1.25-$2)—"Judgment at Nuremberg" (UA) (6th wk). Still lusty $12,000. Last week, $14,000.

Uptown (Loew) (2,543; $1-$1.50)—"Lover Come Back" (U). Big $12,000 or close. "Four Horsemen" (M-G) (2d wk), $6,000.

Milder Weather Bops B'way; 'Heels' Fancy $13,000; 'Hour' Sharp 36G, 2d 'Rome' 130G; 'Walk' Smash 36G, 5th

With only one new entrant, aside from the arty theatres, and first taste of springlike weather over the last four days, Broadway firstrun trade is offish for the most part this session. But oddly enough, Saturday night biz at many houses was strong despite the lure of the mild weather. "Satan in High Heels" is heading for fancy $13,000 in opening stanza at the Forum.

"Only Two Can Play" hit a great $24,000 in first round at the arty Fine Arts while "Through a Glass Darkly" registered a resounding $15,000 on initial stanza at the arty Beekman. "Viridiana" was sturdy $14,000 in first week at the Paris.

"Rome Adventure" with stageshow looks to wind its second week at the Music Hall with a nice $130,000. It stays one more week before the annual Easter show opens April 5. "Children's Hour" finished its first holdover session with sock $36,000, daydating the Astor and Trans-Lux 52d Street.

"Day Earth Caught Fire" is heading for solid $29,000 in second stanza, daydating the Victoria and Trans-Lux 85th Street. "Madison Avenue" moves into the Paramount today (Wed.). "Sweet Bird of Youth" also preems today at the Capitol and Sutton.

"Walk on Wild Side" is holding with smasheroo $36,000, daydating the Criterion and the Murray Hill in fifth session. "Four Horsemen" looks like a fast $23,000 or better in third round at the State.

Pacing the hardticket pix is "Judgment at Nuremberg," with a capacity $37,000 in 14th week at the Palace. "West Side Story" looks wow $42,000 or close in current (23d) stanza at the Rivoli. "El Cid" shapes to get a big $20,000 or a bit over in 15th round at the Warner.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Children's Hour" (UA) (3d wk). Initial holdover stanza ended yesterday (Tues.) was big $24,000 or near. Opener was $29,500.

Capitol (Loew) (4,820; $1-$2.50)—"Sweet Bird of Youth" (M-G). Opens today (Wed.). Last week, "Sergeants 3" (UA) (7th wk-4 days), passable $11,000 after $20,000 for sixth full week.

Criterion (Moss) (1,520; $1.25-$2.50)—"Walk on Wild Side" (Col) (6th wk). Fifth round finished yesterday (Tues.) was robust $30,000 or near after $35,000 for fourth week.

DeMille (Reade) (1,463; 90-$2.75)—"View From Bridge" (Cont) (9th wk). This week ending tomorrow (Thurs.) looks like okay $11,000 after $12,500 for eighth round. Stays until "Counterfeit Traitor" (Par) opens with benefit preem the night of April 17, with regular run starting April 18.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"La Dolce Vita" (Astor) (16th wk). Th 15th week ended yesterday (Tues.) was great $11,000 after $12,000 for 14th week.

Palace (RKO) (1,642; $1.50-$3.50)—"Judgment at Nuremberg" (UA) (15th wk). The 14th session completed last night (Tues.) was capacity $37,000 after $38,000 for 13th week which included a morning matinee. Continues indef.

Forum (Moss) (813; 90-$1.80)—"Satan in High Heels" (Indie). Initial stanza ending tomorrow (Thurs.) looks to hit fancy $13,000. Holding.

Paramount (AB-PT) (3,665; $1-$2)—"Madison Avenue" (20th). Opens today (Wed.). Last week, "Satan Never Sleeps" (20th) (5th wk), was light $13,000 after $20,000 for fourth round.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Rome Adventure" (WB) with stageshow (2d wk). This session ending today (Wed.) looks to land nice $130,000 or close after $145,000 opener. Stays a third, with "Moon Pilot" (BV) plus "Disneyland, U.S.A." onstage as Easter show opening April 5.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (23d wk). This frame ending today (Wed) is likely to hit great $42,000 after $43,500 for 22d week. Holding.

State (Loew) (1,900; $1.50-$2.50)—"Four Horsemen" (MGM) (3d wk). This week finishing tomorrow (Thurs.) looks like fast $23,000 or close after $29,000 for second week.

Victoria (City Inv.) (1,003; 50-$2)—"Day Earth Caught Fire" (U) (2d wk). This round ending today (Wed.) looks to hold at bright $20,000 or near after $21,500 for initial week. Stays on.

Warner (SW) (1,813; $1.50-$3.50)—"El Cid" (AA) (15th wk). This stanza winding today (Wed.) is heading for big $20,000 after $21,500 in 14th week. Holds on.

First-Run Arties

Fine Arts (Davis) (468; 90-$1.80)—"Only Two Can Play" (Indie) (2d wk). Initial week was socko $24,000, best ever at this house.

Beekman (Rugoff Th.) (590; $1.20-$1.75) — "Through a Glass Darkly" (Janis) (3d wk). First holdover frame ended Monday (26) was

(Continued on page 15)

'Bird' Sockeroo $21,000, D.C.; 'Walk' Fancy 10G For 5th, 'Lover' 13G, 6

Washington, March 27.

"Sweet Bird of Youth" is the big newie this stanza, being rated very sock at the Capitol. "Hitler" in two spots shapes solid on opening session.

Otherwise, the standout feature currently is the number of leggy quality holdovers, some on marathon runs. Like "One Two, Three" at Dupont which is maintaining a hefty pace in 14th stanza. "Walk on Wild Side" looks fat in fifth Trans-Lux session. "Lover, Come Back" at Town in sixth round still rates in sock class.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49) — "Hitler" (AA). Slight $9,000 or over. Last week, "Couch" (WB) and "Malaga" (WB), $7,500.

Apex (K-B) (940; $1.25-$1.40) — "La Belle Americaine" (Cont) (5th wk). Hotsy $6,000. Last week, $6,200.

Capitol (Loew) (3,420; $1-$1.65)—"Sweet Bird" (MGM). Sock $21,000. Last week, "Battleground" (MGM) and "Go For Broke" (MGM) (reissues), $10,500.

Dupont (Mann-KB) (400; $1-$1.65) — "One, Two, Three" (UA) (14th wk). Still leggy at $4,500 or near. Last week, $4,700.

Keith's (RKO) (1,839; $1-$1.65)—"Children's Hour" (UA) (2d wk). Healthy $13,000. Last week, $18,000.

Mac Arthur (K-B) (900; $1.25-$1.40)—"Murder, She Said" (MGM) (5th wk). Neat $5,500 or near. Last week, $5,700.

Ontario (K-B) (1,240; $1-$1.49)—"Light in Piazza" (MGM) (4th wk). So-so $3,800. Last week, $4,300

Palace (Loew) (2,360; $1.25-$1.80)—"Oklahoma" (UA) (reissue). Boff $17,100. Last week, "Satan Never Sleeps" (20th) (2d wk), $8,400.

Playhouse (T-L) (459; $1.49-$1.80) — "La Dolce Vita" (Astor)

(Continued on page 15)

'Satan' Solid $14,000, Pitt; 'Story' Stout 11G, 7th, 'Lover' Hot 14G, 6th

Pittsburgh, March 27.

"Satan Never Sleeps" at Penn and "Murder, She Said" at Shadyside are new entries this week while some mighty holdovers continue to give Pitt firstruns fancy wicket action. Both "Satan" and "Murder" loom nice. "Pinocchio" is rated bright in third at the Stanley.

"Lover Come Back" shapes wow again in sixth round Gateway. "Les Liaisons" shapes sturdy again in third at Squirrel Hill. Two hardticketers, "El Cid" in fourth at Fulton and "West Side Story" in seventh at Nixon loom great.

Estimates for This Week

Fulton (Associated) (1,530; $1.75-$2.75)—"El Cid" (AA) (4th wk). Hotsy $10,000. Last week, $16,500.

Gateway (Associated) (1,900; $1.25-$1.75)—"Lover Come Back" (U) (6th wk). Great $14,000. Last week, $14,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"West Side Story" (UA) (7th wk). Mighty $11,000. Last week, $11,300.

Penn (UATC) (3,300; $1-$1.50)—"Satan Never Sleeps" (20th). Solid $14,000. Last week, "Four Horsemen" (MGM), $13,000.

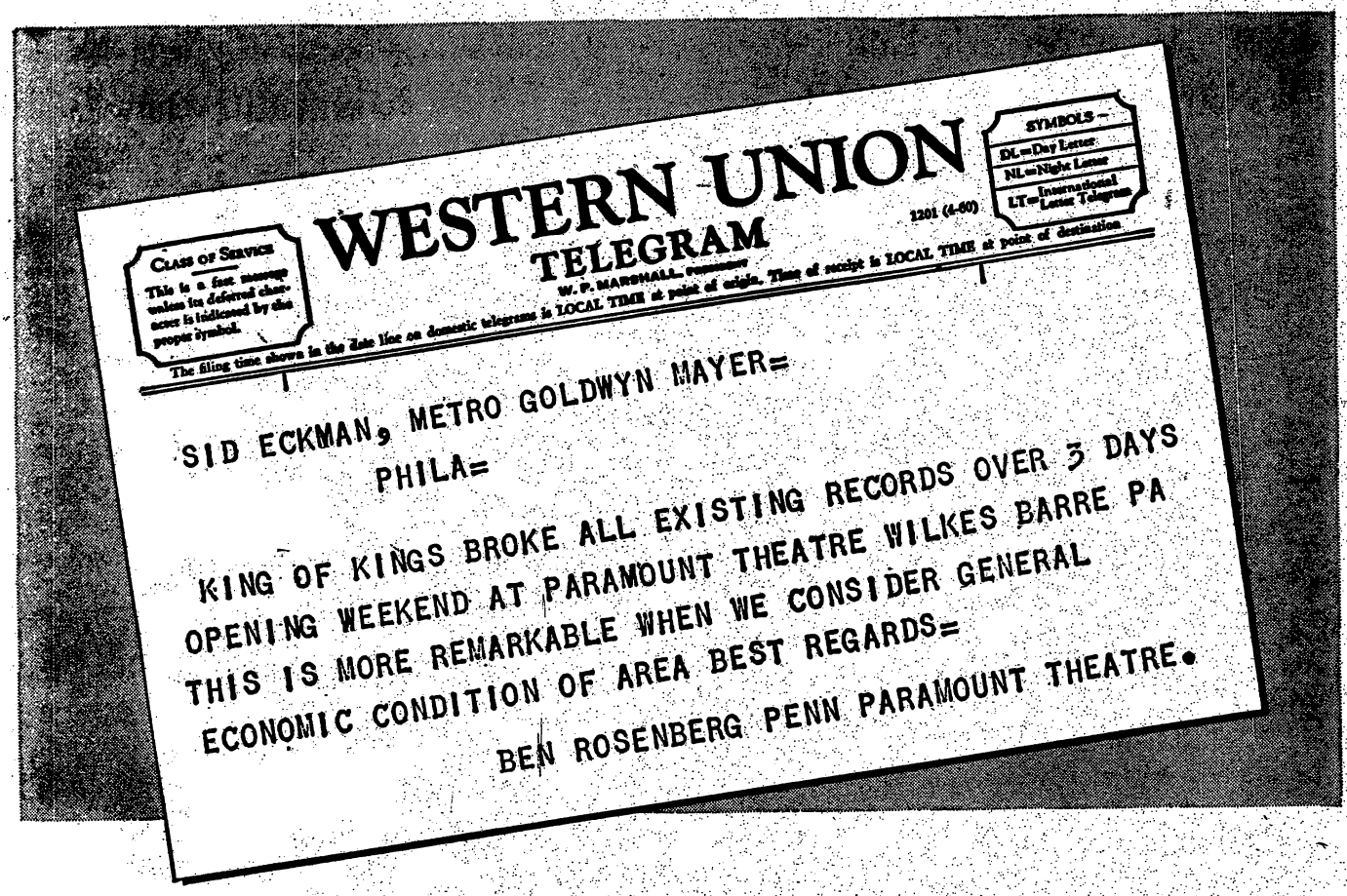
Shadyside (MOTC) (750; $1.25)—"Murder, She Said" (MGM). $3,000. Last week, "Victim" (Indie) (3d wk), $2,000.

Squirrel Hill (SW) (834; $1.25)—"Les Liaisons" (Astor) (3d wk). Rousing $4,500. Last week, $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Pinocchio" (BV) (reissue) (3d wk). Bright $12,000. Last week, $17,500.

Warner (SW) (1,516; $1-$2) — "Judgment at Nuremberg" (UA) (6th wk). Firm $9,500. Last week, same.

Additional Picture Grosses On Page 11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New Fare Helps Hub; 'Light' Torrid $15,000, 'Liaisons' Sock 17G, 'Hitler' Hep 13G; 'Lover' 14G, 'Horsemen' 11G

Boston, March 27.

With a round of new product, film biz is perking currently in Boston. Fine weather which is bringing out the crowds is helping, too. "Les Liaisons Dangereuses" is sock at the Beacon Hill. "Light in Piazza" looms torrid at Capri. "Hitler" shapes good at Paramount.

"Four Horsemen" is holding fast in second at Orpheum. "Murder, She Said" is rated hotsy at Exeter in fourth. "Judgment at Nuremberg" is holding big at Saxon in sixth round. "West Side Story" still is powerful in 11th at Gary. "Lover Come Back" is wow in sixth at Memorial.

Estimates for This Week

Astor (B&Q) (1,176; $1.80-$2.70) —"El Cid" (AA) (14th wk). Nice $8,500. Last week, $11,000.

Boston (Cinerama, Inc.) (1,354; $1.75-$2.65) — "South Seas Adventure" (Cinerama) (reissue) (12th wk). Oke $6,000. Last week, $7,000.

Beacon Hill (Sack) (900; $1-$1.50) —"Les Liaisons" (Astor). Sock $17,000. Last week, "One, Two, Three" (UA) (13th wk), $7,000.

Capri (Sack) (900; $1-$1.50)—"Light in Piazza" (MGM). Wham $15,000. Last week, "Majority of One" (WB) (7th wk), $6,000.

Center (E. M. Loew) (1,200; 90-$1.25) — "Paradisio" (Indie) (5th wk). Fast $6,000. Last week, $7,500.

Exeter (Indie) (1,376; 90-$1.49)—"Murder, She Said" (MGM) 4th wk). Fine $8,000. Last week, $9,000.

Fenway (Indie) (1,300; $1.50)—"Mark" (Cont) (10th wk). Good $4,000. Last week, ditto.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (11th wk). Powerful $17,000. Last week, $17,500.

Kenmore (Indie) (700; $1.50)—"View From Bridge" (Cont) (7th wk). Okay $5,000. Last week, $6,500.

Metropolitan (NET) (4,357; 90-$1.25) — "Whistle Down Wind" (PA) and "Paradise Alley" (Indie). Dull $8,500. Last week, "Summer and Smoke" (Par) (3d wk), $8,000.

Memorial (RKO) (3,000; 90-$1.49) —"Lover Come Back" (U) (6th wk). Terrific $14,000. Last week, $18,000.

Paramount (NET) (2,357; 70-$1.25)—"Hitler" (AA) and "Tormented" (Indie). Good $13,000 or close. Last week, "Red Hot Wheels" (MGM) and "Express My Dust" (MGM) (reissues), $8,500.

Orpheum (Loew) (2,900; 90-$1.49)

(Continued on page 15)

Key City Grosses

Estimated Total Gross

This Week $3,596,700
(*Based on 22 cities and 266 theatres, chiefly first runs, including N.Y.*)

Last Year $2,549,800
(*Based on 22 cities and 253 theatres*).

'Story' Smash 19G, K.C.; 'Lover' 16G, 2

Kansas City, March 27.

Blockbuster newcomer is "West Side Story" on hardticket policy at the Plaza. Appears sure to hold. New theatre is The Studio, arthouse opened by Durwood circuit in downstairs lounge of Saxon Theatre. "Murder, She Said," is the opener, and looks to stay for several weeks. "Sweet Bird of Youth" is new at Roxy and good.

Several holdovers are strong, headed by "Lover Come Back," great in two houses.

Estimates for This Week

Brookside (Fox Midwest-Nat. Theatres) (800; $1.25)—"Light in Piazza" (MGM) (2d wk). Okay $4,000. Last week, $5,000.

Capri (Durwood) (1,260; 90-$2.50) —"El Cid" (AA) (5th wk). Nifty $13,000, holds. Last week, $14,000.

Empire (Durwood (1,200; 90-$2) —"South Seas Adventure" (Cinerama) (reissue) (2d wk). Lively $7,000. Last week, $7,500.

Fairway (FMW-NT) (700-$1) — "King and I" (20th) and "Carousel" (20th) (reissues) (4th wk). Sturdy $2,000. Last week, $2,500.

Kimo (Dickinson) 504; 90-$1.25) —"Purple Noon" Times). Fine $2,000, stays on. Last week, "The Truth" (Kings) (13th wk), $1,000.

Plaza (FMW-NT) (1,630; $1.50-$2.50)—"West Side Story" (UA). Sock $19,000; holds. First hardticket pic in this house. Last week, "Innocents" (20th) and "Hustler" (20th) (2d run), $5,000.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Walk on Wild Side" (Col) (3d wk). Hep $7,000. Last week, $8,000.

Roxy (Durwood) (850; 75c-$1.50) —"Sweet Bird of Youth" (MGM). Good $6,000; stays. Last week, "Satan Never Sleeps" (20th) (3d wk), $2,500.

Saxon (Durwood) (1,600; 75c-$1.50)—"Four Horsemen" (MGM) (2d wk). Okay $6,500. Last week, theatre reopened under new ownership, $8,500.

Studio (Durwood (150; $1.25-$1.50) — "Murder, She Said" (MGM). Opens new arthouse downtown, first such venture here. Pleasant $2,000.

Uptown, Granada (FMW-NT) (2,043; 1,217; $1-$1.50)—"Lover Come Back" (U) (3d wk Uptown) (2d at Granada). Fancy $16,000. Last week, great $20,000.

'Horsemen' Lively 8G, Port.; 'Story' 11G, 2d

Portland, Ore., March 27.

Holdovers continue strong along the main stem this round, new entrants being scarce. "West Side Story" moves into torrid second frame at Music Box. "Lover Come Back" continues loud for sixth session at the Broadway. Only one important newcomer, "Four Horsemen," rated lusty at the Orpheum.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Lover Come Back" (U) and "Desert Patrol" (U) (6th wk). Lusty $7,000. Last week, $6,200.

Fine Arts (Foster) (426; $1-$1.50) —"Frantic" (Indie) and "Web of Passion" (Indie). Sad $1,000. Last week, "Rocco and Bros." (Astor) (2d wk), $1,000.

Fox (Evergreen) (1,600; $1-$1.49) —"Satan Never Sleeps" (20th) and "Night People" (20th) (reissue) (2d wk). Okay $5,000. Last week, $6,600.

Guild (Rosener) (400; $1-$1.50)—"Light in Piazza" (MGM) and "The Miller's Beautiful Wife" (Indie)

(Continued on page 15)

'SATAN' SAD $6,000 in CLEVE.; 'STORY' 13G, 6

Cleveland, March 27.

Newcomers here currently are grossing poorly compared to the husky holdovers in present week. "Satan Never Sleeps" shapes sad at the Hipp on opener while "The Victim" looms dull at State in first. "Walk on Wild Side," however, looks trim in second Allen round. "West Side Story" also is big in sixth at the Ohio.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Walk on Wild Side" (Col) (2d wk). Trim $13,000 in 8 days. Last week, $17,500.

Colony Art (Stanley Warner) (1,354; $1.50) — "View From Bridge" (Cont) (2d wk). Oke $3,600. Last week, $4,600.

Continental Art (Art Theatre Guild) (900; $1-$1.25) — "Bridge" (Indie) (m.o.). Thin $1,800. Last week, "La Dolce Vita" (Astor) (1st general release), $1,900.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Tomorrow Is My Turn" (Indie). Just okay $2,000. Last week, "Bridge" (Indie), $2,400.

Hippodrome (Eastern Hipp) (3,700; $1-$1.50) — "Satan Never Sleeps" (20th). Sad $6,000. Last week, "Lover Come Back" (U) (5th wk), $7,500.

Ohio (Loew) (2,739; $2.50-$2.75) —"West Side Story" (UA) (6th wk). Pushing up to big $13,000. Last week, $12,500.

Palace (Silk & Helpern) (2,739; $1.50-$2) —"Judgment at Nuremberg" (UA) (5th wk). Average $9,000. Last week, $9,200.

State (Loew) (3,700; $1-$1.50)—"Victim" (Indie). Dull $7,000. Last week, "Colossus of Rhodes" (MGM), $18,000.

Stillman (Loew) (2,700; $1.50)—"Whistle Down Wind" (Indie). Last week, "Summer and Smoke" (Par) (2d wk), $6,500.

Westwood Art (Art Theatre Guild) (955; $1.25-$1.50)—"Purple Noon" (Times). Okay $2,200. Last week, "La Belle Americaine" (Cont) (m.o.), $1,600.

'Hour' Timely 21G, Philly; 'Bird' 20G

Philadelphia, March 27.

New product is giving Philly deluxers a terrific boost this round. "Sweet Bird of Youth" looms smash at Stanley while "Four Horsemen" is equally socko at the Fox. "Premature Burial" shapes big in first at Stanton. "Children's Hour" is boff at the Randolph on intiialer.

"Lover Come Back" is rated happy in seventh round at Arcadia. "West Side Story" shapes tall in 20th round at Midtown.

Estimates for This Week

Arcadia (S&S) (622; 95-$1.80)—"Lover Come Back" (U) (7th wk). Happy $12,000. Last week, $13,000.

Boyd (SW) (1,536; $2-$2.75) — "Judgment at Nuremberg" (UA) (5th wk). Smart $14,000 after $14,500.

Fox (Milgram) (2,400; 95-$1.80)—"Four Horsemen" (MGM). Fast $19,000. Last week, "Sergeants 3" (UA) (6th wk), $8,000 in five days.

Goldman (Goldman) (1,000; $2-$2.75)—"El Cid" (AA) (14th wk). Firm $8,000 or near. Last week, $8,500.

Midtown (Goldman) (1,200; 95-$1.80)—"West Side Story" (UA) (20th wk). Tall $20,000 after $12,400 last week.

Randolph (Goldman) (2,200; 95-$1.80) — "Children's Hour" (UA). Socko $21,000. Last week, "Majority of One" (WB) (4th wk), $7,500.

Stanley (SW) (2,500; 95-$1.80)—"Sweet Bird of Youth" (MGM). Lofty $20,000. Last week, "Outsider" (U) (2d wk), $8,500.

Stanton (SW) (1,483; 95-$1.80)—"Premature Burial" (AI). Lively $13,000. Last week, "George Raft Story" (AA), $7,500.

Studio (Goldberg) (383; 95-$1.80) —"Verboten" (Indie) and "Executioners" (Indie). Oke $4,000. Last week, "Wild for Kicks" (Times), $3,500.

Trans-Lux (T-L) (500; 95-$1.80)—"Light in Piazza" (MGM) (3d wk). Good $6,500. Last week, $7,500.

Viking (Sley) (1,000; 95-$1.80)—"Satan Never Sleeps" (20th) (4th wk). Quiet $4,600. Last week, $6,000.

World (R&B-Pathe) (499; 95-$1.80) — "Green Mare" (Zenith). Sick $2,000. Last week, "Murder, She Said" (MGM) (4th wk), $3,000.

L.A. Perking; 'Bird' Boffo $18,000, 'Song' Socko 31G, 'Night' NSG 13G, 'Majority' 21G; 'Story' 23G, 15th

Los Angeles, March 27.

Three newcomers are boosting local firstruns slightly this stanza but biz generally is spotty. "Flower Drum Song," on first general release here, should hit a socko $31,000 in four theatres. "Majority of One," also on initial general booking, looks good $21,000 in four houses.

"Sweet Bird of Youth" at the Egyptian, off reserved-seat basis for first time in over two years, shapes smash $18,000 in first round. "Tender Is Night," third entry for first general run, is disappointing $13,000 in three spots.

Most of regular holdovers are down this session although "Walk on Wild Side" looms strong in third Warner Beverly week. "Children's Hour" is soft in second stanza playing four locations. "West Side Story" continues to pace hardticket pix with likely trim $23,000 for 15th week at the Chinese.

Estimates for This Week

Egyptian (UATC) (1,392; $2-$2.40) —"Sweet Bird of Youth" (MGM). Hefty $18,000 or near. Last week, "King of Kings" (MGM) (23d wk), $9,200.

Los Angeles, Iris, Loyola (Metropolitan-FWC) (2,017; 825; 1,298; 90-$1.50) — "Tender Is Night" (20th) (1st general release) and "Streetcar Named Desire" (WB) (reissue). Light $13,000 or close. Last week, "La Dolce Vita" (Ast) (2d wk), $7,600. Loyola with Warren's, Hollywood, "Lover Come Back" (U) (2d wk), "Back Street" (U) (Loyola), "Never So Few" (MGM) (reissue) (Warren's), "Between Time, Eternity" (Indie) (Hollywood) (2d wk), $17,400.

Warner Hollywood, Wilshire, Orpheum, Baldwin (SW-Metropoli-

(Continued on page 15)

Broadway Grosses

Estimated Total Gross

This Week $554,800
(*Based on 29 theatres*)

Last Year $534,000
(*Based on 28 theatres*)

'Story' Socko 15G, Cincy; 'Satin' 5G

Cincinnati, March 27.

"West Side Story" rules the Cincy cinema front currently, shaping great on preem at the suburban Valley. "Children's Hour" rates good at the Palace and "Satan Never Sleeps" looks slow at Keith's. "Lover Come Back" still is sweet in sixth week finale at Albee. "Four Horsemen of Apocalypse" retains power in second at the Grand. Hardticket "Judgment at Nuremberg" continues mildly in sixth week. Friday and Saturday night play of U. of Cincinnati in NCAA basketball tourney windup dented cinema biz via tv-radio coverage.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Lover Come Back" (U) (6th wk-6 days). Sweet $8,500 fadeout of longest run here in many moons. Last week, $9,500.

Capitol (SW-Cinerama) (1,400; $1.50-$2) — "Judgment at Nuremberg" (UA) (6th wk). Mild $5,500. Last week, $6,000.

Esquire Art (Cin-T-Co) (500; $1.25)—"Murder, She Said" (MGM) (2d wk). Nice $1,200 after $1,500 preem.

Grand (RKO) (1,300; $1-$1.25)—"Four Horsemen" (MGM) (2d wk). Lusty $7,000. Last week, $8,500.

Guild (Vance) (300; $1.25)—"Les Liaisons" (Astor). Snappy $1,800. Last week, "Kitchen" (Indie) (2d wk), $800.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Never On Sunday" (UA). Oke $1,500. Last week, "Dolce Vita" (Astor) (2d wk), $1,000.

Keith's (Cin-T-Co) (1,500; 90-$1.25) — "Satan Never Sleeps" (20th). Drowsy $5,000. Last week, "Sergeants 3" (UA) (3d wk), $6,200.

Palace (RKO) (2,600; $1-$1.25)—"Children's Hour" (UA). Fairly good $9,000 or over. Last week, "View From Bridge" (Cont), $7,500.

Twin Drive-In (Cin-T-Co) (800 cars, 90c)—West side only: "Colossus of Rhodes" (MGM) and "Bachelor in Paradise" (MGM) (subruns). Fair $3,000. Last week, "Flower Drum Song" (U) and "Hey, Let's Twist" (Par) (subruns), $3,300.

Valley (Cin-T-Co) (1,275; $1.50-$2.50)—"West Side Story" (UA). Great $15,000. Red carpet reviews with spotlighting on hometowner George Chakiris, film co-starrer. Last week, "El Cid" (AA) (13th wk), $4,800.

'Story' Solid $14,000, Buff.; 'Lover' 8G, 6th

Buffalo, March 27.

Trade looms potent at deluxers here in current round, aided by some bright holdovers. "Hitler," one of newcomers, is fairly good at Paramount but "Victim" is getting no place, also in first, at the Buffalo. "Walk on Wild Side" is lofty in second at Century while "West Side Story" shapes socko in second at the Teck. "Lover Come Back" continues sturdy in sixth round at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Victim" (AA). Sad $6,000 or close. Last week, "Four Horsemen" (MGM) (2d wk), $5,500.

Center (AB-PT) (2,500; 90-$1.25) —"Raintree County" (MGM) and "Where the Boys Are" (MGM) (reissues). Fine $8,000. Last week, "Satan Never Sleeps" (20th) (3d wk), $6,000.

Century (UATC) (2,700; 90-$1.25) —"Walk On Wild Side" (Col) (2d wk). Fancy $11,000. Last week, $13,500.

Lafayette (Basil) (3,000; 90-$1.50) —"Lover Come Back" (U) (6th

(Continued on page 15)

Mpls. Milder, Biz Better; 'Satan' Smooth $12,500; 'Walk' 8½G, 'Lover' 11G

Minneapolis, March 27.

A stretch of moderate weather, longest in many months during this severest winter, together with a weekend influx of youthful transients for state high school basketball championship tournament, has put additional life into local cinema biz. Newcomers are drastically limited. Best of lot is "Satan Never Sleeps," which is nice at Orpheum. Reissued "Never on Sunday" is solid at the Gopher.

Top holdovers are "West Side Story," "Lover Come Back," "Walk on Wild Side" and "Children's Hour." All continue smash.

Estimates for This Week

Academy (Mann) (1,000; $1.55-$2.65)—"El Cid" (AA) (5th wk). Still thriving at solid $9,000. Last week, $10,000.

Avalon (Frank) (800; $1)—"Once Upon a Knight" (Indie) and "Cry Terror" (MGM) (reissue) (3d wk). Nice $2,200. Last week, $2,500.

Gopher (Berger) (1,000; $1-$125) —"Never On Sunday" (UA). First time downtown. Solid $4,000. Last week, "Swingin' Along" (20th) and "Madison Avenue" (20th), $3,000 in six days.

Lyric (Par) (1,000; $1.25-$1.50) —"Walk On Wild Side" (Col) (3d wk). Raking in plenty of coin. Socko $8,500. Last week, $12,000.

Mann (Mann) (1,000; $1.50-$2.75)—"West Side Story" (UA) (6th wk). Smash $12,000. Last week, $13,000.

Orpheum (Mann) (2,800; $1-$1.25) — "Satan Never Sleeps" (20th). Nice $12,500. Last week, "Go For Broke" (20th) and "Battle Ground" (MGM) (reissues), $2,500.

Park (Fields) (1,000; $1.25) — "Rocco and Bros." (Astor). Mild $3,000. Last week, "Light in Piazza" (MGM) (3d wk), $3,500 in five days at $1.50 top.

State (Par) (2,200; $1.25-$1.50) —"Lover Come Back" (U) (6th wk). Slow $8,000. Last week, $13,000.

Suburban World (Mann) (800; $1.25)—"Breakfast at Tiffany's" (Par) (reissue) (3d wk). Pleasing $3,000. Last week, $3,500.

Uptown (Mann) (400; $1-$1.25) —"Children's Hour" (MGM) (3d wk). Fine out at $3,000. Last week, $5,000.

Titanus

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TITANUS, via Sommacampagna 28, Rome, Italy

Panning The Panners

Kansas City, March 27.

An editorial which appeared in the Daily Telegraph of Sidney, Nebraska, a few weeks ago is getting wide play spurred by the motion picture theatre industry in this area. Commonwealth Theatres, among others, is recommending the editorial to its managers in its February issue of The Bright Side, its house organ, and it's suggested that managers show the editorial to local editors. Already it has appeared in a number of newspapers in this territory as a result of this effort. The editorial:

"It used to be that movies were reviewed by people who found real fun in their jobs, but this is long gone. The professional movie reviewer today is no longer a movie lover—he has become a self-ordained intellectual—an expert on every facet of the entertainment business.

"Inasmuch as Americans are a race of sheep who like to be led, the opinions of so-called experts have great influence in our thinking. If Time Magazine doesn't like a movie, we take it for granted that the picture is lousy so we don't go see it. Meanwhile dozens of wonderfully entertaining features are flicking across the screen and we sit at home and watch 1939 pictures on TV which don't compare with the quality we are offered at the theatre today.

"This is a form of brainwashing which we deplore in other countries, but surrender ourselves without protest. It is propaganda generating from one man's mind and one man's opinion. We are led down this path of static thinking because we are mentally lazy and refuse to think for ourselves.

"We live in a world of infinite wonder and beauty and fascination. The cultural riches available to most Americans, even to those of small means, exceed the imaginings of past generations. A man could spend all his waking hours listening to music, reading books that entertain and instruct and stimulate, looking at works of art, and seeing good movies and yet die leaving much to be seen and heard and thought about.

"A friend of mine who has been eminently successful in the business world tells me he goes to a movie when the pressures of economics become too great. He finds relaxation and entertainment which he needs to balance the drive he has developed into becoming a millionaire. He doesn't go to the movie to pick it to pieces or find fault with its talent quality. He is a successful man in his own field and he prefers to believe that the people who make movies are successful in their profession because they know what they are doing.

"So, if you are bored with life and tired of sitting at home and getting your entertainment from that one-eyed monster over in the corner, take my advice. Go see a movie. It will be good for you. It will remind you of the good old days when it was easy to be thrilled and excited."

General Drive-In's Peabody Shopper

Boston Operator Has 8 More on Draughting Board For 1962 Construction

Peabody, Mass., March 27.

Ground has been broken here for construction of a $2,000,000 multiple unit, 1,200-seat theatre; 32 lane, 10 pin bowling center; and luxury eatery; by General Drive-In Corp. of Boston.

It will be the second film house in a shopping center for the chain in New England. The first, Cinema, was built in 1951 at Shoppers World at Framingham, Mass.

The new film house, which will draw from the sprawling north shore (Peabody is a suburb of Salem), will have the largest screen in New England, 64 x 30 ft., enveloping the entire front wall of the theatre.

Pushback seats and staggered seating on an inclined floor will give unobstructed view from any seat in the house. The center's 8,000-car cuffo parking area will be available to the theatre's patrons.

Company has eight more such theatres planned for construction during 1962, Pres. Richard A. Smith revealed, and is currently owns and operates 26 driveins, 20 suburbans, and a chain of bowling centres, 10 of which are located in New England.

The timetable for the new unit at the shopping centre calls for completion of the bowling centre by early August and the theatre and restaurant to be in operation on or about Labor Day. The new theatre will be known as "Cinema at Northshore."

The new theatre will have an automatic air conditioning system changing from heating to cooling, and stereophonic speakers built into the walls. An art gallery will be featured in the lobby.

Reade's 2-In-1 Cinema

Walter Reade Inc., on a new theatre kick per an announced $5,000,000-plus budget for same this year, plans another two-in-one showcase. Company, which previously said it would build the intimate Coronet atop its Baronet in Manhattan, has plans to put up a hardtop adjacent its 9-W Drive-in at Kingston, N. Y.

Policy calls for dualing same films on both screens, so audiences can take their pick. The hardtop, of course, will be year-round.

Charlotte to Jacksonville Move for Robert Capps

Robert E. Capps has been transferred from Metro branch manager in Charlotte to the like post in Jacksonville. Succeeding him as Charlotte branch head is Amos W. Boyette, assistant branch manager in that city since 1960.

Changes were effected by MGM general sales manager Robert Mochrie in the wake of Fred Hull's promotion from Jacksonville branch chief to southwest division manager.

Trade Again Pins Hope on Senate

Albany, March 27.

N. Y. State Assembly last week passed a Mil authorizing the Motion Picture Division, State Education Dept. to classify theatrical films as to their acceptability for children attending elementary or secondary schools. The measure now goes before the Senate which, in both 1960 and 1961, had been handed similar proposed legislation and refused to take action.

Film industry representatives say they're hopeful the Senate again will let the classification matter die.

The Assembly-passed bill would have the Motion Picture Division determining whether a licensed film "portrays nudity, sexual relationships, violence, horror, brutality, crime, delinquency, drug addiction or disrespect for duly constituted authority in a manner or to an extent considered contrary to the proper, emotional, ethical and moral training of such children."

The Division upon making its determination would make public the findings but with a film's producer or distributor given the privilege of appeal to the Board of Regents.

Also passed by the Assembly is a proposal setting forth the penalties for dealings in obscene printed material. The Senate in past also let a like measure die.

John and Ruth Carter Denied Antitrust Cash In Conspiracy Charge

Atlanta, March 27.

John and Ruth Carter, owners and operators of Fine Art Cinema and Buckhead Theatre, lost their multimillion damage suit against a group of theatres in the Atlanta area and national film distributors.

A United States Court jury found in favor of the defendants and against the Carters, whose firms, Buckhead Theatre Co. and Garden Hills Theatre Co., which operate Buckhead and Fine Arts Cinema, respectively. (Buckhead is a subsequent run house, while Fine Art Cinema—nee Garden Hills Theatre—is a first-run location dedicated, for the most part, to art policy.

Carters filed suit several years ago charging 20 firms, corporations and companies with violating the antitrust laws.

They asked for $300,000 from each defendant, the sum being three times the damage sustained for alleged "violations" of the antitrust laws.

Suit named all operators of downtown theatres except Rialto Theatre, o&o by Martin chain. It also named the West Point Theatre, Inc., Evans Theatre Corp., Storey Theatres Inc., East Point Amusement Co., Paramount Film Distributors, Loew's Inc., Warner Bros. Jury-Fox Film Corp., Warner Bros. Pictures Distributing Corp., RKO Radio Pictures Inc., United Artists Corp., Universal Film Exchange Inc., and Columbia Pictures Inc.

Suit charged companies with using practices that prevented Carters from exhibiting films for many weeks or months after national release date and "until they had become old and of little value . . ."

Suit also charged that distributors refused to license films unless minimum admission prices were charged. Carters were represented by Bradley Ryan, partner in firm of Ryan & Ryan, of Boston, Mass.

Counsel for defendants denied any conspiracy or violation of the antitrust laws. Officials of the companies said the newly released pictures went to the downtown houses because of central location and conditions of the theatres.

Trial was drawn out, highly technical and lasted two weeks in Federal Court.

District Judge Boyd Sloan presided and dismissed the action Monday (19) after the jury returned a verdict in favor of the defendants.

'Porgy & Bess'

Continued from page 5

while Gershwin in 1937 (February 3d, to be exact) was notified that he had been named an honorary member of the Roman (Musical) Academy of Santa Cecilia, and had, according to reports been deeply moved by the honor, no official record of this nomination exists in the local Academy books.

A spokesman for Santa Cecilia however has since explained that the Gershwin nomination occurred at a time when Fascist Government policy was to exclude members of the Jewish faith from all public recognition. While his brother Ira is said to possess the original documents attesting this recognition, Gershwin himself was too ill at the time to accept the invitation, and subsequent political events saw to it that he never received official recognition, his name being scratched from the books.

ABC Network

Continued from page 3

Paramount disks, was $25,477,000, just a shade below the '60 level.

Upbeat in the gross accounting was contributed by broadcast operations, with income of $254,280,000, a rise of $31,800,000 from '60. Individual ABC o&o stations also registered increases in the year, Goldenson said. Prez said the radio-tv divisions are expected to do better in the first quarter of this year than last, albeit overall, corporate results for the quarter will not come up to the record '61 level, again reflecting offish theatre biz.

Strategy For Presley's 'Dream': 400 Prints, TV Push, Family Stress

United Artists will have 400 prints of the Elvis Presley starrer, "Follow That Dream," in action in the first area breaks on the pic starting at Easter, Jim Velde, domestic sales veep, told the trade press in New York Thursday (22). Participating in the press confab were Freddie Goldberg, exec director ad-pub-exploitation; his exec assistant, Gabe Sumner; national publicity director Sam Freidman, and David ("Skip") Weshner, sales rep for the Mirisch Co.

First 400 dates on "Dream" will be throughout the south and Texas, plus 27 day-date breaks in Los Angeles. Following this playoff, next big break will be at Decoration Day, for the rest of the country, with subsequent playoff during the summer.

Purpose of the Easter break, as outlined by Velde, is to take advantage of the 10-day vacation period, though he says the pic is being aimed at a much broader audience than just the school kids. Exec says that he is backed up on this policy by exhibs who in many instances are guaranteeing UA more than the same exhibs grossed on such previous UA pix as "Some Like It Hot" and "The Apartment." They wouldn't be doing that, he feels, if they thought is was simply "a Presley picture."

Goldberg reported ad-promotion will follow two distinct approaches: one to the hardcore Presley fans, and the other to the general audience looking for sllout family type of film. Television will be a major tool in the campaign, as it was in UA's current "Sergeants Three."

In addition to "Dream," UA will have a second Mirisch-Presley pic, "Kid Galahad," going into release at Thanksgiving.

Deplores Sadism

Saskatoon, Sask., March 27.

Sadism, violence, sex crimes and blasphemy are on the upswing in films, partcularly those from Britain and Europe, W. E. Murray, provincial film censor, said in an address to the Saskatoon Ministerial Assn.

His office, he said, was strongly against the trend.

He advised his listeners to keep well-informed on what is going on in films, and suggested they watch the classifications made by the Roman Catholic church. People should tell their friends about good films, and not merely condemn the bad ones, he said.

Nab Lidman For Nudie Pix

Philadelphia, March 27.

Police action began in earnest against art film houses showing "nudies" with the rearrest of Isadore Lidman, 61, owner of the New Broadway Adult Sho-Place, in N. Philly where a double bill of "Nude Beauts" and "Wayward Wife" was showing.

Lidman was held in $500 bail for the grand jury by Judge Sydney Hoffman, who two days previously had held him in $3,500 bail for court on charges of playing similar fare at his recently acquired Benson Adult Sho-Place, in west Philadelphia. The Benson projectionist Robert Sterner, 48 was also held in $500 bail.

Judge Hoffman had retired to small room over "Nude Striparama," the film seized earlier at the Benson and called it "pure, unadulterated trash. If there is any such offense as obscenity under the law, this is it."

When an Asst. Dist. Atty. Lisa Richette, described a film still still running at the Benson, "Nude Delight," as "equally offensive," the Judge said: "This looks like open defiance. I am going to give you one hour to withdraw that film and I am going to have the police see that it is done," he told Lidman. "Otherwise I want this man arrested at once and I'll hold him in $10,000 bail."

Police arrests and seizure of "nudies" followed in the wake of agitation in City Council against lewd advertising used as a comeon for the socalled "art" films.

Agitation began when an official noticed that a long line of kids waiting to get into a Market St. house for Disney picture were queued past an "art house" where the unadorned femme form was much in display.

An ordinance aimed at curbing "obscene, false and misleading" advertisements outside movie theatress was presented in City Council last week.

It was drawn up jointly by Dist. Atty. James C. Crumlish and Council president Paul D'Ortona and will provide fines up to $300 and jail terms up to 90 days if the fines are not paid.

Crumlish said "We are not interested in getting involved in censorship matters, but in putting through a bill that can be legally enforced. This bill is aimed at only a half dozen movie houses and not at the vast majority whose on-premises advertising is in good taste."

Anticipating a court test of the ordinance Crumlish said the bill had been carefully drawn to provide a definition of "obscene" which could stand up under fire.

The definition: "That which to the average person, applying contemporary community standards, has a its dominant theme, taken as a whole, an appeal to prurient interests." The bill will be discussed at a public hearing in the Councilmanic chambers.

As of the weekend, newspaper ads for "Paradisio" (showing the gal dressed and then naked after being viewed through the magic spectacles) were listed for three "art" houses, despite the official furor.

D.C. Solons

Continued from page 7

things which caused the squawks from Washington bigwigs.

Changed completely are the events which lead directly to the destruction of the Senator with the homo incident. Preminger's treatment of two homo haunts in New York shocked the VIP crowd. "That episode," declared one Senator, "made my flesh crawl."

'Conscience' Omitted

Stirring Senatorial comment, too, was the elimination by Preminger of the principal character of the book, a Senator called Orrin Knox. The book made Knox the conscience of the Senate. He was, in one person, the strength that has made the Senate the showpiece of democracy, integrity and greatness that it is.

Said one Senator: "The movie has no Senator depicted as a wholly desirable character. That is an unfortunate indictment of the Senate."

Sen. Ralph Yarborough (D-Tex.) expressed it another way with humor: "I guess you can say one thing for this picture. Senators may not have as many people running against them in their states in the future. Anyone planning to run who saw this movie—and the sort of men it portrayed as Senators—probably wouldn't want to have any part of the Senate."

Senators are hardly ever unanimous on anything.

Many Washington people appeared in the film. Preminger was here on location for seven weeks last Fall. One, Mrs. Newton Minow, wife of the chairman of the Federal Communications Commission, is seen a large number of times as Henry Fonda's secretary but never speaks a word.

"I told her," Minow quipped after the screening, "that she was born 30 years too late. If movies were still silent, she would have been a bigger hit."

Goldwyn Productions Sues Re 'The Castaways'

Los Angeles, March 27.

Samuel Goldwyn Productions has demanded $9,145 and unspecified additional sum for rental of magnetic recording stock, in Superior Court suit filed against Continental Sound Corp.

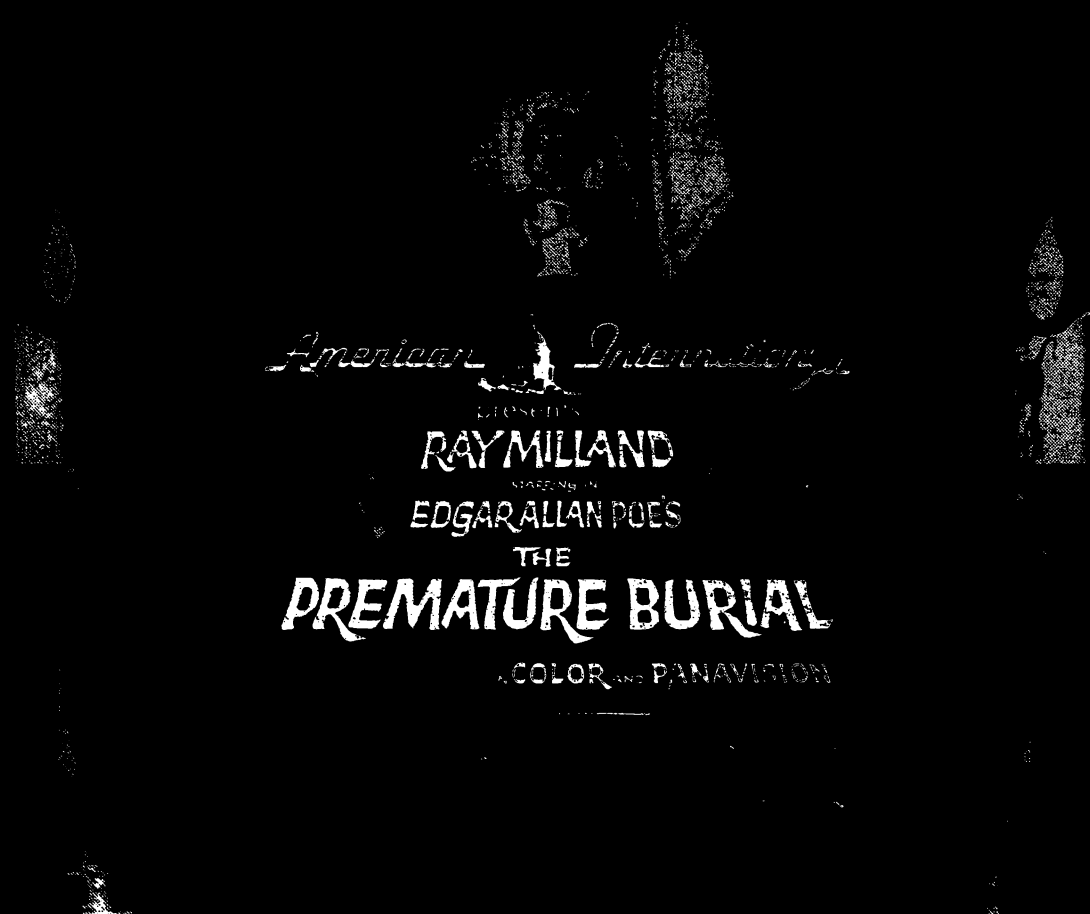
Complaint stated that under agreement of May 9, 1961, Goldwyn furnished goods and services for the picture, "The Castaways."

"BURIAL" Sizzling in Shivering Chi... VARIETY

$23,007.00 1st Week, UNITED ARTISTS, Chicago...holding over 2 additional weeks

$10,018.00 1st Week, WARNER THEATRE, Milwaukee...holding over 2nd week

DESPITE WORST WEATHER CONDITIONS IN HISTORY OF 2 CITIES



co-starring HAZEL COURT · RICHARD NEY · HEATHER ANGEL · Produced and Directed by ROGER CORMAN · Screenplay by CHARLES BEAUMONT AND RAY RUSSELL

Picture Grosses

'Satan' Warm $5,000 In Balto; 'El Cid' Good 9G; 'Walk' 6½G, 'Lover' 5½G

Baltimore, March 27.

Special and sneak previews helped liven the weekend but otherwise business is only fair currently. Best of lot are "El Cid," nice in third round at the Town and "Light in Piazza," pleasing at the Little.

"Satan Never Sleeps," blasted by crix, opened well at the Charles. "Walk on Wild Side" is nice in third week at the Hipp. "Sergeants 3" looks okay in third at the New while "Lover Come Back" likewise shapes oke at Stanton. "West Side Story" is holding nicely in sixth at the Mayfair.

Estimates for This Week

Avalon (Hyatt) (860; $1.50)—"Temptation" (Indie) (2d wk). Good $3,000. Last week, $3,500.

Aurora (Rappaport) (367; 90-$1.50) — "Breakfast at Tiffanys" (Par) (reissue). Oke $1,700. Last week, "Naked Night" (Times) and "One Summer of Happiness" (Times) (reissues), $1,500.

Charles (Fruchtman) (500; 90-$1.80) — "Satan Never Sleeps" (20th). Warm $5,000. Last week, "Tender Is Night" (20th) (2d wk), $3,000.

Cinema (Schwaber) (460; 90-$1.50)—"Five-Day Lover" (Kings). Fair $2,200. Last week, "Never on Sunday" (Lope) (reissue) (3d wk), $1,200.

Hippodrome (Rappaport) (2,200; 90-$1.50)—"Walk on Wild Side" (Col) (3d wk). Down to nice $6,000. Last week, $8,000.

Five West (Schwaber) (435; 90-$1.50) — "Summer and Smoke" (Par) (4th wk). Fair $1,300. Last week, $1,700.

Little (Rappaport) (300; 90-$1.50) —"Light in Piazza" (MGM). Nice $4,000. Last week, "Dentist in Chair" (Indie) (2d wk), $2,000.

Mayfair (Fruchtman) (700; $1.75-$2.50)—"West Side Story" (UA) (6th wk). Good $7,000. Last week, $8,000.

New (Fruchtman) (1,600; 90-$1.50)—"Sergeants 3" (UA) (3d wk). Down to fair $5,000. Last week, $9,000.

Playhouse (Schwaber) (355; 90-$1.50) — "La Belle Americaine" (Cont) (5th wk). Okay $1,300. Last week, $1,500.

Rex (Freedman) (500; $1.50)—"Nature Camp" (Indie) (2d wk). Fair $2,000. Last week, $3,500.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Lover Come Back" (U) (5th wk). Okay $5,500. Last week, $8,000.

Town (Rappaport) (1,125; $1.50-$2.50)—"El Cid" (AA) (3d wk). Good $9,000. Last week, $11,000.

DENVER

(Continued from page 9)

"King of Kings" (MGM) (2d wk). Okay $4,000 at regular scale. Last week, $3,700.

Centre (Fox) (1,270; $1.25-$1.45) —"Lover Come Back" (U) (6th wk). Smooth $8,500. Last week, $9,000.

Cooper (Cooper) (814; $1.25-$2.65)—"Seven Wonders of World" (Cinerama) (23d wk). Big $13,000. Last week, $12,500.

Crest (Wolfberg) (750; $1.23) — "Sergeants 3" (UA) (m.o.) (2d wk). Stout $5,000. Last week, $3,500.

Denham (Indie) (800; $1.25-$2.50) —"El Cid" (AA) (7th wk). Sturdy $10,000. Last week, $10,400.

Denver (Fox) (2,432; $1.25) — "Seventh Planet" (AI) and "Little Shop of Horrors" (AI). Sharp $13,000 or near. Last week, "Satan Never Sleeps" (20th) and "Madison Avenue" (20th), $10,500.

Esquire (Fox) (600; $1.25)—"No Love For Johnnie" (Indie). Okay $2,000 or near.

Orpheum (RKO) (2,690; $1.25-$1.45)—"Walk on Wild Side" (Col). Lusty $17,000 or near.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Four Horsemen" (MGM). Sturdy $14,000.

Towne (Indie) (600; $1.25-$1.45) —"Children's Hour" (UA) (3d wk). Nice $4,000. Last week, $5,000.

P.R. CHAIN'S DIVVY

Commonwealth Theatres of Puerto Rico last week declared its regular quarterly dividend of 12½c.

Melon is payable April 20 to stockholders of record March 20.

'Satan' Modest $6,000 In Indpls.; 'Lover' 7½G, 6th

Indianapolis, March 27.

Biz is steady and ahead of last round this stanza at some houses. Good weather over weekend apparently helped trade to some extent. "Lover Come Back," in sixth session at Keith's, still is boxoffice leader with stout takings. "Four Horsemen" opened slowly at Loew's. "Satan Never Sleeps" is mild at Circle. "El Cid" still is big.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25) — "Satan Never Sleeps" (20th). Mild $6,000. Last week, "Pinocchio" (BV) (reissue) and "Two Little Bears" (20th) (2d wk), $8,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"South Sea Adventure" (Cinerama) (14th wk). Good $6,500. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"Lover Come Back" (U) (6th wk). Stout $7,500. Last week, $7,200.

Loew's (Loew) (2,427; 75-$1.25)—"Four Horsemen" (MGM). Moderate $5,000. Last week, "Light in Piazza" (MGM), $5,500.

Lyric (C-D) (850; $1.25-$2.50)—"El Cid" (AA) (4th wk). Big $7,000. Last week, $6,500.

BROADWAY

(Continued from page 9)

solid $15,000 after $16,500 on opener.

Carnegie Hall Cinema (F&A) (300; $1.50-$2) — "Last Year at Marienbad" (Astor) (3d wk). Current round winding today (Wed.) looks to climb to wow $14,900 after $14,700, over hopes, for second, both amazing figures for this 300-seater.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$1.80)—"Victim" (Indie) (m.o.) (6th wk). The fifth week ended yesterday (Tues.) was hotsy $4,000 after $4,500 for fourth.

Normandie (T-L) (592; $1.25-$1.80)—"Les Liaisons" (Astor) (7th wk). The sixth week finished Monday (26) was big $8,700 after $9,600 for fifth round.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"The Night" (Lope) (6th wk). Fifth stanza completed Sunday (25) was lusty $10,000 after $11,200 in fourth.

Guild (Guild) (450; $1-$1.75) — "Tomorrow Is My Turn" (Show) (7th wk). This session winding today (Wed.) looks like good $7,000 after $8,500 in sixth week. "Belle Antonio" (Embassy) opens Monday (2).

Murray Hill (Rugoff Th.) (565; 95-$1.80)—"Walk on Wild Side" (Col) (6th wk). Fifth round ended yesterday (Tues.) was hot $6,000 or near after $7,500 in fourth week.

Paris (Pathe Cinema) (568; 90-$1.80)—"Viridiana" (Indie) (2d wk). Initial round ended Sunday (25) hit sturdy $14,000. In ahead, "La Belle Americaine" (Cont) (15th wk), $6,500.

Plaza (Loper) (525; $1.50-$2)—"Black Tights" (Magna) (6th wk). Fifth round finished Monday (26) hit trim $8,500 or near after $9,400 for fourth.

72d St. Playhouse (Baker) (440; $1.50-$2) — "Forever My Love" (Par). Opened Monday (26) night with regular run started yesterday (Tues.). In ahead, "Pinocchio" (BV) (reissue), hit okay $15,000 in 3-day limited run.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Murder, She Said" (MGM) (m.o.) (3d wk). First holdover session ended Sunday (25) pushed to great $8,900 after $8,600 for opener.

Sutton (Rugoff Th.) (561; 95-$1.80) — "Sweet Bird of Youth" (MGM). Opens today (Wed.) In ahead, "View From Bridge" (Cont) (9th wk-9 days), okay $7,200 after $8,000 in eighth full frame.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Children's Hour" (UA) (3d wk). Second round ended yesterday (Tues.) was socko $12,000 after $17,000 for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Day Earth Caught Fire" (U) (2d wk). This round ending today (Wed.) looks like good $9,000 after $10,000 in first. Stays on.

World (Perfecto) (390; 90-$1.50) —"Wild For Kicks" (Times) (23d wk). This session winding tomorrow (Thurs.) looks to hold with big $6,500 or near after $3,401 in 22d round. Stays on this record run.

LOS ANGELES

(Continued from page 11)

tan-State) (2,170; 2,344; 2,213; 1,800; 90-$2.40) — "Flower Drum Song" (U) (14th wk, Warner Hollywood; 1st wk, others) and "Public Affair" (Ind) (Wiltern, Orpheum) (1st wk). "Roman Spring" (WB) (Baldwin) (m.o.). Smash $31,000. Last week, Warner Hollywood, $10,600. Wiltern with Hillstreet, Pix, "Hellions" (Col), "Pepe" (Col) (reissue), $10,800. Orpheum, Baldwin with Hawaii, Crest, El Rey, "Children's Hour" (UA), "God's Little Acre" (UA) (reissue) (1st wk, except Crest, 6th wk), $25,900.

Village, Fox Wilshire, Hillstreet, Pix (FWC-Metropolitan-Prin) (1,552; 1,990; 2,752; 756; 90-$2)—"Majority of One" (WB) (13th wk, Village; 1st wk, others) and "Two Women" (Indie) (Village, Fox Wilshire (m.o.), "Singer, Not Song" (WB) (Hillstreet, Pix). Good $21,000. Last week, Village, $4,700. Fox Wilshire, "Two Women" (Embassy) (m.o.), $4,400.

Hawaii, El Rey, Crest, Warren's (G&S-FWC-Metropolitan) (1,106; 861; 750; 1,757; 90-$1.50)—"Children's Hour" (UA) (2d wk, Hawaii, El Rey, Crest; 1st wk, Warren's) and "God's Little Acre" (UA) (reissue) (2d wk, Hawaii; 1st wk, Warren's), "Back Street" (U) (reissue) (El Rey, 1st wk), "Roman Spring" (WB) (Crest) (m.o.). Soft $15,400.

State (UATC) (2,404; 90-$1.50)—"From Earth to Moon" (Indie) and "Anatomy of Syndicate" (Indie). Dull $2,500. Last week, "Some Came Running" (MGM) and "Home From Hills" (MGM) (reissues), $3,300.

Hollywood (FWC) (856; 90-$1.50) —"Lover Come Back" (U) (3d wk) and "Pocketful Miracles" (UA). Good $5,000.

Warner Beverly (SW) (1,318; 90-$2)—"Walk on Wild Side" (Col) (3d wk). Strong $14,000. Last week, $19,000.

Hollywood Paramount (State) (1,468; $1-$1.80)—"Four Horsemen" (MGM) (5th wk). Mild $7,500. Last week, $9,500.

Music Hall (Ros) (720; $2-$2.40) — "Les Liaisons Dangereuses" (Astor) (5th wk). Slow $4,000. Last week, $4,800.

Fine Arts (FWC) (631; $1.49-$2.40)—"View From Bridge" (Cont) (6th wk). Pale $2,500. Last week, $2,200.

Beverly (State) (1,150; 90-$2)—"Light in Piazza" (MGM) (7th wk). Fair $3,500. Last week, $4,500.

Vogue (FWC) (810; 90-$1.50)—"Moon Pilot" (BV) (7th wk). Nice $5,000. Last week, $4,800.

Carthay (FWC) (1,138; $1.80-$3.50)—"El Cid" (AA) (14th wk). Sturdy $12,000. Last week, $10,000.

Pantages (RKO) (1,512; $1.65-$3.50)—"Judgment at Nuremberg" (UA) (14th wk). Handy $17,000. Last week, $18,100.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (15th wk). Boffo $23,000. Last week (6 days), $20,900.

WASHINGTON

(Continued from page 9)

(4th wk) (subrun). Mild $2,000 for final five days. Last week, $3,000.

Plaza (T-L) 278; $1.49-$1.80) — "Male and Female" (Indie). Lusty $8,000. Last week, "Temptation" Shelton) (6th wk), $3,200.

Town (King) (800; $1.25-$1.80)—"Lover, Come Back" (U) (6th wk). Keeping torrid at $13,000, same as last week.

Trans-Lux (T-L) (600; $1.49-$1.80)—"Walk on Wild Side" (Col) (5th wk). Big $10,000. Last week, $10,500.

Uptown (SW) (1,300; $1.49-$2.75) —"West Side Story" (UA) (19th wk). Big $10,000. Last week, $9,500.

Warner (SW) (1,400; $1.25-$1.60) —"Judgment at Nuremberg" (UA) (6th wk). Sock $11,000. Last week, $11,500.

BOSTON

(Continued from page 11)

—"Four Horsemen" (MGM) (2d wk) Bright $11,000. Last week, $17,000.

Pilgrim (ATC) (1,999; 75-$1.25)—"Hustler" (20th) and "Marines, Let's Go" (Indie) (reruns). Oke $6,000. Last week, "Couch" (WB) and "Malaga" (WB), $6,500.

Saxon (Sack) (1,100; $1.50-$3)—"Judgment at Nuremberg" (UA) (6th wk). Big $16,000. Last week, $17,000.

State (Trans-Lux) (730; 75-$1.25) —"Naked Island" (Indie) and "Facts of Life" (Indie) (4th wk). Trim $4,000. Last week, $5,000.

Det. Biz Spotty; 'Bird' Wow $17,000, 'Pinocchio' 18G; 'Hour' Hot 15G, 2d

PORT CHESTER AMENDS

New Damages Asked Vs. Greenwich Rival Houses

N. Y. Federal Judge John M. Cashin has permitted the Embassy Theatre in Port Chester, N. Y., to amend by an additional $100,000 its antitrust action against United Artists and the Prefect Theatre in Greenwich, Conn. Suit now seeks total of $600,000 damages on complaint of discriminatory booking practices.

Paramount, originally included as a defendant, reached an out-of-court settlement with the Embassy last September.

TOO MANY FIRST-RUNS VIS-A-VIS PRODUCT

Minneapolis, March 27.

Tradesters here suggest there's an overabundance of firstrun theatres in relation to suitable product supply. Predicament has cued an increase in down-town revival bills, what testy circuit owner Bennie Berger terms "desperation bookings."

Case in point—one of many—was the recent "Ben-Hur" reprise at Berger's firstrun Gopher, which held for only a single week. Situation currently has "Never on Sunday," which also had played off hereabouts, "Sunday," incidentally, is first import (other than British) to play the key house, which apparently underlines Berger's crepe-hanging descriptive.

Exec and others take a jaundiced view of the competition from nabe uptowners who now bid against the loop firstruns. Latter claim the bid setup is unfair because the outlying houses can operate with lower overhead. Berger, for one, thinks this is hurting the distribs, too, and he has his lawyer on it for possible consent decree violations.

PORTLAND, ORE.

(Continued from page 11)

(6th wk). Pushed to good $3,000. Last week, $2,300.

Hollywood (Evergreen) (1,180; $1.49-$2) — "This Is Cinerama" (NT) (18th wk). Big $6,000. Last week, $8,200.

Irvington (Smith) (600; $1.25)—"Summer and Smoke" (Par) and "Two Women" (Ind) (5th wk). Hefty $5,000. Last week, $4,600.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (2d wk). Torrid $11,000 or near. Last week, $12,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Four Horsemen" (MGM) and "Desert Warrior" (MGM). Loud $8,000. Last week, "Stooges Meet Hercules" (Col) and "Underwater City" (Col) (2d wk), $4,800.

Paramount (Port-Par) (3,006; $1-$1.50)—"Pinocchio" (BV) (reissue) (3d wk). Snappy $4,000 in 5 days. Last week, $7,100.

21st Ave. (Foster) (650; $1-$1.50) —"One, Two, Three" (UA) (m.o.) and "Make Mine Mink" (Indie) (5th wk). Okay $1,000 in 3 days. Last week, $1,900.

BUFFALO

(Continued from page 11)

wk). Still sturdy at $8,000 or over. Last week, $9,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"Hitler" (AA). Fairly good $8,000. Last week, "Premature Burial" (AI) and "Choppers" (Indie), $11,000.

Teck (Loew) (1,200; $1.50-$2.75) —"West Side Story" (UA) (2d wk). Sock $14,000. Last week, $13,000.

Cinema (Martina) (450; 90-$1.25) —"Ballad of Soldier" (Indie). Fair $2,000. Last week, "Rocco and Bros." (Astor), $1,900.

V. Sherman Rejoins 20th

Hollywood, March 27.

Vincent Sherman, whose last directorial assignment for 20th-Fox was "Second Time Around" last year, has rejoined studio on a term pact as producer-director.

He's mulling two properties for his initial project. "Drink To Me Only," 1958 Broadway play by Abram Guinness and Ira Wallach, and "Happily Ever After," original and screenplay by Vera Caspary.

Detroit, March 27.

Downtown deluxers are spotty again this week with the blame falling mainly on the oldies and some sluggish holdovers. Best newcomer is "Sweet Bird of Youth" which is heading toward a terrific total at the Mercury. Reissue of "Pinocchio" shapes hotsy at the Michigan. "World in My Pocket" is mild at the Palms.

Among the holdovers, "Children's Hour" stays big in second week at Grand Circus. "West Side Story" is fine in sixth round at Madison. "Carousel" and "King and I" are rated thin in second session at Fox.

Estimates for This Week

Fox (Woodmont Corp) (5,041; $1.25-$1.49)—"Carousel" (20th) and "King and I" (20th (reissues) (2d wk). Fair $6,000. Last week, $7,500.

Michigan (United Detroit) (4,036; $1.49-$1.80)—"Pinocchio" (BV) and "Bear Country" (BV) (reissues). Hotsy $18,000 or near. Last week, "Lover Come Back" (U) and "All Oriental Jazz" (U), $11,000 in fifth week.

Palms (UD) (2,995; $1.25-$1.49) —"World in My Pocket" (MGM) and "Singer, Not Song" (WB). Mild $9,000. Last week, "Couch" (WB) and "Malaga" (WB), $8,000.

Madison (UD) (1,408; $1.50-$2.65) — "West Side Story" (UA) (6th wk). Fine $14,500. Last week, $15,000.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Children's Hour" (UA) (2d wk). Hot $15,000. Last week, $17,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Battleground" (MGM) and "Go For Broke" (MGM) (reissues). Light $7,500. Last week, "Four Horsemen" (MGM), $5,000 in third week.

United Artists (UA) (1,667; $1.25-$2) — "Judgment at Nuremberg" (UA) (5th wk). Steady $9,000. Last week, $8,700.

Music Hall (Cinerama, Inc.) (1,208; $1.20-$3) — "El Cid" (AA) (14th wk). Firm $11,000. Last week, $10,500.

Mercury (UM) (1,465; $1-$1.50) —"Sweet Bird of Youth" (MGM). Wow $17,000. Last week, "Exodus" (UA) $7,500.

Trans-Lux Krim (Trans-Lux) (980; $1.49-$1.65) — "Murder, She Said" (MGM) (2d wk). Slim $3,000. Last week, $4,000.

CHICAGO

(Continued from page 9)

(Cont) (5th wk). Solid $5,500. Last week, $6,000.

Loop (Telem't) (606; $1.25-$1.80) —"Pinocchio" (BV) (reissue) (5th wk). Nifty $11,000. Last week, $13,000.

Monroe (Jovan) (1,000; 65-90)—"Ninth Bullet" (Indie) and "Madman" (Indie). Trim $4,400. Last week, "Picnic In Grass" (Teitel) and "Facts of Love" (Teitel), $3,800.

Oriental (Indie) (1,570; 90-$1.80) —"Cinerama Holiday" (Cinerama) (reissue) (10th wk). Firm $10,000. Last week, $9,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"Walk on Wild Side" (Col) (5th wk). Tall $19,000. Last week, $21,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Four Horsemen" (MGM). Solid $25,000. Last week, "Sergeants 3" (UA) (6th wk), $15,000.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Doctor In Love" (Indie) (4th wk). Frisky $4,200. Last week, $4,800.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (4th wk). Torrid $21,000. Last week, $20,000.

Town (Teitel) (640; $1.25-$1.80)—"Mary Had A Little" (UA). Sparkling $5,000. Last week, "Never On Sunday" (Lope) (reissue) (1st wk), $2,500.

United Artists (B&K) (1,700; 90-$1.80) — "Premature Burial" (AI) (3d wk). Neat $10,500 in 6 days. Last week, $18,500.

Woods (Essaness) (1,200; 90-$1.80) — "Children's Hour" (UA) (4th wk). Great $18,000 or near. Last week, $22,000.

World (Teitel) (606; 90-$1.25) — "La Dolce Vita" (Astor) (reissue). Tidy $3,800. Last week, "Devil's Eye" (Indie) (3d wk), $3,500.

IN ANY LANGUAGE

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Italo-MPEA Pasta Cordiale

Rome, March 27.

Government-industry good relations were reaffirmed here this week at a luncheon hosted by U.S. Motion Picture Export Assn. Mediterranean Area topper Leo Hochstetter to honor the new U.S. Ambassador to Italy, Frederick Reinhardt. Key Embassy officials attended the affair as did MPEA-member company heads for Italy. Also a guest, during a quickie visit to Rome, was 20th's Spyros Skouras, who spoke briefly.

Outlined in exchange of greetings and courtesies was vital role played by motion pictures in projecting the American image abroad, as well as the importance of government support in American company commercial operations overseas.

Gathering was hailed by company managers as a welcome innovation in MPEA operation in this area, as well as a reciprocally useful getting-to-know-you venture. Plans are to follow up with similar get-togethers between Yank filmites and top Italo officials, producers, etc.

International Sound Track

London

Ray Stark of Seven Arts has signed London model, **Sue Lloyd**, on a "longterm" contract. Miss Lloyd is set for roles in "The Main Attraction," currently showing with **Pat Boone** and **Nancy Kwan** and for an upcoming **Nancy Kwan** pic called "A Candle for Saint Jude." The 22-year-old newcomer danced for five years at Sadler's Wells . . . **Richard Johnson** winged to Cairo to start his role in Metro film, "Cairo" . . . Assn. of Cinematograph Television and Allied Technicians made director **Maurice Elvey** an honorary member in recognition of his "unique contribution to the British film industry" . . . **Herman Blaser** appointed a director of John Sutro Productions. Blaser, who has been working in telefilms with **Douglas Fairbanks**, plans an Anglo-European production called "Ransom in the Sun," due to roll in Majorca in the fall . . . Comedian **George Moon** signed for the title of "A Guy Called Caesar," which is being made by Luckwell Productions at Ardmore for Columbian release.

Paris

Success of "West Side Story" (UA) has local Yank major reps hoping that this could mean a breakthrough of tuner pix to the masses who have usually not taken to U.S. pic musicals. Last year's traveling legit "West Side Story" appearance here also had an effect on legit with two musicals emerging as hits and with more modernism than is usually the case here — where stodgy operettas are fancied . . . **Maximillian Schell** set for his first role in a French pic via **Claude Autant Lara's** whodunit "Le Meutrier" (The Murderer) opposite **Marina Vlady** . . . **Luis Bunuel's** Spanish pic "Viridiana" (finally got showing permission, after being banned in France since winning the top award at the Cannes Film Fest last year, due to Spanish refusal to give it an export visa. It opens next month . . . **Georges De Beauregard**, head of Rome Paris Films, has made a deal with United Artists who will put up most of the coin for his next pic "Landru" for worldwide distrib rights. He expects to do more with UA which finally goes deeper into production investment here after Metro, Col, WB, Paramount and 20th. **Claude Chabrol** to direct and **Francoise Sagan** writing . "The Devil and the 10 Commandments" added "Devil" to its title so as not to interfere with the late **Cecil B. DeMille's** title." New pic will be an episode film with the 10 Commandments spread out over seven. Another in the sketch pic cycle, it is being directed by **Julian Duvivier** with 10 writers collaborating and with such stars as **Fernandel, Danielle Darrieux, Mel Ferrer** and **Dany Saval, Robert Amon** and **Claude Jaeger** produce . . . **Brigitte Bardot** declares she is definitely not quitting films as has been reported of late in various French newspapers. She will stay with it as long as the public wants her . . . Prix Lumiere going to **Chris Marker's** "Cubi Si," a full length documentary on the Cuban Revolution which is forbidden showing here or export. However, the pic may get Cuban nationality that will allow it some foreign showings if still nixed here . . . Global gross for French pix in '61, outside of France, was $16,000,000 of which $800,000 went for prints and other pic materials . . . Three hardtops going in for at least one week programs of selected shorts every month.

Maurice Chevalier's death scene in "Fanny" (WB) was cut for the French version. Pic opened this week at the big Gaumont-Palace in only its dubbed version . . . After the recordbreaking two weeks of **Buster Keaton's** retrospective at the French Film Museum, the Cinematheque Francaise, local distribs and art-house exhibs lining up to book some of his films for firstrun reissues. Keaton, who recently won rights to his pix, is putting soundtracks and mulc to his toppers. "The General" is being wangled for now with "Our Hospitality," "Sherlock Jr," and "The Navigator" also sought. A local highbrow weekly opined that Keaton's contribution to film comedy was greater than Charles Chaplin's and that his films remained more resolutely modern, even today . . . Director **Francois Truffaut** to play Moliere in **Roberto Rossellini's** prepping pic "Punch" on the days of the Commedia Del Arte Theatre.

Word is that **Raoul Levy** ran into a snag during the shooting of his big scale spec "Marco Polo" in Venice. It seems that the Italo coproducer pulled out and shooting could not continue in the Palais De Doges in Venice. But **Anthony Quinn's** addition in a top role as Kubla Khan will probably bring in more American participation to right things. At any rate it means economy measures will be used and this may not be the multi-million dollar opus announced. But director **Christian Jaque**, who came in for confabs with Levy, maintains that maybe there will not be thousands of camles and elephants but some more gray matter in the script will take their place. The Venice scenes will be made in a French chateau and Spain will replace planned Chinese shooting. There are still scenes for Nepal and India. Film is expected to be finished in October '62, and promised Xmas openings are still maintained. Levy is holding showings of completed scenes for exhibs.

Rome

Three features previously nixed in toto by Italo censor have now been freed: "Senilita" (Columbia), "All'Armi Siam Fascisti," and "La Voglia Matta" (DDL) . . . leaves only one major item still awaiting release license: "Thou Shalt Not Kill," likewise Columbia-released . . . Italo pic realism, says Soviet director **Grigori Choukrai**, has influenced recent Russian product . . . Filmmaker, speaking at Florence authors' congress, cited **Vittorio DeSica, Luchino Visconti, Giuseppe DeSantis**, and **Renato Castellani** as Italo names well-known in USSR.

Marcello Matroianni may turn producer to package a science fiction item for director **Elio Petri** . . . Busy Italo thesp is currently winding Titanus' "A Family Chronicle" before tackling Fellini's new pic . . . Watch for **Alberto Moravia** to join ranks of authors-turned-directors, one of developments of Italo pic boom . . . he may direct one of his own stories, if current talks jell . . . Globe Films International secured Italo release rights to the controversial Spanish-made 1961 Cannes winner, "Viridiana," expects to release it in May.

Gina Lollobrigida may join **Tony Curtis** in Metro pic to be shot in U.S. this fall as possible replacement for the oft-postponed "Lady L" . . . **Rossano Brazzi's** own production, "Dark Purposes," a modern suspense item, will be made in Ravello, Amalfi, and Rome with **Lana Turner** a probable costar . . . Three Titanus pic headed for Valladolid Fest in Spain (April 22-29): "The Desperate Days," "Il Posto," and "Bandits at Orgosolo," last two will compete, first-named will be screened out of the running.

BOOK GERMAN 'LADY' FOR HAMBURG IN '63

Hamburg, March 20.

Contract has been signed in Munich by Berlin theatrical topper **Lars Schmid** and Hamburg impresario **Kurt Collien** to bring the German version of "My Fair Lady" to Hamburg early in 1963. Original Berlin cast, with **Karin Hubner** as Eliza and **Paul Hubschmid** as Professor Higgins, will be used. "Lady" will play the Hamburg Operetta House, which is the biggest of Collien's two privately-run houses.

Present estimated daily boxoffice takings in Berlin are reported to be around $5,000. Stage cast "Lady" album in German has been released by Philips diskery, and this LP enjoys particularly good sales in Hamburg.

12 Pix Banned By Finland Censors

Helsinki, March 20.

During the last six months, 12 pictures have been banned by the Finnish censors. This must be considered an average amount compared with previous years.

However, two cases are causing considerable excitement. "One, Two, Three" (UA) was nixed for grounds not defined as is the custom of the censors here. But it is believed that the politically sensitive Finnish censors have felt the picture's reputed anti-Communist plot was too hot for this country's friendly relations. The picture may pass later via an appeal.

The other sensation was the ban of a domestic feature, "It Started With An Apple." Yarn depicts the love story, not to say stories of a widely known Finnish beauty who plays herself in the film. Obvious reason for the ban was the fact that certain male characters in the story can easily be traced in the film. Picture already has been turned down also by the first appeal body.

Among the other banned pictures the most interest centers on a German documentary, "The Dictators." This pic does not stick only to Hitler and Mussolini, thus again putting the censors in an awkward position regarding Finland's big neighbor.

Sirius Film Prod. Exec Due in N.Y. This Week

Paris, March 27.

Jean-Paul Delamotte, production adviser for Sirius, a distrib and production film outfit here, arrives in N.Y. this week where he will contact Yank major company reps or indies for coproduction talks on two properties, Jules Romains' "Les Hommes Du Bonnes Volonte" (Men of Good Will) and Simone De Beauvoire's "Les Mandarins." He will spend three weeks in N.Y. and one week in Hollywood and comes back April 23.

"Volonte" is a series of 27 books analyzing French society from 1908 to 1933. However, he has a tight treatment cutting down its many characters to a few. He opines that a more wordly Yank film-maker could handle "Mandarins," which unfolds partly in the U.S. and is mainly a love story.

Despite Other Market Slumps, Paris 1961-62 Cinema Biz Holds Up Well

Paris, March 27.

Although producers are holding up pix productions in light of the West German and Japanese mart slumps, and are bearish about the slipping boxoffice here in the last few months because of the Algerian situation, tele and winter sports, a look at Paris first-run takes during the 1961-62 season shows some hope because it compares quite favorably with previous years.

Paris grosses are usually a good sign of the overall French film biz strength. So things are not all that bleak in spite of still declining cinema attendance. What appears positive is that people will come out for certain big pix as they have before. Now it is up to producers to make those films.

The '61-'62 film season has had two pix drawing from 500,000 to 600,000 patrons to none in the previous two years. One film with 400,000 to 500,000 admissions was one less than preceding years while eight in the 200,000 to 300,000 category represented three more than last year.

Of the toppers in the '61-'62 season, eight were French, 13 French majority coproductions with Italy, six American, one British, one Italian and one Japanese.

Denies Irish Co. Favors Foreigners on Pix Coin

Dublin, March 20.

Suggestions that the Irish Film Finance Corp. was more sympathetic to applications for financial cooperation from non-nationals and was not favorably disposed to Irish filmmakers were denied by C. Russell Murphy, chairman of the corporation, at the organization's general meeting.

He said that the only meritorious application received from an Irish production company, for the screen version of J. M. Synge's "Playboy of the Western World," has been supported. The film was lensed in County Kerry with Siobhan MacKenna and Brian Desmond Hurst directing. It is due for release this year. Murphy also said there had been an expansion of business in 1961.

Change in Spain Of Film Habits

Madrid, March 20.

Exhibitors facing the recent earlier timetable changes for motion picture houses at midnight, were given relief by the Ministry of Interior. Ministry's time-fixers extended closing time by a half-hour for cinemas presenting films with two hours or more of running time.

Original midnight closing had exhibs complaining of a 25% loss at blockbuster box-offices. Difficult readjustment of public was expressed by one cartoonist who shows a couple munching at the cinema with the following tag line: "We used to eat at home and sleep at the movies; now we eat at the movies and sleep at home."

British Censor Board Slapped Down on Plan For 'AA' Certificate

London, March 27.

The British Board of Film Censors has been slapped down by local council representatives in its attempt to clarify the certificate situation with a further category.

Idea was for an "AA" certificate. Like the present "A" tag, it would have still meant that no one under the age of 16 could see the film, unless accompanied by an adult. But it was thought that the "AA" would indicate to parents that the film verged on the "X" league, which is taboo for youngsters under 16.

Local reps mulled over the plan with the censor board and gave it the thumbs down signal because they thought "an additional category was more likely to confuse than help parents." They also opinioned that the censors were switching the final decision of the suitability of a film from the examiners, who had seen the pic, to the parents, who had not.

Balcon, Setton Due In N.Y. for Huddles With Walter Reade, Rogers

London, March 27.

Sir Michael Balcon and Maxwell Setton, toppers of Bryanston, Bryanston Seven Arts and Pax, wing to New York tomorrow (Wed.) for two weeks of intensive huddles with topline associates.

For Bryanston they will confer with Budd Rogers of Pathe-America Distributing Co., which will be handling the Anthony Havelock-Allan production of "The Quare Fellow." Balcon also hopes to clinch a deal with Rogers on an upcoming Basil Dearden-Michael Relph film, "The Mind Benders."

They will talk with Continental's Walter Reade Jr. and Irving Wormser about the launching of "A Taste Of Honey" and other possible pix.

For Bryanston Seven Arts, they have lined up huddles with Eliot and Kenneth Hyman, Ray Stark and David Stillman of Seven Arts Associated Corp. Principal items on the agenda will be Michael Balcon's forthcoming pic, "Sammy Goes West," a Woodfall film; "Tom Jones," starring Albert Finney, and a Ken Hughes subject, "Sammy," based on his tv play.

Balcon and Setton also will discuss with Reade and Wormser the next Pax film, a macabre comedy called "Don Among The Dead Men." But the two British toppers will still find time to bask in the U.S. success of such films as "Saturday Night And Sunday Morning," "The Entertainer" and "The Day The Earth Caught Fire."

Steering Balcon and Setton through their complicated timetable will be Gary Dartnell, Lion International's new Manhattan rep.

Pix Prod. Still Lags in France

Filmmakers Mark Time Awaiting Outcome of Crisis In West Germany and Japan

Paris, March 20.

There is still a film production lag here as French producers wait to see the outcome of the crises in two important foreign marts, West Germany and Japan. French producers are still primarily insular in aiming pix primarily for home consumption despite the Common Mart. However, they count on some foreign guarantees for production coin loans. The Japanese and German picture problems and a still unresolved pix backlog are holding up production. But it is expected to be only a short lull.

This brings up the paradox of a seemingly continuing French pic insularity despite the more nationally-slanted and oriented film picture. Italy aims at world markets while its close collaborator worries more about home and French-speaking markets.

Of course, the troubled political times have cut into some city film attendance which is another French problem. Yet Pathe, one of the top producer-distrib-exhib companies here, is putting publicity budget coin only in local papers this year. It counts on its Italo coproducers for many pix to do the groundwork for foreign sales and chances.

Still UFA-Comacico has risked $2,000,000 in a big-scale spec film, "La Fayette," which must have world outlets to click while Raoul Levy has his multi-million dollar epic "Marco Polo."

Council Members Irked By Scot Cinema Closure

Cowdenbeath, Scotland, March 20.

Shuttering of this East Scotland town's last cinema has angered members of the local town council. They are protesting to the proprietor, J. B. Milne.

Cinema was recently closed, and bingo substituted for films. It had been running at a loss for a period. Exhib wanted to show films for part of the week, but distributors would allow only one day for bingo. Teenagers in the town have been petitioning for a resumption of pix.

Crucial Ruling on Film Copyright; Public Exposure Is Not 'Publication'

What many film industry lawyers regard to be as a precedental ruling re the question of copyright and motion pictures was handed down in New York last week by Judge Vincent A. Lupiano of the N. Y. Supreme Court, New York County. He ruled, in effect, that the exhibition of a film, protected by statutory copyright, does not constitute "publication" which would put the unprotected film into the public domain.

Ruling was made in Brandon Films' suit against Arjay Enterprises, and arose over the exhibition at the New Yorker Theatre of two old German films, the Greta Garbo starrer, "Streets of Sorrow" and "Nosferatu," which Brandon is licensed to distribute by the U. S. government. Films were confiscated property held by the U. S. Custodian of Alien Properties.

Brandon brought suit against Arjay after the pix were exhibited at the New Yorker a year ago last November. The defense claimed that since the films were not covered by any statutory copyright anywhere, they were in the public domain. The key point in the judge's ruling is that just the exhibition of a film does not constitute publication. In the case of a book, all rights of the author are protected by common law until the book is offered for sale. Presumably, the new ruling would mean that a film is protected by common law copyright until the prints of the picture were offered for actual sale, not just licensed for showing.

Attorney Vitalis L. Chalif represented Brandon in the case. Ruling is regarded as precedental because until now, there has never been a legal ruling on the definition of "publication" in reference to motion pictures.

'Piazza' Blurbs

Continued from page 5

tising Code Administration of the Motion Picture Assn. of America.

The November agreement provided that films exhibited would have the approval of one of several agencies, including the Productions Code Administration of the Motion Picture Assn. It also specified that advertisements of films having Production Code approval would be used only if the Advertising Code Administration approved.

The advertisement criticized by the council has been run nationwide, according to the attorney.

Copy in question, apparently taken from the Metro pressbook, shows boy and girl in water, she with her head thrown back in gay laughter, one knee out of water. Above the pair appears the phrase, "He brought her out of the darkness of desire . . . into the light of love."

Objection to this mild-seeming come-on is a bit of a puzzler. It appears another instance of midwest reaction to the advertising "sell" rather than the picture itself. Nobody has, so far as known, complained of the love story, a rather sweet situation against a background of maternal anguish for a handicapped daughter.

Some eyebrows have been raised locally at the inconsistency of the bluenose mentality since Universal's innuendo-laden "Lover Come Back" is having a wow boxoffice run of four weeks here and nobody has said "boo."

YOUNG MAN, 27, anxious for opportunity to apply abilities, interests and personality and find career in some phase of INTERNATIONAL MOVIE or TV INDUSTRY. Presently foreign trade executive, speaks French German; college grad, good knowledge of Europe.

Box V-3237, VARIETY
154 W. 46th Street, New York 36, N.Y.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
"ROME ADVENTURE"
TROY DONAHUE • ANGIE DICKINSON • ROSSANO BRAZZI
and introducing SUZANNE PLESHETTE
Written, produced and directed by Delmer Daves
A Warner Bros. Picture filmed in Italy in TECHNICOLOR
On Stage: "DO YOU REMEMBER"

Spurn Reduced Pay For Period of 'Second-Run Product in Milwaukee

Milwaukee, March 27.

Quarrel between the Tower Theatre, managed by Al Camillo, and the Theatrical Stage Employees Local No. 18, and Local No. 164 of the Motion Picture Projectionists Union, resulted in picketing the house. The Tower continued operations.

Point at issue was whether the Tower had to pay firstrun scale when secondrun pictures were exhibited.

In labor contracts with film houses, hours, wages, and number of employes (required) fluctuates, when the house exhibits films that are first run in Milwaukee—or if films were previously shown at another Milwaukee house.

The Towner, in a policy change, has exhibited first run films since November (1961). Last week two 13-year oldies were shown.

Manager Camillo had informed both Union heads, John Shanberge of the stagehands and Oscar Olson of the projectionists, that second run scale would be paid when oldies were shown. Camillo indicated all employees worked during the week, but refused their paychecks.

Existing contract provides that for first run films, three projectionsts at $151.50 each for 30 hours work, with second run films paying approximately $125 each for 27 hours.

With the stagehands, first run exhibitions pay $100 each for two men, with second runs $110 for one stagehand.

Contracts for both Unions expired last Fall, with negotiations still under way last week on new deal.

Projectionist Union head Olson, and Shanberge indicated they wished clauses in new contracts to include the following of a policy identical with the downtown Milwaukee first run houses.

According to union spokesmen, under such contracts, downtown houses pay first run scale all the year, even though both first and second run films are shown.

THEATRES NOT EXEMPT AS MINIMUM GOES UP

Albany, March 27.

The Assembly, as predicted, passed a bill carrying out Gov. Nelson A. Rockefeller's recommendation for an increase in New York State's minimum wage from $1 to $1.15 an hour, effective Oct. 15, 1962, and to $1.25, Oct. 15, 1964.

Motion picture theatre workers, for whom exhibitors, exhibitor organizations and theatre managers had requested an exemption, and had conducted an intensive campaign among legislators to obtain approval for an amendment accomplishing this, were not excepted in the measure introduced by Assemblyman Edward J. Amann, Jr., Staten Island Republican.

India as Banker

Continued from page 3

ducer Mark Robson, who recently shot a film in India, and that he told him production facilities there were "pretty good." The entire Hope picture would be shot in India.

The entire project began in a roundabout way, Hope related. He said a Texan company, Brown & Root, had built a $12,500,000 paper mill in Bombay, that execs of that company learned the Indian government was interested in film venture with U. S. ties, and that's how the negotiations got under way.

If the Indian deal goes through, Hope plans to film one of his tv specials for next season there, concurrent with shooting of the picture. NBC-TV, which has Hope under contract, is currently in negotiations with sponsors regarding the comedian starring in six-eight specials next season.

INVENTORY OF WOES

Showman Cites Kids' Theatre Vandalism—Wants Out

Ridgefield Park, N.J., Mar. 27.

Daniel Sheer, the owner, wants to convert his 585-seat Rialto into a 50-unit apartment building, listing high taxes, parking difficulties and diminished b.o. Also, weekend matinee kid vandalism (torn seat covers, etc.), which hasn't helped his bookkeeping any. Proposal to convert is now before the local Board of Adjustment.

Rialto was built in 1924, and has been in the Sheer family past 20 years. It formerly seated 1,000, but renovations cut it down to present capacity.

Duke U. Studes Give Segregated House Hard Time

Durham, N. C., March 27.

Superior Court Judge Hamilton H. Hobgood signed a temporary restraining order against 37 members of the Natl. Assn. for Advancement of Colored People, local youth chapter growing out of antisegregation demonstrations at the Carolina Theatre. Named in the order were Floyd B. McKissick, a Durham attorney who is state youth advisor for the NAACP and its attorney; Edward Opton, a Duke white student, who is president of the youth group; and Ralph Luker, also a Duke white student who is secretary of the unit.

The others were Negro students who participated in two nights of demonstrations against the theatre, located in the same block as city hall and the police station.

A number of Negro students succeeded in getting into the theatre, apparently with tickets purchased by white students. Others were held back by theatre employees when they sought to push their way in. Meanwhile, hundreds of other Negro students carried on "round robin" attempts to purchase tickets at the cashier's cage.

Restraining order was sought by Abercrombie Enterprises Inc., operators of the theatre. The building itself is owned by the city of Durham, but is under long-term lease to Abercrombie.

Abercrombie also filed notice that it will bring a $30,000 damage suit against the 37 named in the restraining order. Judge Hobgood ordered the 37 to appear before Samuel Gantt on March 28 so that Gantt can examine them preparatory to filing the suit. Abercrombie said it will ask $5,000 compensation for loss of business and $25,000 punitive damages.

In his restraining order, Judge Hobgood forbade the pickets from entering the theatre building without permission of the management, from interfering in any manner with ingress or egress of other persons; from continuing to line up at the ticket window after they have once been told they would not be sold a ticket; and from interfering in any manner whatsoever with the lawful operation of the theatre.

He further instructed the sheriff of Dunham County to post the order around the theatre and to give a copy of it to each of the 37 named in the order. Those violating the order can be picked up and required to post $200 bond immediately pending a hearing.

The 37 are to appear on March 30 to show cause why the order should not be made permanent.

In their round robin demonstrations, the pickets would seek to buy a ticket at the cashier's window. When refused, the picket would then move to the rear of the line and eventually come again to the window, where the ritual was repeated.

Police moved the crowd of white spectators across the street from the theatre, then made them move farther back into a parking lot after eggs were thrown at the Negroes.

Amusement Stock Quotations

Week Ended Tues. (27)

N. Y. Stock Exchange

1961-62 High	1961-62 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
27¾	17¾	ABC Vending	83	19⅜	18⅝	18⅞	+ ⅛
61⅞	38⅛	Am Br-Par Th	364	41	37½	38⅛	—3
27¾	17⅛	Ampex	257	18⅞	17⅝	17⅞	— ⅝
42½	31½	CBS	329	43⅞	41⅞	42	—1⅛
35⅜	21⅜	Col Pix	91	26½	25⅛	25⅜	— ½
49⅜	32	Decca	454	49⅞	46¾	49	+ ¾
46½	26⅝	Disney	33	38⅝	37	37	—1¾
119¾	97½	Eastman Kdk.	263	114¾	113⅛	113⅝	+ ⅛
7⅝	4¾	EMI	274	5⅞	5¾	5¾	
17½	12½	Glen Alden	309	14⅜	13⅞	13⅞	— ⅛
47½	15⅞	Loew's Thea.	173	46½	43¾	43⅞	—1
83¼	36⅜	MCA Inc.	37	72	67¼	67¼	—6¼
70⅜	41½	Metro GM	864	47	42⅞	43¼	—3⅜
41⅜	25¾	NAFI Corp.	92	29	27¾	27⅞	— ⅞
9⅛	5⅛	Nat. GenCorp	1298	9¼	8	8¾	+ ¾
26¾	16⅝	Outlet	†770	24⅜	23½	23⅞	— ⅛
85¾	50¼	Paramount	53	56¼	54¼	54⅜	—2⅛
238½	174½	Polaroid	146	195	184	187½	—1⅜
65⅝	49½	RCA	521	63¼	60¼	60¼	—3
18¾	10½	Republic	119	11	10½	10½	— ⅜
22	14¾	Rep., pfd.	7	16⅝	16	16	— ⅞
42⅜	26¼	Stanley War.	158	30¾	28¼	29⅞	+1⅛
34¼	27¾	Storer	31	32⅝	30½	31	—1⅝
55¼	29⅝	20th-Fox	86	31⅝	31	31⅛	— ⅜
40¾	29½	United Artists	135	35	33	34	—1
20¾	17¼	Warner Bros.	166	19¼	17¾	18½	+ ½
82¾	60⅜	Zenith	263	75⅜	71¼	72½	— ½

American Stock Exchange

1961-62 High	1961-62 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
8⅛	4½	Allied Artists	75	5⅜	4⅞	4⅞	— ⅝
17⅝	10¾	Al'd Art., pfd.	9	12¾	11¾	12	— ¼
15¼	6½	BalM'nt GAC	8	6⅞	6¾	6¾	— ⅛
24⅜	9¾	Cap. Cit. Bdc.	35	19½	18¾	19	+ ¼
22½	4⅝	Cinerama Inc.	244	19⅜	17¼	19⅜	+2¼
16⅞	7⅜	Desilu Prods.	81	11⅞	10⅛	10⅝	—1⅜
9⅝	4⅞	Filmways	146	8⅞	8	8⅞	+1
18	12¼	Movielab	8	13⅞	13½	13½	— ¼
25¾	8¼	MPO Vid.	12	12¼	11	11⅞	— ⅝
5¾	1¾	Nat'l Telefilm	55	2	1⅞	1⅞	..
10⅛	3¾	Reeves Bdcst	19	4¼	4⅛	4⅛	— ⅛
10½	6	Reeves Snd.	152	6½	6	6	— ⅝
27	20	Screen Gems	30	21⅞	20¼	21½	+ ¼
42⅜	11¾	Technicolor	376	20⅝	18½	19⅜	+ ½
31	9¾	Teleprompter	38	15¼	14¼	14⅞	— ¼
6¼	2½	Tele Indus.	33	2⅝	2½	2½	— ⅛
25¾	14½	Trans-Lux	33	16⅝	15	15	— ¼

* Week Ended Mon. (26).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	3	3½	
Commonwealth Theatres of Puerto Rico	8¾	9¾	— ⅛
Four Star Television	13	13⅞	— ½
Gen Aniline & FA	240	263	—5
General Drive-in	13	14⅛	
Magna Pictures	2¾	3¼	..
Metromedia Inc.	16¾	17⅞	— ⅞
Official Films	1⅞	2¼	— ¼
Premier Albums	12¼	13⅜	— ¼
Sterling Television	2⅜	2⅞	— ⅛
Transcontinent Television	10⅛	11	— ¼
U. A. Theatres	9⅝	10⅝	
Universal Pictures	63	68½	
Universal pfd.	89	96	—1
Wometco Enterprises	25	27¼	
Wrather Corp.	6⅜	7⅛	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Brando's 'Bounty'

Continued from page 3

000,000 in turn means more than $10 per MGM share.

This kind of stake in a single theatrical production entry has some investors in a nervous state, think some Wall Street observers. It could be, of course, that "Mutiny" will prove the biggest money-maker of all time. But even the man-in-the-street investors have become diversification-minded and evidently would like it better if the big outlay of money were spread around beyond a single film.

Rule of thumb has it that a picture must gross twice the negative cost in order to hit the black. This does obtain, largely, but with only the lesser-scale product. Trade figuring has it that a $20,000,000 entry (or close), such as "Bounty," can come out on top with recoupment of budget plus another one-half of budget, thus the $30,000,000 conclusion.

That there has been reams of copy in the papers, mainly the New York Times, about the tall ante for "Bounty" obviously cannot be disputed.

Worthy of note is the fact that MGM management, mainly president Joseph R. Vogel, has never tried to camouflage the fact that the remake has gone well over the originally blueprinted budget and "we made mistakes." But the chief exec also feels the company may have a winner yet, initially, and then a reissue klondike every six years or so similar to "Gone With the Wind."

Gene Schwartz's Action; Charges McCarey's 'Satan' A Lift on His Stuff

Los Angeles, March 27.

Charging that Leo McCarey's "Satan Never Sleeps," released by 20th-Fox, is "'substantially a copy" of two story treatments owned by him, Gene Schwartz demanded $150,000 damages in Superior Court suit filed against producer-director, writer Claude Binyon and 20th-Fox.

Schwartz, in action filed March 20, charged infringement of common law copyright, breach of implied contract and breach of confidence. He said that on Jan. 1, 1955 he had become owner of the two treatments tabbed "No Secret Is Safe," and that without his consent the defendants had produced and distributed "Satan," which he alleged was substantially a copy of his literary material.

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New York 36

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Last seen in film of same name. Anyone knowing the whereabouts and availability of the original costume, please contact John McKnight, Producer of New York AQUA CARNIVAL at Henry Hudson Hotel, New York 19, N. Y.

TV TO CONVENTIONS: GET LOST

The Flip Side of Ollie Treyz

Whatever the so-called misdemeanors and behavior patterns of Ollie Treyz as president of ABC-TV and whatever the motivations that inspired boss Leonard H. Goldenson to dump him overnight, those who were close to the deposed prexy maintain that the plus values of Treyz in his six-year tenure, and particularly in the past two years, were of a size and consistency to more than offset the action-adventure stigma.

Over the past few days there has been manifest within the trade a swelling tide of sympathy for Treyz chiefly because of the "sudden death" treatment that was administered (some are inclined to believe it was because only a few days before Treyz was subpoenaed anew by the Dodd Committee in Washington anent the controversial "Bus Stop" episode.)

But associates close to Treyz say that the scales were more than balanced in the "good image" posturing in which:

1) Treyz brought Bell & Howell to ABC-TV for the "Close-Up" sponsorship, with his negotiations with B & H-prexy Chuck Percy contributing the major move that gave ABC a place in the public affairs sun;

2) His backing of the Winston Churchill series after John Daly had turned it down, and subsequently selling the show to Metrecal and going to London to sell the show to the BBC;

3) His drive to follow through with "The Roosevelt Years";

4) His incepting of the 11 p.m. news strip;

5) His bid for balance and diversity as the architect of the Thursday night comedy block involving Donna Reed, "Real McCoys" "My Three Sons" (and installing this year's Monday night "Ben Casey");

6) Again on the diversity kick, bringing "Flintstones" and "Our Mr. Higgins" to the network.

Ironically, on the eve of his dismissal Treyz wrapped up a key half-hour sponsorship sale on "Going My Way" with Lew Bonham, Miles Labs prexy, and even after getting his dismissal notice, closed a deal with Alberto-Culver boss Leonard Lavin.

ABC-TV Coming Full Circle With Deal for 'Firestone Hour' Return

Symbolic of a new programming phase on ABC-TV when it was cancelled a few years ago, "The Voice of Firestone" may be heralding still another switch with its definite comeback on the network next fall. Tom Moore, newly appointed v.p. over the network, was in Akron, home of the tire company, over last weekend to wrap up the show's return in the 10 to 10:30 p.m. berth on Saturday nights. It'll be on 52 weeks live.

Axing of the "Firestone" show in 1959 provoked a critical hue and cry since it was one of the rare serious musical presentations on tv. It was dropped because of its low ratings and because it presumably depressed the rest of the network's schedule on Monday nights. Decision to cancel "Firestone" is generally ascribed to Ollie Treyz, recently deposed ABC-TV prexy, in his drive to perk up the network's acceptance via the action-adventure formula.

Now one of the first official acts of the new chief of the web is to bring back the show. In its late Sunday night slot, it will have a strong lead-in from the web's Sunday night film features. It will be followed by Howard K. Smith's "News and Comment," a show figured to attract the same type of audience which would tune in "Firestone."

ABC's '61 Top Gross

The ABC division of American Broadcasting-Paramount Theatres racked up a record gross of $254,280,000 during 1961, representing an increase of $31,800,000 over the previous year. In fact, the hike in revenue from the television and radio operations accounted for the full rise in the parent company's income of $363,100,000 last year, report states.

Additional details of the AB-PT financial report are in the Film Section.

Dodd's Recalling Of Treyz Factor In Quick Axing?

Washington, March 27.

Senate hunters of the so-far missing link between juvenile delinquency and delinquent television will wind up their safari next month with NBC and CBS toppers on tap—and possibly ABC too.

Results of the Dodd Subcommittee's inquiry so far has been one possible kill. Nobody connected with the subcommittee was claiming the head of Oliver Treyz, departed ABC-TV president. But there was no flat denial that a remote connection might exist between the chain of events set off by the investigatoin and Treyz' shift.

It might have been coincidence, but Treyz was scheduled to make his third appearance next month before the unit headed by Sen. Thomas Dodd (D.Conn.) which launched its look at video violence last summer. Whether in view of the job change, Treyz or anyone from the web will be called has still to be determined. And whether Treyz' fate had anything to do with his unexpected third call (his appearance last January was supposed to have finished ABC-TV's ordeal) was open to speculation. (Some broadcasting execs say there's a definite connection.)

One reason behind the decision to recall Treyz was his change-of-attitude about "Bus Stop" when he testified before the Federal Communications Commission. He did before FCC what he declined to do before Dodd—concede the

(Continued on page 36)

Henry Kaiser In TV Station Yen

Hollywood, March 27.

Henry Kaiser is out to buy all the tv stations the law allows. He is owner of two VHF stations in Hawaii (Oahu and Hilo) and wants to expand his interests on the mainland.

Dick Block, head of the Kaiser broadcast division, is here from the Kaiser headquarters in Oakland to survey the field. Many new program patterns are under discussion and production company may be set up in Hollywood to service the stations.

Allen's 'Boomers' Project

First television project of Steve Allen's Meadowlane Enterprises will be "The Boomers," an hour-long adventure series with an oil field locale.

Jack Donahue, former managing editor of the Los Angeles Mirror, created the series. Allen is due in New York this week to try to get a network spot for the show.

NEW EDICT ON CUFFO TALENT

By GEORGE ROSEN

The television networks and the top performers are just about fed up with the practice of cuffoing their talents and services for conventions. Henceforth such outfits as the American Assn. of Advertising Agencies, the Assn. of National Advertisers, the tobacco men, the drug men, the retail dry goods men and the grocery men, to name only a few, will have to get themselves an agent and package their own shows at the prevailing going rates for stars.

The day is over when a Bob Hope, a Milton Berle or even a lesser luminary feels it's necessary to expose himself to a potential advertiser by cuffoing those one-night convention stands. Similarly the networks feel that, for too many years, they've been "put upon" in providing the entertainment for these annual hail-fellow-well-met sorties and are determined to put a stop to the practice. At long last the networks have come to the conclusion that such foisting of conventions on their talent rosters creates more ill will than good will. And it's not only a case of talent, but frequently the networks have found it necessary to provide producers.

NBC, as part-and-parcel of its general tightening up, has already taken the initiative in decreeing "no more benefits for clients." Indications are that the other networks are falling in line with the edict.

A number of tv's top stars, on their own initiative, had already declared such performances as "off bounds," with result that in recent seasons more and more "second echelon" performers had to be recruited for the tasks. The drug boys, the grocery boys and the tobacco boys—and so on down the line—don't like this, feeling they rate a better shake from the networks and the big stars whom they underwrite on tv. The webs are now making a concerted effort to drop the practice altogether, regardless of the calibre or Nielsen pull of the personality.

For years the networks, because of sponsor and agency pressure—depending on the association auspices—were obliged to make a "big deal" out of these annual cuffo benefits. The networks had even assigned a "vice-president in charge of off-the-air convention shows" to line up talent and even oversee the productions.

But that's all over and done with. If Bob Hope finds time to play a benefit, he'll do it for servicemen up in Alaska or for philanthropic-humanitarian purposes. Other performers are taking their cue from Hope.

This week the National Assn. of Tobacco Distributors, with P. Lorillard hosting the event, will hold its annual wing-ding at Miami Beach. For years this has been an occasion for recruiting top network stars (last year Danny Thomas; the previous year Jimmy Durante, etc). This time out a "Broadway-type show" will fill the bill—a glorified musical melange combining the top features of the Miami Beach Carillion Hotel show, plus supplementary acts. But not a network star in the package.

Trade Perplexed by Goldenson's 'Sudden Death' for Ollie Treyz; AB-PT Head Talks of Team Work

On the assumption that a tv network is only as good as its program staff, general trade consensus is that ABC-TV, despite the dumping of prexy Ollie Treyz and the ascendancy of Tom Moore to No. 1 position, is still in trouble so far as next season's schedule is concerned.

With the move-up of Moore from program topper to the head of the tv network, Leonard H. Goldenson, prexy of the parent AB-PT company, is still confronted with the task of finding top-level administrative program manpower. It's not exactly a secret that, in sharp contrast to the firm-up of the '62-'63 schedules by both NBC and CBS, with a near SRO status already achieved, the ABC-TV schedule at this point is somewhat loosely defined, with many hit-or-miss gaps. General trade feeling is that unless the network pulls something dramatic and exciting out of the tv kit, the current season's lowly status in the competitive programming wars will spill over into '62-'63.

It's the sentiment within the trade that, administratively speaking, it will take a season for ABC to put its program house in order, so that full implementation in terms of translating it into a well-oiled, Nielsen-inspiring schedule won't materialize until the '63-'64 season.

Chiefly, the industry last week, aware of seasonal pitfalls and downtrends so that "this year's bum could be next year's hero, and vice versa," was curious as to the motives underlying the Goldenson disenchantment with Treyz and the "sudden death" notice.

If there was more than the usual "shock value" to Goldenson's announcement, it's because of general awareness of the Treyz plus values over the past dozen years. As one competing network exec put it: "Let's face it, you can't write off Treyz's contribution toward the creation of a network where there was none before and into something that, for quite a spell, had the rival webs going around in circles. It was Treyz who put ABC into serious daytime contention; who built the station lineup into something formidable; who trebled the billings and made the action formula successful. It was Treyz who built an organization responsible for putting ABC into news-public affairs, and he accomplished it all while running a tight operation."

'Enormous Contribution'

Goldenson concedes the enormous contribution made by Treyz over past years and, in fact, voiced admiration for Treyz's talents as a creative salesman. "The best in

(Continued on page 37)

The High & The Mighty

Washington, March 27.

David Schoenbrun, who walks with kings, prime ministers, sultans, presidents, premiers, maharajas and hardly anyone else, is fresh on the Washington scene as CBS' Potomac news chief but already showing his ways.

He gave his first dinner party last week, making it in honor of Jean Monnet, father of the Common Market. His guests included Acting Secretary of State George Ball (Dean Rusk was out of the country), Supreme Court Justice Felix Frankfurter (who is seen out socially in D.C. only about once a year, if that), ex-CIA chief Allen Dulles, French Ambassador Herve Alphand and White House Press Secretary Pierre Salinger.

"Where," asked one guest, "is President Kennedy?"

ABC's Sun. 8 to 10 'Movie Time' With UA's Post-'48 Pix

ABC-TV has concluded a deal with United Artists for a package of 30 features to be shown on the web on Sunday nights through the 1962-63 season, to be shown 8 to 10 p.m. Tab for the web was about $6,000,000.

Decision was based on the sales success racked up by the UA feature films due to run on the ABC web from April to September.

UA product lineup, selected after intensive study of backlogs of other major lots, include such post-1948 items as "Vera Cruz," "The Big Country" "Trapeze," "Inherit the Wind," "Horse Soldiers," "Apache," "Unforgiven," "Devel's Disciple," "Night Fighter" and "Gallant Hours."

ABC-TV, meantime, has set the reruns of "Wagon Train" next season for Saturday and Sunday late afternoons. The repeats will be retitled "The Trailblazers."

Interesting aspect of the ABC-TV features is that many of the films are in color and the network plans to bicycle these features to the key affiliate stations for tint exposure.

WB Cutbacks

Hollywood, March 27.

A Warner Bros. tv producer and assistant story editor are exiting the lot, part of the exodus due to a curtailment in vidfilm production at Burbank.

William L. Stuart, who produced WB's "Maverick" series and some of "The Cheyenne Show" segs this season, is departing. Also leaving is William Koening, who has been assistant to story ed Jim Barnett.

"Maverick" is expected to be one of Warners' tv casualties for this semester.

Oh, Boy, Such Fun

As was to be expected, the major executive reshuffles at ABC and CBS over the past few weeks have brought in their wake a stepped-up flurry of rumors, most of them reaching way out into the "twilight zone" of conjecture and second-guessing. Over the past week it's become Madison Ave.'s favorite sport, and, depending on who you were talking to, they go like this:

(1) Despite AB-PT boss Leonard Goldenson's denials, there's a prexy-status ABC future in Pat Weaver's career;

(2) Ed Murrow's quitting USIA to become president of ABC;

(3) Dick Pinkham is quitting as tv topper at Bates Agency to become president of ABC;

(4) Jim Aubrey's quitting CBS to head up 20th-Fox;

5) Ollie Treyz going to Warner Bros. (This one is in negotiation).

Lewine Gets CBS Nod on Coast Job

As was expected, Robert F. Lewine was given the nod this week by CBS-TV programming chief Hubbell Robinson Jr. as program veepee in Hollywood. Lewine who was in charge of programming for CBS Films, succeeds Guy della Cioppa, who resigned last week. However, it's known that further changes are on tap in the Coast programming division with speculation rife as to how this will affect the status of Hunt Stromberg Jr. and Howard Barnes. Mike Dann stays as eastern v.p., programming.

Della Cioppa, it's reported, is considering several offers. He had been with CBS for 20 years, taking time out for service in World War II. It's understood he negotiated a cash settlement rather than making a CBS-financed pilot (on which he would share in possible sponsorship spoils) as was done in the case of his predecessors, Al Scalpone and Harry Ackerman.

Highbrow TV Makes Fiscal Sense To Standard Oil; New Culture Fling

By HERM SCHOENFELD

Maintaining a tradition that traces back to the heyday of network radio, Standard Oil Co. of New Jersey is again betting that the "pursuit of broadcast excellence" can pay off in hard fiscal terms. Latest television fling by the parent of the Humble-Esso organization in the bankrolling of the "Festival of Performing Arts" is in the identical cultural groove with Standard Oil's backing of the N.Y. Philharmonic on CBS many years ago and, more recently, its sponsorship of "The Play of the Week" and "The Age of Kings."

In many respects, the "Festival of Performing Arts" will be the most highbrow venture of all. David Susskind and Jim Fleming, co-producers of the series, are giving the performers carte blanche to choose their own repertory. Generally, it was pointed out, artists are "engaged" to do a six or eight-minute routine. On the "Festival," the initial series of 10 performers and groups, have been asked to stage an hour-long concert on tv with complete artistic autonomy. The theory is that if a longhair violinist like Isaac Stern can sell out in a backwater town like Hadley, Ark., as he does, then there must be an audience of enough size to warrant showcasing the same material on tv.

Susskind and Fleming have organized a varied lineup for the 10 shows which will bow on WNEW-TV, N.Y., and WTTG-TV, in Washington, April 3 on a twice-a-week repeat schedule. (Standard Oil is enjoined by antitrust laws from sponsoring the show outside of the eastern territory, but some of its affiliates may be picking it up in other localities. The show has not yet been set with a national syndicator.)

The shows will encompass poetry readings by actor Paul Schofield and his wife, Joy Parker; recitals by baritone George London, Isaac Stern, Andres Segovia, Rudolf Serkin and the Budapest String Quartet, Pablo Casals, Michael Flanders & Donald Swann, Margaret Leighton in sketches by Dorothy Parker, and Dorothy Sticknev in Edna St. Vincent Millay readings. In the case of Serkin and the Budapest String Quartet, commitments to the artists will cause the show to run a minimum of 66 minutes and that's the way it will go to cover the running time of the musical selections.

Standard Oil, which has the right to six commercial minutes on the show, is only taking three, all in one piece and to be slotted by the producers wherever they think fit. Fleming, who did the introduction on the "Age of Kings" series, will also appear as host on the "Festival," one of his infrequent on-the-air turns since becoming a producer. As it did on "The Age of Kings," Standard Oil is again making extensive program notes available to viewers in the form of a "Playbill."

Susskind, who is representing Talent Associates-Paramount in this deal, said there will be no souped-up camera work on this series. There will be four cameras available, but there will be no superimpositions or other technical gimmickry. All shows will be taped before live audiences to be made up of professional musicals or actors, as the case may be, in order to put the performing artist on his best mettle.

Roy Rogers, ABC Call Off TV Deal

Hollywood, March 27.

Roy Rogers and ABC-TV called off their deal for a full series of hour western and rodeo shows next season. Unless they can resolve their differences on three specials, network will pay off the option it took for 35 hour shows and 15 repeats.

Art Rush, business manager of Rogers and Dale Evans, met last week with Thomas Moore, newly installed head of the ABC-TV network, and tried to work out an arrangement for a series of half-hour shows but it didn't come off because of price differences. Rogers westerns had been scheduled for 7:30-8:30 Saturday night.

STRAVINSKY'S TV 'NOAH' ON JUNE 14

Igor Stravinsky's first composition for tv, "Noah and the Flood," will be presented on CBS-TV June 14 from 9 to 10 p.m. John H. Breck, Inc., will sponsor.

"Noah and the Flood" was commissioned two years ago by CBS-TV through Sextant, Inc., which will produce the program. Stravinsky's work for the dance drama will be choreographed by George Balanchine, artistic director of the New York City Ballet. It will be performed by leading members of that ballet company. Jack Richardson, young American playwright, will do the prolog. Kirk Browning will direct. Robert D. Graff will produce.

On June 18, just four days after the telecast, Stravinsky will be 80 years old, and the telecast will become part of the international festivities honoring the composer.

'Saints & Sinners' NBC-TV Mon. Slot

The NBC-TV prime time sked for next season is all locked in, save for one half-hour which has a sponsor but no definite commitment yet on a show.

Four Star's "Saints & Sinners" has been given the Monday, 8:30-9:30 p.m. slot which means the last of Hubbell Robinson's indie packages, "87th Precinct," is dead and gone. The other stanza in contention for the 8:30 time period was also by Four Star—"330 Independence SW." But "S&S" pulled it out of the fire last week.

Nick Adams will front the "Sinners" stanza, which will have a newspaper background. Original was penned by Adrian Spies.

Thus, the one half-hour still to be filled is Wednesday at 10. Sealtest is now weighing whether to return Bob Newhart to the time or give it over next season to a situationer called "Kentucky's Kid" with Jack Carson.

As for Hubbell Robinson, he sold his interest in "Precinct" and "Thriller" to Revue when he recently returned to CBS-TV as program boss.

'Wide World of Sports' Gets ABC-TV Extension Thru Summer Months

ABC-TV's "Wide World of Sports," which ends its winter series April 29, has been extended for a series of 90-minute Sunday afternoon shows through the summer to Sept. 2, staying in the 5 to 6:30 p.m. slot. Jim McKay will continue as the regular host.

Bankrollers for the summer run include R. J. Reynolds Tobacco, through William Esty; and E. I. duPont De Nemours & Co., through BBDO. Series will cover such events as the U.S.-Russian track meet in Palo Alto, Calif. a Japanese all-star baseball game, swimming meets, rodeo championships, etc.

The show had its first run of 20 programs during the summer of 1961 and then returned last January. In light of the web's recent loss of the NCAA football games to CBS-TV, "Wide World" will represent an important factor in the sports picture for the web which now has the American League Football Games during the fall on Sundays and the "Fight of The Week" on Saturday nights.

Four Star's 'Safari'

It's obviously too late to get it placed by the beginning of next season, but Four Star is going to try another pilot on "Dick Powell Show" on April 2. It's called "Safari" and is said to be based on the feature, "African Queen."

"Safari" will be fronted by Glynis Johns, James Coburn and Juano Hernandez.

Lee J. Cobb Co-Lead In 'Virginian' Series

While NBC-TV and Revue are still fishing around for the man to play the title role in "The Virginian," the web and the producer last week settled on Lee J. Cobb as running co-lead.

Cobb will play the role of the judge. As for The Virginian himself, NBC, with a mind toward the original part as Gary Cooper played him, is seeking a lanky type. Figuring is that the 90-minute Wednesday stanza will end up having an unknown opposite veteran Cobb.

Taos In a Tizzy Over CBS 'Accent'

Albuquerque, March 27.

The New Mexico art colony of Taos—where controversial writer D. H. Lawrence is now buried—has stirred up its own rhubarb, as the result of CBS television's arty highbrow show, "Accent," which presented a filmed visit to the Indian Pueblo town on its March 17 show.

Program, tagged "The Pueblo in American Culture," had to do with Indian attempts to get back 50,000 acres of National Forest land as a religious shrine.

Town leaders are doing a burn at the network because show didn't present white man's views on the subjects. Resulted in just about every town leader—mayor, weekly newspaper editor, officials of four service clubs and both Republican and Democratic chairmen—firing off telegrams to CBS crying foul.

J. W. Kiermaier, director of public affairs for CBS, sent one right back to mayor expressing regrets and saying show wasn't meant to explore the merits of the controversial situation, but as a story of an ancient culture in 20th century America, their way of life and main concerns.

CBS official said the situation was included only as an illustration of one of the elements of Pueblo cultural and religious life. He asked mayor for full statement on his feelings.

Taos citizens want equal time on network to give their side of the issue, and have petitioned congressional delegation in Washington to get some action along those lines.

Michaelis Projecting New ABC Programming Vistas for Next Season

Arnold Michaelis, producer of the "Adlai Stevenson Reports" show on ABC-TV, will have a broader relationship with the network next season. In addition to the Stevenson series, which has been renewed by the web for 1962-63, Michaelis has been set to produce two hourlong documentaries for ABC-TV. Filming will be done on various locations around the globe.

Although the Stevenson show was not sold this year, the web decided to ride with it because of its importance as a public affairs feature. Reportedly one of the reasons why the show was not sold was that Stevenson, U.S. Ambassador to the United Nations, is too closely identified with the Democratic Party. However, the mail response to the show has been heavy and overwhelmingly commendable, Michaelis said. Stevenson, incidentally, has begun to take a more active role in the planning of each show in recognition of its impact as a national forum for the country's policy at the UN.

Michaelis is also extending his own activities to produce a series of hourlong specials focussing on the top personalities of show business. These are conceived as "television portraits," based on informal conversations with the performer on subjects that would reveal the human personality.

Idea for the series stems from Michaelis' series of "portraits" drawn on LP disks. He did such conversations with the late Bruno Walter and Oscar Hammerstein 2d, Eleanor Roosevelt, Chester Bowles and Stevenson. On April 8, at the tribute being given to Hammerstein under sponsorship of the United World Federalists, excerpts of Michaelis' conversation with Hammerstein will be part of the program.

Irish TV Operational Pattern Eyed By Other Govt. Systems in Europe

Ireland's new television operation, the latest experiment in commercial broadcasting under a government-financed authority, is now being closely studied by several European countries as the possible shadow of their own future. If Irish tv works economically, artistically and politically, then it may tilt the balance in the favor of similar commercial systems in the Netherlands, Denmark, Norway and France.

Launched Jan. 1 with a $8,500,000 loan from the Irish government, Telefis Eirann, as the setup is known in the Gaelic language, has been covering the nation seven days a week and a minimum of six hours daily with a varied programming diet. Edward J. Roth Jr., director general of both Radio and Telefis Eirann, said 50% of the total tv time is film, mostly of U.S. origin, and the other 50% is native. In the latter category, the tv authority has staged six dramas in the last 10 weeks, caters to the Irish predilection for good talk with plenty of conversation shows and lays heavily on the news.

Before the Irish tv station opened for business, there were 100,000 sets in the country, tuning into the Belfast, BBC and French telecasts which were received in adequate, if not firstrate, style. Since Jan. 1, another 40,000 sets have been sold. TV set prices are high, starting at around $200, but rentals are comparatively cheap, ranging around $3 or $4 per week.

In addition to an annual licensing fee of about $9 per set, the tv operation derives its revenues from the sale of three minutes per hour to commercial broadcasters at a prime rate of $270 per minute. There's plenty of advertisers, according to Roth, who pointed out that the Irish telecasts are also being received in Wales, around 60 miles away by about 500,000 families. Roth pointed out that the advertisers have no voice whatsoever in the type or quality of programming, although they can buy into a specific show if they pay a premium rate.

Another key factor of international interest in the Irish tv operation is its planned adoption of the 625-line system of transmission and reception. TV transmission in Europe now has a handful of different, and incompatible, lines-per-inch systems, which shape up as a fundamental obstacle to an international system of television. Irish tv execs, however, are betting that the 625 figure will be adopted as a standard and are expecting the British Pilkington Report, due this month, to recommend such a system. This would involve a longterm and ex-

(Continued on page 36)

POLAROID'S CBS-TV SATURATION BUYS

Polaroid, in a saturation campaign, has bought participations in seven CBS-TV nighttime shows for a three-month period starting in April.

Other sponsors to line up under the column of new or renewed participation buys include Menley & James, Noxzema and Block Drug.

Polaroid bought participations in "Checkmate," "CBS Reports," "Garry Moore," "Window on Main Street," "Password," "Eyewitness" and "Twilight Zone."

Menley & James, in a renewal, bought participations in five nighttime shows and 24 minutes in the web's morning plan. Noxzema inked for 78 minutes in the morning plan. Block Drug bought nighttime participations in "Twilight Zone," "Groucho," "Window," and "Password."

Ingrid Bergman's TV 'Hedda Gabler'

CBS-TV's first drama special inked for the '62-'63 season is Ingrid Bergman starring in "Hedda Gabler," with Sir Michael Redgrave.

Deal, which underwent some lengthy negotiations, also marks the participation of Hubbell Robinson, who, soon after assuming his post as senior v.p., took an active role in the closing.

Program will be a coproduction of Talent Associates-Paramount, Ltd., and Lars Schmidt in association with CBS-TV. It will be vidtaped in London at the British Broadcasting Corp. studios at the end of May. Ibsen drama, to be adapted by Phil Reisman Jr., will be directed by Alex Segal and produced by Susskind and Schmidt. Associte producer will be Jacqueline Babbin.

"Hedda Gabler" will be Miss Bergman's second appearance on CBS-TV and her third in tv in this country. She starred in "Twenty-Four Hours In A Woman's Life" for CBS-TV in '61 and earlier in an adaptation of "Turn of the Screw" on the "Startime" series.

Sir Michael, another infrequent tv performer, has appeared in "Omnibus" and "Ed Sullivan Show."

NBC-TV Locked Up For '62-'63, So, Mort Werner Negotiating for '63-'64

Hollywood, March 27.

NBC-TV's schedule for next season has been locked up tight so Mort Werner, programming veepee for the network is looking beyond next season and has already made commitments. He said here that he has made several deals for the 1963-'64 season, among them:

Herbert Brodkin to produce an hour stanza, "Espionage," to be shot in England. Brodkin is producer of the current "The Defenders" and next season's "The Nurses" (both on CBS).

British Broadcasting for "Waltzing Matilda," an adventure series.

David Dortort for an action-adventure series.

"We set our goal for a completed schedule by late March and we'll make it," said Werner. "There'll be more live shows on the network than last year but filmed shows from Hollywood will still dominate the schedule."

Activity on the daytime front will be increased, he said, with at least two programs being moved here from N. Y. As for specials there'll be the usual number, with every regular program subject to two withholding dates.

Werner is high on two of the new hour shows—"The 11th Hour" starring Wendell Corey as a psychiatrist, and "Sam Benedict" with Edmund O'Brien toplined. He said that "Benedict" would not be another courtroom drama, that less than 10% of any segment will take place in court.

General Mills Yens Kidvid Segs

General Mills has its grip for '62-'63 on three more kidvid stanzas, all to go once again on the NBC-TV weekend daytime lineup.

Bankroller has definitely picked up "Bullwinkle" for the 5:30-6 p.m. Sabbath slot on NBC-TV. It's also bringing back "Captain Gallant of the Foreign Legion" for a 13-week stint in the fourth quarter. Undoubtedly reruns of the Buster Crabbe-fronted half-hour will be used, and the 13 episodes will go in from 5:30 to 6 Saturdays.

Last General Mills order is for more of "King Leonardo." Verbal order, in this case, hinges on finding a time slot. Genmills only wants alternate halfs of "Leonardo." The other instances call for full purchase.

'TALENT SCOUTS' TO SUB GARRY MOORE

A full hour version of "Talent Scouts" has been pacted as a summer replacement for CBS-TV's "Garry Moore Show." It's an Irving Mansfield-Peter Arnell package. No emcee has been selected as yet.

Deal is for a 12-week run.

MELLOW MINOW KEY TO NAB

Question Peabody Award To Minow

If, as is reported, the Peabody committee on awards has decided to bestow one of its major palms on FCC chairman Newton Minow, the industry's alltime No. 1 critic and author of the "Vast Wasteland," it may not rest too well within high and respected places. For already key industryites who have gotten wind of the contemplated award are registering vigorous opposition to such an accolade. "Why," the question's been raised, "don't they stick to programming, which is the primary Peabody function?"

For the industry to take such cognizance of the provocateur of a tv year of blood, sweat and tears is likened to the Academy of Motion Pictures, Arts & Sciences, for example, giving an Oscar to the Legion of Decency.

As per custom, the Peabody moguls are keeping the winners under strict wraps until the annual awards luncheon, which will take place April 18. However, it's understood that Fred Friendly and "CBS Reports" will get two of them—one for general excellence of the series and the other citing a single program during '61. NBC-TV, it understood, will be the recipient of three Peabodys.

Axing of Windsor TV Seg Poses A Ripley on Living Personalities

Presumably because of his contract with Jack Le Vien, who also produced the Winston Churchill video series in association with ABC-TV, and who has a deal with the Duke and Duchess of Windsor for 26 teleshorts, the latter stymied NBC-TV's telecast of David Wolper's segment having to do with his wife. Windsor's attorney, Henry G. Walter Jr., of New York, had advised all networks that this would be regarded as an "unauthorized invasion of privacy." NBC acquiesced and a Gandhi segment instead went on last Friday (23) as the second of Wolper's "Biography" series. Chemical Bank-N.Y. Trust Co., the projected sponsor, also acquiesced to the Windsors' legal warning and cancelled out.

This raises the point, according to trade observers, that living personalities, unless when part of a news event (DeGaulle, Kennedy, Macmillan et al.) cannot be telecast without permission. "LaGuardia" was Wolper's opener and presumably his ensuing subjects in the "Biography" series will be confined to postmortem personalities and/or those wherein he has specific clearances.

Le Vien's "The Valiant Years" (Churchill), produced in association with ABC, constituted 26 half-hour plus one full-hour shows. It has since been syndicated in 26 different countries.

Le Vien's deal with the Windsors is in the same broad vein, under the umbrella title of "A King's Story." Dating back to the 1920s and '30s, it covers history when he was then the Prince of Wales, later King Edward, until renouncing the British throne "for the woman I love" (Mrs. Wallis Simpson). The Duke of Windsor will narrate his own series for Le Vien International Productions. Latter states the treatment is "all set to go" and that it will probably be ready for 1963 marketing.

Ted Shaker Helms O&O's for ABC-TV

Ted Shaker, head of national spot sales for ABC-TV's o&o stations, has been named president of the web's tv o&o's. He would fill the vacancy created by the moveover of Jules Barnathan from prexy of the television o&o's to his new post as vice-prexy and general manager of the network in the reshuffle of exec personnel.

Overall direction of the tv o&o's was a new post created for Barnathan a few months ago. In this slot, Shaker will be given broad powers to revamp the o&o stations. It's understood that the anticipated shakeup has already generated considerable concern among some key station managers who apparently are resisting the proposed homeoffice intrusion into local management.

Shaker joined ABC early last year, shifting over from CBS-TV where he was a sales exec.

WOODY HERMAN SET AS POST-PAAR ENTRY

Hollywood, March 27.

Woody Herman band has been booked for a month on NBC-TV Jack Paar show, starting April 1, date coinciding with bowoff show by Paar, when series of guest emcees such at Pat Boone and Art Linkletter work program till Jack Carson takes it over in fall.

It is the first name bandleader to work the show.

CBS Now 90% SRO for '62-'63 In Early Lockup

CBS-TV, riding the crest of a selling wave for the new fall season, has wrapped up 90% of its nighttime '62-'63 schedule with sponsor coin. The 90% representing the earliest sponsor lockups ever, covers the hours from 7:30 to 11 p.m. Monday through Saturday and from 6 to 11 p.m. Sundays.

Open sponsor holes still exist on Wednesdays in the participation vehicles of "Password" and "Twilight Zone," and "Dobie Gillis" remains half sponsored; Thursdays, alternate week sponsorship is open on "Mr. Ed" and participations are available on "CBS Reports;". Fridays, participations are available in "Alfred Hitchcock Presents" and "Eyewitness."

Pillsbury looks set to buy the remaining alternate half-hour available in "Ed Sullivan Show" and the alternate half-hour in "The Nurses." Still open for sponsorship on Sundays is the 6:30 to 7 p.m. period, now tentatively programmed with "Alvin & Chipmunks." Prudential returns with "20th Century" at 6 p.m. Sundays.

Alberto Culver has bought into "Alfred Hitchcock," lining up with Philip Morris. Alberto Culver also bought alternate half-hour sponsorship of "Gunsmoke," putting an SRO sign up on that skein. Ralston, in an alternate week one third buy, put the new "Jackie Gleason Show" in the sold out category.

Mondays, Tuesdays and Saturdays now are SRO for the nighttime.

WJRZ (Ex-WNTA) Bows

WJRZ, Newark, formerly WNTA, went on the air yesterday noon (27) under the new ownership of Communications Industries Corp. and the new policy of "dedicated broadcasting services to the metropolitan New Jersey area."

At a press conference Monday CIC prexy Lazar Emanuel said WJRZ will be programmed with heavy news and pubservice accents designed to make the station number one for metropolitan New Jersey listeners. Area has a population of 4,500,000.

COULD BE CHI MEET'LL FIZZLE

By JAY LEWIS

Washington, March 27.

The rumble is on for National Assn. of Broadcasters next week (April 1-4). Industry delegates, allied parties and a tight little band of Minowmen aren't sure whether to leave their knives at home.

Fortieth annual convention of NAB, to be held at Chicago's Conrad Hilton, catches the Assn., the industry, the Federal Communications Commission and its Chairman, Newton Minow, in a state of flux. Like always but more so.

Everybody is trying to fix their image in light of the adjustments the other fellow is making. But just when the new look is in place the other party has switched to another guise.

NAB isn't looking for any violence for violence's sake. Reasoning is that Gov. LeRoy Collins appears to be on top of things, although his outlook probably rates a minority one—even within his own headquarters staff— in terms of his more benign coexistence policies with the Government regulators. Also, Minow is on a mellow kick of late—maybe a permanent one. Both of which would point to a peaceful parley in Chi.

But nobody was looking for any special ferocity at last year's convention in Washington . . . and look what happened. Broadcast history has been falling like passing rocks.

Minow apparently doesn't want to kick up so much dust again. At least, not inadvertently. He knew he was not going to warm the hearts of his new regulatory wards last year. But Minow had no idea that two little words were going to project him into famesville on the one hand and into the doghouse of many broadcasters on the other.

Minow didn't mind the broadcast doghouse for a while—figuring it was a small price to pay for being a hotsy man in the news who could wield publicity for the crusade he was set on.

A Soft-Sell Indicated

But recently, it's been obvious he wants out of the kennel even at the price of missing a publicity ploy. (He deliberately shunned the klieg lights at the recent Commission programming hearings, and subsequently made a speech to the State Broadcasters which was newsworthy because it was unnewsworthy.)

So now, unless something unforeseen riles him to fling sand from the wasteland into the eyes of the delegates again, odds favor a soft-sell, even placating address to the conclave on April 3.

There's reason to believe he's trying hard to come up with some good, rollicking gags as a means of establishing better rapport with the broadcast types. (Minow likes to tell a joke. During his first period here, he told one gag as his opening remark in three straight public appearances not realizing that the same press, and others too, had been on hand since the first time he recited it.)

Minow originally had in mind the topic of radio for his speech. He's been closeted with the speech for the past week and could have changed plans.

It seems that many radio NAB members were not pleased at the way Minow ignored them in his wasteland speech about tv last year, incredibly enough. So far as is known, the Chairman has never yet sat from dawn to 1 a.m. calculatingly to listen to radio to shape a verdict on the medium's programming as he did with video.

Radio's problems — clear channel, over-congestion, daytime broadcasters'—tend to be technical and parochial, however controversial. And, except for such unhappy things as the payola flareup, don't have the emotional spark generated by tv issues which was more s.a. from the news point.

So a smiling Minow with a bag full of jests might make for happy convention. He went over well

(Continued on page 36)

British Equity's TV Strike Seen Near End With New Scale on Fees

London, March 27.

Actors' Equity five month old strike against the British commercial tv network is virtually over. Weeks of informal talks, during which both sides have made concessions, have led to a basis for reopening formal negotiations and, barring unforeseen and drastic changes of attitude, a new scale of fees for video thesps will be agreed within two or three weeks.

At this stage, it seems likely that Equity will accept a plan put up by the indie web whereby the U.K. is split into four major regions of roughly the same size. Artists' contracts would be negotiated for screenings in one region and, for subsequent showing in further regions, additional 100% fees would be paid. Scheme means, therefore, that an artist would get four times the minimum fee agreed for one region if a show is given a full network ride.

While this does not depart too flagrantly from Equity's original demands based on the relation of fees to size of audience, it is acceptable to the companies because it doesn't relate fees to a headcount. Latter situation, the indies fear, would leave them open to further claims as audiences grew.

Actual terms of the agreement are still to be worked out but in view of the indies' last offer of $106 for a fully network show and Equity's demand for $118, sum will obviously be a compromise between the two fees—and one that will divide neatly by four in view of the regional plan.

SCHOENBRUN TO GET SUN. AFT. TV SERIES

David Schoenbrun, CBS News Washington bureau chief, will be given his own half-hour Sunday afternoon tv showcase in the fall.

The Schoenbrun show will be keyed to news, analysis and interviews. A time slot hasn't been selected as yet.

Schoenbrun, prior to the fall, is due to take a more active on-the-air role when in April Walter Cronkite takes over the web's 7:15 to 7:30 news strip. Taking over Cronkite's Sunday CBS-TV 11 p.m. news show, effective April 29, is Eric Sevareid. Sunday night series will be known as "CBS News with Eric Sevareid."

NBC's Automotive TV Billings Hugs $40,000,000 Mark

With Ford a strong prospect for alternate half of "Ensign O'Toole" next season, NBC-TV, which has invariably been the big automotive network, is pushing $40,000,000 in Detroit billings for '62-'63.

Even without the "O'Toole"-Ford deal, the network has the equivalent of six half-hours weekly in car sponsorships. Big note is Chrysler, which has taken alternate hours in the Tuesday skein, "Empire." The sponsor, which this season has limited itself to specials, will undoubtedly have three or four more of those as well, but a final decision on Chrysler specs is subject to whether Chrysler takes a shine to the material that NBC plans to tailor for it.

All the NBC-TV car money goes into tint programming, which is generally thought to be the reason NBC has the substantial share of Detroit money every season.

Web has three General Motors divisions for next season: AC Sparkplug has renewed its alternate half-hour in "Laramie," Chevy has renewed its weekly "Bonanza" hour and Buick has alternate half of "Sing Along With Mitch," which is also a renewal. Ford has renewed for all of "Hazel," a half-hour.

There is a postscript to all this: NBC won the Reynolds Metals coverage of the 44th automobile show from Detroit. NBC-TV will air the car show Sunday, Oct. 21, in a 6 to 7 p.m. slot.

'ALL-AMERICA BOWL' AS NBC JUNE ENTRY

The first "All-America Bowl" will be aired via NBC-TV on June 29. Stanza, pitting coaches choices from all-star pro football ranks, is virtually SRO, with Carter Products, Bristol Myers and Phillips Petroleum picking up the tv tab.

Phillips' buy covers about 80% of the country, while the others have the full network. It'll be a Friday night affair, beginning at 9:30 and carrying on to the game's finish.

Sterling Buys 'Sam'

Sterling Drug bought a minute a week in "Sam Benedict," the new Metro TV hour going into the NBC-TV Saturday night lineup. This means the newly slotted "Saints & Sinners" is now the only prime time program on that network's fall schedule without a bankroller of any sort. Of course, though, the Monday 8:30 hour was only skedded for sure late last week.

But both "Benedict," set for Saturday at 7:30, and "Sinners" are said to have at least half a dozen orders pending between them.

Tennessee Ernie $2,250,000 Bow

Tennessee Ernie Ford's new morning strip, which debuts on ABC-TV next Monday (2), will be getting away with over $2,250,000 in the till for the first six months and the longest lineup of stations for any ABC daytimer. More than 150 stations will be clearing the half-hour. Show is virtually SRO now and advertising interest is revealed in firm orders and renewals for the fourth quarter.

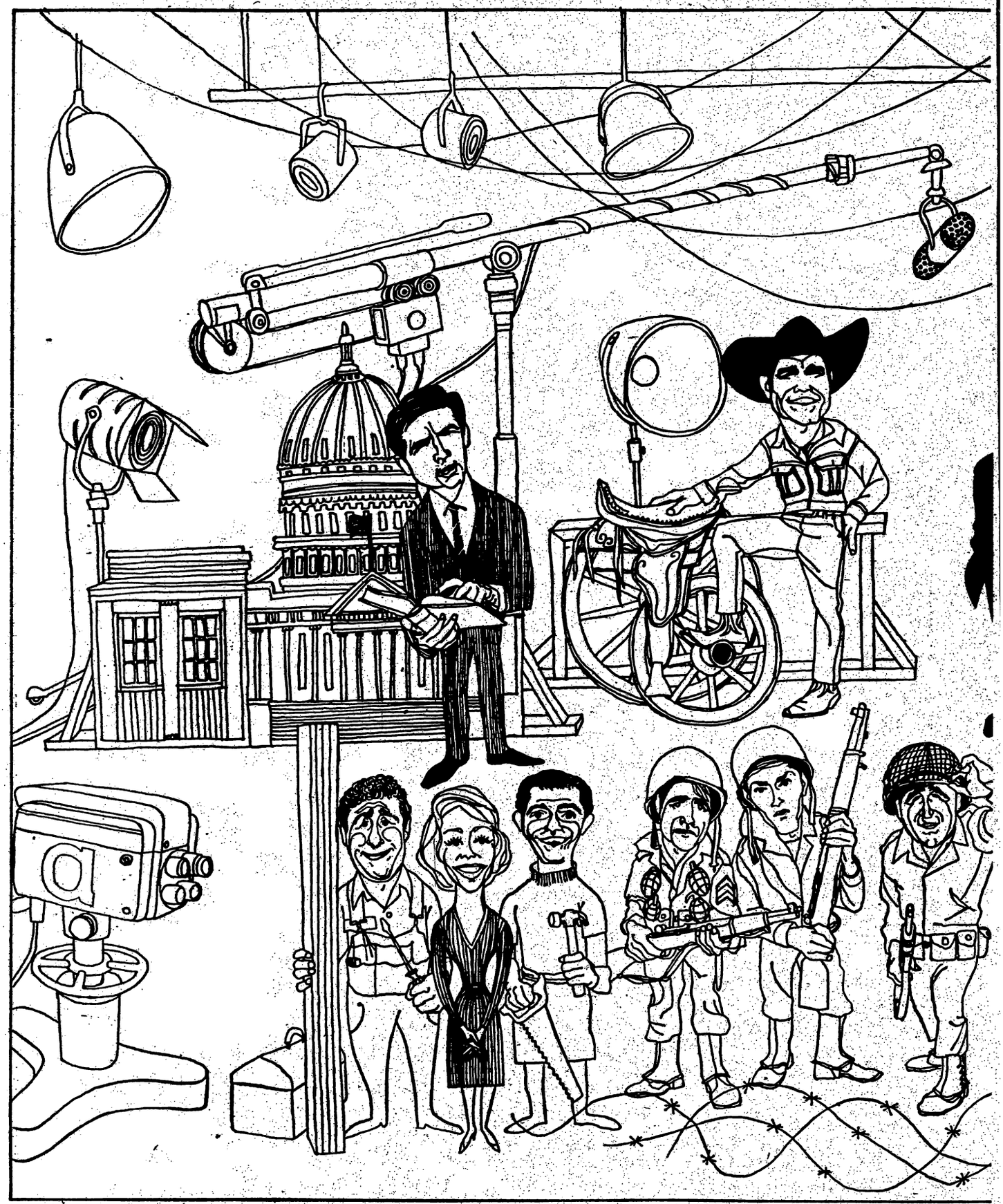
Advertisers on the show include Bristol-Myers, through Young & Rubicam, which is pushing Excedrin, its new analgesic, hoping that Ford can do for this product what Godfrey did for Bufferin. Also Real-Lemon, in its second network buy; and Sunshine Biscuits, making its first daytime network buy and backing up the move with an intensive merchandising campaign in 100,000 grocery stores.

Other sponsors are Lipton, Johnson & Johnson, Lever Bros. and J. B. Williams.

Here's One Rap (Paret Fight) for Which ABC Refuses to Take Blame

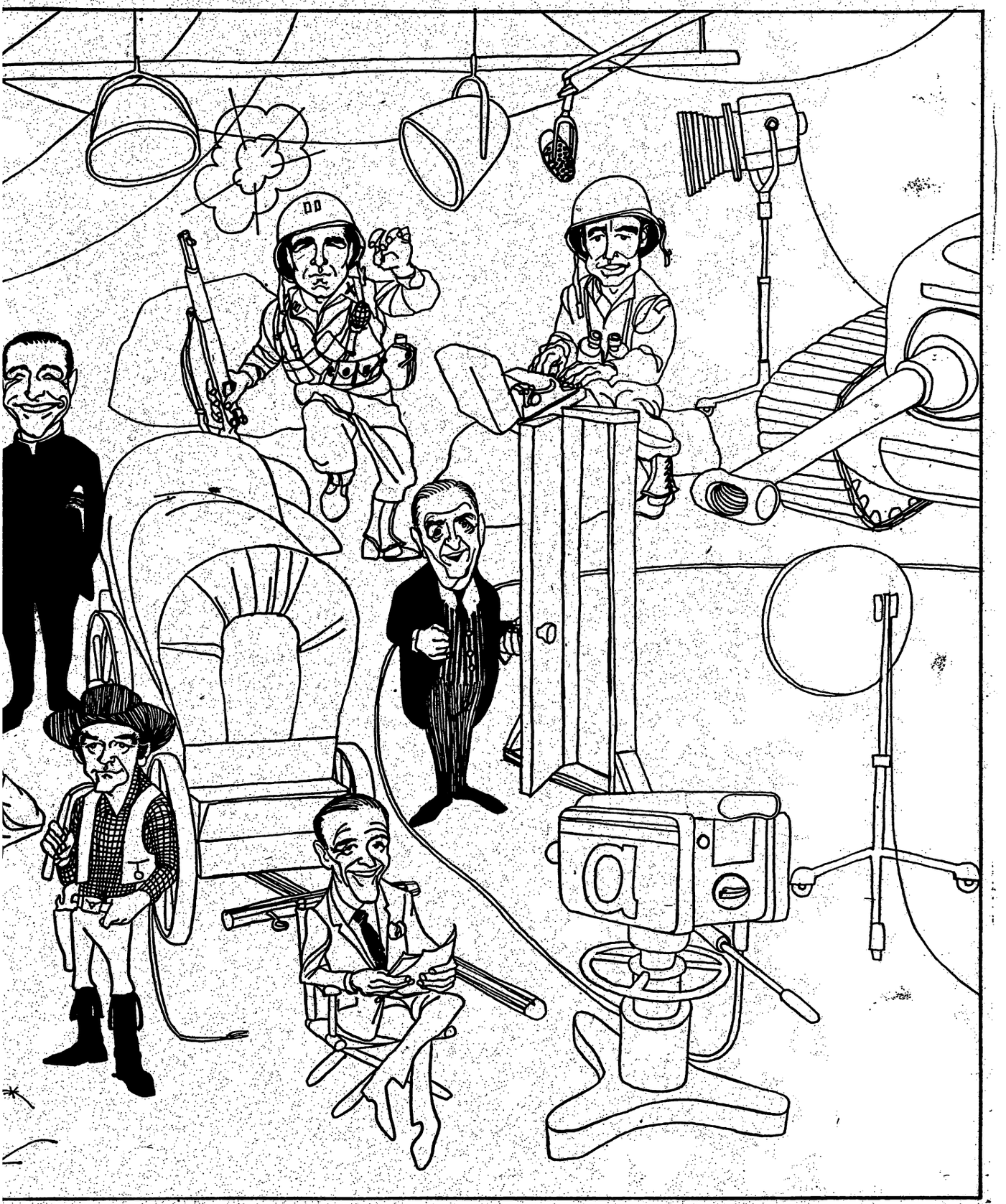
The tragic outcome of the Emile Griffith-Benny Paret fight at Madison Square Garden, N. Y., last Saturday night (17) generated some unfavorable comment about the "Fight of the Week" ABC-TV telecast. N. Y. Journal-American sports writer Jimmy Cannon, in his Monday (26) column, rapped the show for repeating the brutal knockout sequence in slow motion.

Network execs are throwing up their hands at this type of criticism which is making the tv cameras the heavy in a situation over which it had no control. Perhaps as a rebuttal to these attacks, Howard Cosell, the web's sports reporter on his local WABC Radio show Monday, interviewed Griffith who blamed referee Ruby Goldstein for not stopping the fight earlier.



New shows, new stars,

On stage, from left to right, top row: man name of Fess Parker plays man name of Smith in the further adventures of **Mr. Smith Goes to Washington**; Jack Lord in **Stony Burke**, the spills and thrills of life on the rodeo circuit; Gene Kelly, a dancer, plays Father O'Malley, a role created by a singer, in **Going My Way**; Robert McQueeney and William Reynolds in **The Gallant Men**, dramatized World War II saga of the 36th Infantry's march from Salerno to Rome; Stanley Holloway as **Our Man Higgins**, a Scotch



opening on ABC-TV this Fall.

import in an American Family. Bottom row: Marty Ingles, Emmaline Henry, and John Astin in The Workers, the roof-raising antics of 2 carpenters disguised as comedians; Rick Jason, Vic Morrow and Shecky Greene take the lead in Combat, the Robert-Pirosh-produced World War II series; John McIntyre rides again in Wagon Train; Fred (of course) Astaire hosts and plays in the new Fred Astaire Premiere. Should be a very entertaining season. For viewers. And viewer-minded sponsors.

Gordon's WPAT Program Formula: 'Like Brush Strokes In a Painting'

"It's supposedly going to be easy to find good music on the radio in New York," says David Gordon, program director of WPAT, noting the transition in Gotham radio formats that's seen top 40 almost dry up in the last month or so.

"Trouble is," says Gordon, "there just is no such thing as 'good music,' and the sooner the radio boys stop moralizing about good and bad self rightously and pompously the better off the general public is going to be . . . Music on the radio set is primarily concerned with entertainment—and it better be imaginative, witty and tasteful because that is exactly what those people out there are and want."

About seven years ago, Gordon introduced what he calls "through programmed music" on WPAT, a Paterson, N.J., outlet that covers metropolitan New York, and the station's success is industry legend. Bought seven years ago for $600,000, it was recently sold to Capital Cities for a reported $4,000,000 to $5,000,000. More than 250 advertisers ran WPAT campaigns last year, the vast majority of them national. The station's premium rate is nighttime, ordinarily the weakest time in AM, where the ratings indicate it is first in adult listeners.

Gordon's "through programmed music," formula has been copied throughout the nation — "unfortunately for paucity of expression this kind of radio was labeled 'good music,'" and, he says, the copiests have always picked up on the most obvious, missing the "depth of technique and repertory that comes from musical training (he's a concert pianist) and engineering that's dynamic, a product of very sophisticated changes and carefully worked out musical details."

"Through programming" he describes this way: "Aside from intermissions left for news, public service and commercials, the entire broadcast day carries uninterrupted music. The flow of music is uninterrupted by any announcements or commentary. The complete dramatic entertainment value lies in the musical program material itself, in its juxtapositions and continuity."

About the carbon-copy formats, Gordon says, "If only the obvious stylistic devices are copied, resultant product cannot physically approach the WPAT original. Simply copying part of the repertory, pairing instrumental and vocal groups, juxtaposing various styles, are good as far as they go, but without any real depth in technique and repertory, most of the effects cannot be achieved.

"Most of the music in WPAT's programs simply does not exist on records in the final produced form. The records themselves are only a starting point. There is criticism that the listener misses the subtleties, misses the point. These are not subtleties but the basic program material itself. When they are accomplished in the WPAT

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Frisco's Downgrading Of Local TV Columns As Fiset Goes General

San Francisco, March 27.

The second of the four major metropolitan dailies in the Frisco area has decided to operate without a local tv columnist.

Bill Fiset, who had written tv column for ex-Sen. William F. Knowland's Oakland Tribune five years, yesterday (26) began a general-interest column, under a new contract and at a higher salary.

This follows precedent set more than a year ago when the Frisco News-Call Bulletin moved Guy Wright, who'd handled tv column more than three years, into general-interest area, with better play and pay.

Fiset, whose tv column had been syndicated in a number of papers across the country, has been given carte blanche to "go anywhere and do anything." He adds that there will be "no sacred cows."

Tribune henceforth will rely on Hal Humphrey's tv column out of Los Angeles, much as Scripps-Howard's News-Call Bulletin picked up New York World-Telegram's Harriet Van Horne to fill tv gap.

Ray Tapped by Storer

Atlanta, March 27.

Howard W. (Buddy) Ray has been named operations manager of Storer Programs, Inc., producers and sydicators of films and video tape for television, it was announced by Terry Lee, vice president of Storer Broadcasting Co. and head of Storer Programs.

Beginning May 1 Ray will shift his headquarters to New York, where he will coordinate activities of organization. He has been with Storer chain for five years and last two years he spent as operations manager of chain's WAGA-TV, the CBS outlet here.

SG, Azcarraga In Brazil Teamup

Screen Gems and Telesisetema Mexicano, S.A., together purchased a half interest in a large Sao Paulo, Brazil, dugging company. Outfit is called Estudios Gravason.

Emilio Azcarraga controls Telesistema. Joint buy-in of Estudios Gravason is another SG effort to diversify. Negotiations were instigated, according to SG, by Harold Winsten, SG Latin American supervisor. Later, in early January, SG international veep Lloyd Burns met with Fernando Barroso of the Azcarraga group to conclude a mutual plan for the 50% buy. Final deal was made last month.

Present coporate makeup of Gravason will be dissolved and replaced "with a new company with greatly increased capitalization," according to Burns. New coin will be used, he said, to increase the dubbing capacity and to buy new equipment. Company will work both theatrically and for tv.

QXR NETWORK IN OPERATIONS SHIFT

The QXR Network of 34 FM stations will shift operations April 1 from WQXR, the New York Times station, to Fidelisound Media Corp., a new wholly-owned subsidiary of Novo Industrial Corp., which has divisions and other subsids in heavy industry and industrial service.

The New York Times outlet will continue to supply music and hourly news to the chain and will remain the New York affiliate.

Chairman and chief exec officer of Fidelisound will be Chester M. Ross, prexy of the parent corp.'s Bonded Services division, which handles film and videotape for ad agencies and tv. James Sondheim, who's been general manager of the QXR web, will be president and general manager of Fidelisound.

Teter to New Haven In WNHS-TV Exec Slot

Robert Teter, formerly veepee and a radio director of the Peters, Griffin, Woodward reppey, has joined WNHC-TV, New Haven, Conn., as station and general sales manager.

Teter has taken over for John Cundiff, who has been promoted to post of general sales manager for sister Triangle station WFIL, Philadelphia.

Before joining PGW, the new WNHC exec was assistant to Westinghouse Broadcasting prexy Donald McGannon.

WSB's Editorials

Atlanta, March 27.

WSB-TV and WSB-AM&FM will begin editorializing on a two-days-a-week schedule starting April 3.

Radio editorials will be aired Tuesdays and Thursdays at 6:20 and 11:15 p.m., while tv editorials will be telecast on same days at 12:15 and 11:20 p.m.

Dick Mendenhall has been named WSB-TV Radio editorial director and he will research and broadcast editorials. Mendenhall comes to WSB from WSAC, Fort Knox, Ky., where he was news and public affairs director.

'CALL MR. D' NEW SYNDICATION ENTRY

CBS Films, introducing another off-network skein into the syndication field, has selected "Call Mr. 'D' —— Adventures of Richard Diamond."

In a pre-release deal, the 51-episode skein has been sold to the Metropolitan Broadcasting Co.'s stations in New York, WNEW-TV, and in Washington, WTTG. Series, produced by Dick Powell's Four Star Films, was carried on CBS-TV, under the title of "Richard Diamond, Private Detective."

Vidpix Producers Yen Mex Location

Mexico City, March 27.

Leon Howard Gagan, president of Teleradio Associates, firm handling distribution of American episodics, stated that "many" American tv producers are disposed to come to Mexico to shoot series. He added that producers seek guarantees that they will not be "exploited" as has happened to some shorts and feature length producers in the past.

Dubbing of episodics and feature length for tv is a booming business in Mexico, Gagan said. He described that Mexican dubbing quality is good and that Bob Lerner, Tompkins, Candiani, Ken Smith are among top execs in dubbing field.

With laboratories here expanding, Gagan said that these are hard pressed to keep up with public demand for American episodics.

KERO-TV Can Remain A 'V' Until Next Dec.

Deciding not to make such a big hassle about it, Federal Communications Commission relented and will allow Transcontinent Television Corp., KERO-TV, Bakersfield, Cal., to remain on Channel 10 there until its license expires next December.

FCC had ordered KERO-TV to switch to Channel 23 in deintermixing Bakersfield, and in a hurry-up move attempted to effect the switch before its current license term ran out. But KERO-TV decided to make a battle to remain in the VHF band as long as possible, and what with only nine months to run, Commission concluded the "sounder procedure" was to allow KERO-TV to stay put.

Fremantle Sets Up An Aussie Adjunct

Fremantle, which has enjoyed a marked rise in biz in the Australasian territory the past two years, has formed a separate company to handle the territory.

New organization, Fremantle (Australia) Pty. Ltd., is headed by Robert Lapthorne who has managed the Fremantle International Sales & Service division in Australia the past two years. He will headquarter in Sydney.

At present Fremantle has 2,668 episodes running in Australia representing 28 series and seven libraries of film. In the Philippines 20 series are on the air and in New Zealand eight Fremantle series are running.

Hot Shocker

Miami, March 27.

Monster pic "Them," in its initial telecast in the U. S., scored an average American Research Bureau rating of 25.0 on WCKT here. The telecast in prime time, from 7 to 8:30 p.m., registered a 52% share of audience for the NBC affil, beating all network competition.

"Them," science fiction shocker, is a Warner Bros. pic distributed by Seven Arts Associated.

NTA's 'TINTIN'

National Telefilm Associates is launching a new color cartoon series, "Tintin," on April 1. It'll be pitched up by NTA to NAB delegates in Chicago next week.

Company is making the prints available either in color or black-and-white.

Crosley's 40th Anni Hoopla

Cincinnati, March 27.

Fattened by many firsts in radio and video, the Crosley Broadcasting Corp. celebrated its 40th anni with special hourlong programs over the weekend on its basic station, clear channel WLW, and in color on WLW-T, which has a weekly 50-hour tint schedule.

A nostalgic rollback of recorded clips, still photos and tv films, traced the Crosley parade of talent, technical and engineering development to the crystal set era of March 22, 1922, when the late Powel Crosley Jr., after a year of experimenting with a 20-watter changed to the commercial 50-watt WLW.

For the past 25 years the Crosley direction has been under James D. Shouse, now board chairman, and Robert E. Dunville, president, both from affiliation with KMOX, St. Louis.

A longtime NBC and Mutual affiliate, the Crosley operations now include besides the two Cincy stations, tvers in Dayton, Columbus, Indianapolis and Atlanta.

Daddyo WLW has general recognition as the "nation's station" and "cradle of stars."

Among the firsts cited for WLW radio were power stepups to 500, 5,000 50,000 and the only 500,000 licensed experimental watt station, during the 30s, and a 10,000 watt international transmitter beaming signals to Europe and South America, Ohio's first tv experimental station in 1937; operation of six Voice of America transmitters at Mason, O., Crosley's "Everybody's Farm" for program originations.

Among the WLW grads in various fields of the industry are Doris Day, Red Skelton, Durward Kirby, Rod Serling, Mills Brothers, Red Barber, Al Helfer, Ramona, Virginia Payne, Andy Williams, Rosemary and Betty Clooney, Jane Froman, Fats Waller, Dick Noel, Bill Nimmo, Ralph Moody, McGuire Sisters, Frank Lovejoy, Norman Corwin, Eddie Albert, Jeanette Davis, Ink Spots, The Smoothies, Ed Byron, Jay Jostyn, Little Jack Little, Burt Farber, Lee Erwin, Homer and Jethro, Paul Sullivan, Red Foley, Whitey Ford, Harry Holcombe, Ann Seymour, Chick Vincent, Frank Wilson, Tommy Riggs and Betty Lou, James Cassidy, Barbara Cameron and Cecil Carmichael.

Ruth Lyons, Crosley's longtime queen huckster and vet announcer, and news director Peter Grant, and announcer Jack Gwyn took part in the special programs.

Telethon Biz Thrives in Kodinsky's 'Give 'Em Entertainment' Formula

Pittsburgh, March 27.

Emphasis on entertainment, rather than long talks and hard sells, gave Public Relations Research Service here its biggest years in the telethon biz since the firm started specializing in staging these events. Harry Kodinsky, head of the firm, reported raising nearly $600,000 in nine telethons in seven successive weeks in all sections of the country.

Kodinsky, who is probably the biggest producer of telethons in the country, went out and bought all top talent with most of the names being tv stars who were able to do some kind of act.

Benefitting the March of Dimes and Variety Club charities, the grosses were $65,000 with WHTN-TV, Huntington, W. Va., and WTAP-TV, Parkersburg, W. Va.; $51,000 wiith KOTV, Tulsa; $87,000 with KONO-TV, San Antonio; $52,000 with KXYL-TV, Spokane; $55,000 with WSLS-TV, Roanoke, Va., and WSVA, Harrisonburg, Va.; $45,000 with WYCB-TV in Bristol, Va.; $41,000 with WLOS-TV, Asheville-Greenville, N. C.; $84,000 with WKRC, Cincinnati, and $95,000

(Continued on page 40)

Tabakin as NTA Prexy

In the wake of Sheldon Smerling's exit last week as prexy of National Telefilm Associates, Bernard Tabakin has moved into that spot. Tabakin was moved up from his exec v.p. position.

NTA, meantime, began pruning its New York staff last week and it's expected that Coast office will take over the bulk of the company's activities.

KOGO $6,125,000 Sale Gets FCC OK

Washington, March 27.

The $6,125,000 sale of KOGO-AM-FM-TV, San Diego, to Time-Life Broadcast, Inc., has won the Federal Communications Commission's approval.

Acquisition of the California channel 10 and radio properties gives Time-Life its allowed VHF quota of five. The company already has AM-FM-TV combinations in Denver, Minneapolis, Indianapolis and Grand Rapids.

Also approved was an ownership switch of three Hawaiian VHFs (Honolulu, Hilo and Wailuku) from the W. R. Farrington estate to the Hawaiian Publishing Holding Corp. The corporation paid $5,720,820 for 51.4% interest in KGMB-AM-TV (channel 9), KHBC-AM-TV (also channel 9) and KMAU-TV (channel 3).

Okayed by FCC, too, was the purchase by Jack Wrathers' company of WDOK-AM-FM, Cleveland, for $1,400,000 plus a $20,000 "consultant" deal with the outgoing principal stockholder, Frederick C. Wolf. Wrather's outfit, Transcontinent Television Corp., owns broadcasting properties in San Diego and Bakersfield, Calif., and Kansas City, Mo., and has interest in tv stations in Scranton and Wilkes-Barre, Pa.

KDKA-TV's Pirates Games

Pittsburgh, March 27.

KDKA-TV will again be the originating station for Pittsburgh Pirates baseball this year with 33 of the 81 road games scheduled for airing. In the network will be WICU-TV, Erie, Pa.; WJPB, Fairmont, W. Va.; WJAC-TV, Johnstown, Pa.; WSTV-TV, Steubenville; and WKBN-TV, Youngstown.

Sponsors will be the Atlantic Refining Co., the Pittsburgh Brewing Co. and Mellon National Bank. Bob Prince and Jim Woods will be the announcers with Paul Long being added when the games are on both tv and radio.

Lady Bird's Station To Get Competition, But They'll Be 'U's'

Austin, March 27.

Austin—a one-channel town since the capitol city's first station went on the air in 1952—stands to become a three-channel town before long.

A UHF station is scheduled to take the plunge here, going on the air possibly around August.

Meanwhile, educational outlet KLRN is slated to hit the air in early summer after the traditional equipment-trouble delay.

It was announced this week that the FCC had granted a construction permit to Texas-Longhorn Broadcasting Co. to operate a station on channel 67 in Austin.

Company's president is young John Powley, a film dept. employee at KTRK-TV, Houston. Powley will move to Austin to ramrod the station. He says he's dickering for a network affiliation.

Powley's plunge will be into market heretofore dominated by KTCB-TV, Channel 7 operation headed by Mrs. Lyndon Johnson.

Meanwhile other UHF action simmers here, with two applicants seeking channel 24. They are Bill Deason, owner of KVET radio station, and Dalton Cobb, Midland (Tex.) oilman who has already taken a flyer in UHF at Midland. A couple of others are said to be eyeing channel 24 also.

Austin's channel 7 is the only usable VHF outlet here.

SYNDIE & STATION ROMANCE

Red Quinlan's ATAS Walk

Chicago, March 27.

Sterling (Red) Quinlan, ABC-TV veep in charge of WBKB here, is expected to drop a bombshell at a meeting tonight (Tues.) of the local chapter of Academy of Television Arts & Sciences by announcing his resignation from the organization. Quinlan said he is disgusted with "the way NBC (presumably WNBQ) has been stacking the deck with new members in time to make the April 1 deadline for voting in the nationals."

Quinlan said there had previously been only eight or nine NBC members in the Chi ATAS chapter and that overnight the count went up to 71. It is his expressed belief that NBC management is paying the membership fees.

"WBKB has 27 members in the chapter," Quinlan said, "and everyone pays his own way. That's only fair." He said he would not be surprised if a number of other WBKB members pulled out of ATAS with him.

KRLA Appeals 'Death Sentence'

Plan Going to Courts If FCC Stands Firm on April 15 Shuttering

Los Angeles, March 27.

Pasadena radio station KRLA will request of the FCC a review of its decision ordering its license voided because of alleged deceit in falsification of its logs. While the full text of the commission's decision has not yet been received fo rstudy by the station's attorney, it was said by John Barrett, KRLA manager, that every remedy will be exhausted in an effort to have the decision reversed.

KRLA, according to Barrett, has a total investment of $1,500,000 in the station after an initial expenditure of $900,000 to put the station on the air. The decision suspending KRLA's license was based on a hearing in 1958, according to Barrett. "Since then," he said, "our public service record will stand comparison to any other station's in the area.

It was indicated that in the event that the FCC ruling for a cancellation of its license April 15 remains in force, an appeal will be taken to the courts. KRLA is one of the top rated radio stations in this area, specializing in popular music.

Remco's 13-City Buy on 'Supercar'

Toy manufacturers, Remco, Inc., via Webb Associates agency, has bought full sponsorship of Independent Television Corp's "Supercar" series in 13 key markets. Deal puts the series in 91 markets.

Remco sales follows closely on the heels of the deal with American Doll & Toy, which bought the markets of N.Y., Los Angeles, Philadelphia, Boston, Washington and San Francisco. Remco's buy is for full sponsorship of the series in Albany and Buffalo, N.Y.; Cincinnati and Cleveland; Dallas and Houston; Indianapolis; Milwaukee; Portland, Ore; Providence; Rochester and Syracuse, N.Y.; and St. Louis.

Other recent sales include WTOL, Toledo, WAFB, Baton Rouge; WJTV, Jackson, Miss.; WSEE, Erie, Pa.; WDAU, Scranton, Pa.; WTVT, Tampa-St. Petersburg; KVOO, Tulsa; and WSM, Nashville.

20TH CENTURY FUND COIN FOR ETV SERIES

A series of three half-hour programs on contemporary problems, based on studies conducted by the Twentieth Century Fund, will be produced for the National Educational Television network.

Programs deal with the rapid economic changes in Europe, the need for arms control, and the definition and enjoyment of leisure. Writer-producer of the series is Ralph Tangney, who, as producer of special projects for KETC, tv affil in St. Louis, has turned out a number of programs for series for the non-commercial network.

Twentieth Century Fund, a philanthropic foundation, is underwriting the new series.

'December Bride' Sales Over $1,000,000 Mark

KABC-TV, Los Angeles, became the fourth ABC-TV o&o to buy CBS Films' "December Bride." The other o&o's lined up for the skein are WABC-TV, N. Y.; WMAL-TV, Washington; and WBKB, Chicago.

The sale boosted the number of stations buying the 157-episode series to 35. CBS Films James Victory reported gross sales on the series to date at over $1,000,000.

9-Mo. Desilu Biz Hits $11,937,730; Net at $293,416

Hollywood, March 27.

Desilu Productions reported net income of $293,416 for the nine months ended Jan. 27, '62, equivalent to 25 cents per share on the 1,155,940 shares of common stock outstanding. Gross income for the period was $11,937,730.

For the similar period last year, gross income amounted to $14,432,798, with net income of $264,949, equal to 23 cents per share based on the same numbers of shares.

President Desi Arnaz reported gross income for the third quarter of the current fiscal year at $4,531,939, resulting in a net profit of $163,121, equal to 14 cents per share. This may be compared to gross income of $5,970,303 and net income of $144,032, equivalent to 13 cents per share, for the three months ended Jan. 28, 196L.

Desilu Sales Inc., syndication subsid organized to distribute the studio's current filmed inventory, grossed in excess of $500,000 during its first month of operation, according to Arnaz. Desilu sales, Arnaz added, has established international sales offices and distribution agreements throughout the free world. He said that anticipated profits from syndication sales have not been included in the report.

In detailing plans for the '62-'63 season, Desilu said that the upcoming Lucille Ball series on CBS-TV necessitates postponement of Miss Ball's proposed theatrical feature at Desilu. "Untouchables" has been renewed on ABC-TV. Studio has contracted to produce 16 weeks of one-hour programming for NBC-TV's "Kraft Mystery Theatre" for summer telecasting. Company also has sold its residual interest in 13 Lucille Ball-Desi Arnaz one hour specials to CBS-TV for summer telecasting.

Arnaz said Standard Oil of California, with whom Desilue has concluded lease negotiations, currently is completing construction on a drill site on the Desilu-Culver property. President said Desilu is contemplating a $4,000,000 20-year refinancing program to strengthen the company's current financial position and provide increased working capital for expansion.

SHEDS NEW LIGHT ON NAB MEETING

By MURRAY HOROWITZ

Winds of change have wrought a marked change in the attitude of major syndicators towards the National Assn. of Broadcasters convention. Next week will find a large number of enthusiastic syndicators at the Chicago NAB meet, vidfilm and pix houses which have made their peace with the NAB.

There's still grumbling at the "second class" citizenship status of syndicators at the lack of business written at such conclaves, at NAB indifference, if not open hostility. The grumbling, though, is in a minor key compared to the reappraisal of the role the NAB meet now plays in the life of many of the syndicators. The major key now seems to be more in the "hearts and flowers" vein.

The new note is struck not because the NAB has changed, but because syndication, especially in the vidfilm field, has changed. Most of the remaining syndication houses have streamlined their sales force down to a bare minimum. A good deal of business throughout the year now is done via the phone. The NAB offers syndicators a chance to meet the man behind the phone, to renew acquaintances, to pitch product both old and new

With the drop in sales personnel, another fact of current vidfilm life is that the bulk of deals now are made with stations as opposed to advertisers. Never have stations been more important as customers. Nature of the bulk of the vidfilm product, too, has changed. Now, the number of first-runs have dwindled markedly. Most of the vidfilm product is off-network or rerun. There again the status of the station as customers is supreme. In that environment, it's no wonder syndicators have swallowed their pride and have adopted some positive thinking in regard to the NAB.

Feature distribs will be on hand, some of them unveiling new product a la Showcorporation, with its films of the 60's. So will cartooneries and other houses. Metro will have its off-network hour series "Cain'a Hundred" for telecasting in September. MCA-TV will have "Thriller," "Frontier Circus," and "Wells Fargo." CBS Films is cooking up product keyed to NAB unveiling. Seven Arts Associated has keyed its release of the Boston Symphony Orchestra one hour tv concert specials to the convention. Trans-Lux, Screen Gems, and others also will be on hand.

Last year's NAB Washington conclave was punctuated by a hush-hush meeting between syndicators and the NAB code boss on the issue of controversial adult themes in some post-'48 pix. NAB code board sought the voluntary cooperation of the syndicators to submit controversial pix for screening. NAB bid was nixed by the

(Continued on page 39)

ROGERS TO MGM-TV; PLAN LIVE SPECIALS

In a move to diversify its program offerings, MGM-TV has signed Ted Rogers as a staff producer headquartering in New York. Rogers, former producer of such shows as "Wide Wide World" and the Arlene Francis "Home" series, will develop non-fiction and service programs, opening a new market for MGM-TV.

In addition to the regular filmed series, the company is now preparing a group of live specials based on top MGM picture properties and personalities. Other non-fiction shows will be produced in association with Hearst-Metrotone News, in which MGM is partner with the Hearst Corp. With the demise of Metrotone's daily news service to the ABC-TV web early in April, there'll be a shift in activity into the new feature ventures.

Contingent on Web Sale, NBC Films Buys 96 'Henneseys' for $1,400,000

NBC Films is paying an estimated $1,400,000 on an unusual contingency basis for the 96 rerun half-hours in the "Hennesey" series.

Like most other syndie companies, NBC Films is foresaking first-run product for that market but figures there's ample opportunity for decent returns out of an off-network job like the Jackie Cooper-starrer produced by Don McGuire.

Domestically, the web won't be able to use the 96 films it has bought (via William Morris) until its definite that "Hennesey" won't have a network home next season. Negotiations with NBC Films began some weeks before CBS-TV axed the show from its regular lineup, but there is thought to be a chance, however remote, that the half-hour situationer will end up with a first-run berth in '62-'63 on ABC-TV.

Should "Hennesey" get a new web home, NBC Films will also have to buy reruns for the fourth season too. But—and this is one of the more unusual aspects of the deal—the syndicator has the right to back out if "Hennesey" goes two more years on the network. On the other hand, it can go through with the deal (for all five years of product) if it sees fit.

That producer McGuire has a new situationer, "Vive Judson McKay" going on NBC-TV next season had nothing to do with the "Hennesey" rerun pact, according to NBC sources. The two deals are entirely distinct financially and contractually.

One immediate right of distribution that NBC Films has is overseas on "Hennesey." In all probability, the syndie house will start its foreign vidpix push the minute final details are ironed out and the contract with the Morris agency and McGuire is actually signed.

Mets Vs. Mets

You could get odds-on that the Mets could at least beat the Met—with Pulse as official score keeper, that is—but for now WOR radio's Saturday afternoon broadcasts of the Metropolitan Opera top all Gotham AM competition in their time period.

According to the February Pulse ratings, the Met draws a quarter-hour average audience of 3.4, 42% higher than the closest competitor.

WABC will be carrying the full schedule of the new New York National League Mets with the regular season getting underway in April when the Met season closes.

CBS o&o's Int'l Exchange to Get Ormandy Leadoff

Five CBS-TV o&o's will conduct a second and expanded international program exchange this summer, with eight foreign nations participating.

Kickoff telecast will be on May 3, Thursday evening, from 10 to 11 p.m., when the vidtape of Eugene Ormandy conducting the Philadelphia Orchestra will be broadcast in CBS-TV o&o other than the one in Philadelphia. The hour vidtape, produced by CBS-TV's WCAU, will be telecast in Philly on April 29, with Campbell Soup and Girard Corn Exchange bank sponsoring locally.

The Ormandy concert, featuring the works of American composers, will be CBS-TV o&o's entry in the international program exchange.

The one-hour program will be recorded on vidtape at the Philadelphia Academy of Music on April 1.

Eight overseas broadcasters will contribute music or dance programs especially produced for the exchange, called "International Hour" in the U.S. Following the Ormandy concert, CBS-TV o&o's are expected to slot the other exchange programs Saturday afternoons, starting May 12.

Broadcasters participating in the exchange are: PROARTEL of Argentina, Australian Broadcasting Commission, Canadian Broadcasting Corp., Independent Television for South Wales and West England (TWW), Radiotelevisione Italiana (RAI), Tokyo Broadcasting System, Telesistema Mexico, Swedish Broadcasting Corp.

Merle S. Jones, prexy of CBS television stations division, in announcing the second year schedule, called it "another step in the realization of television as a worldwide means of communications."

Other than WCAU-TV, the remaining o&o's participating in the program are WCBS-TV, N.Y.; KNXT, Los Angeles; WBBM-TV, Chicago; and KMOX-TV, St. Louis. Last year's o&o's entry was WCBS-TV's "American Musical Theatre." Seven foreign countries participated in the non-commercial cultural exchange last year.

'Debbie Drake' Sales

The "Debbie Drake" exercise series, distributed by Banner Films, has been sold in 95 markets to date.

New deals include WNBQ, Chicago; WSOC, Charlotte; KBOI, Boise; WTOP, Washington; KTVR, Denver; WCCA, Columbia; WUSN, Charleston; KPHO, Phoenix; WCPO, Cincinnati; KWTV, Oklahoma City; and WREX, Rockford. Series also is sold in Montreal and Toronto in Canada.

Wolper 'Story Of' In Ziv NAB Bow

Ziv-UA, which will have a sizable contingent at next week's National Assn. of Broadcasters Chicago convention, will be pitching a first run entry. It's David Wolper's "The Story of . . ." series.

The Wolper entry, prior to its general release, has tacked off sales in New York, WNBC-TV; Detroit, WJBK, and Buffalo, WBEN. Series also has been pacted by the Katz Agency, under the reppery firm's policy of stimulating first-run properties.

Ziv-UA, at the convention, also is expected to sound out stations on the advisability of going into second year production on "Ripcord."

In the rerun field, its Economee division, headed by Pierre Weis, will be touting its new "Lockup" and "Ann Sothern Show" series. Most recent entry "Lockup," prior to the convention, has been sold to KABC, Los Angeles; WSIX, Nashville; and WNEW-TV, N.Y. Major markets to ink for Ann Sothern are WABC-TV, New York; WBKB, Chicago; KCOP, Los Angeles; WTTG, Washington; and KOMO, Seattle.

PACT GIL CATES FOR 'GREAT FOODINI' STRIP

Producer-director Gil Cates has signed a longterm pact with Morey Bunin, originator of the "Bunin Puppets," for the joint production of five minute puppet shows for syndication by Jamel Productions. Title of the series is "The Great Foodini."

Strips will be filmed in New York starting in April at the V.H.F. studios and will be released in September. WOR-TV looks like it will be the N.Y. outlet. Cates is producer-director of "Camouflage," daily daytime show on ABC-SV.

Why WKOW-TV bought Seven Arts' "Films of the 50's"

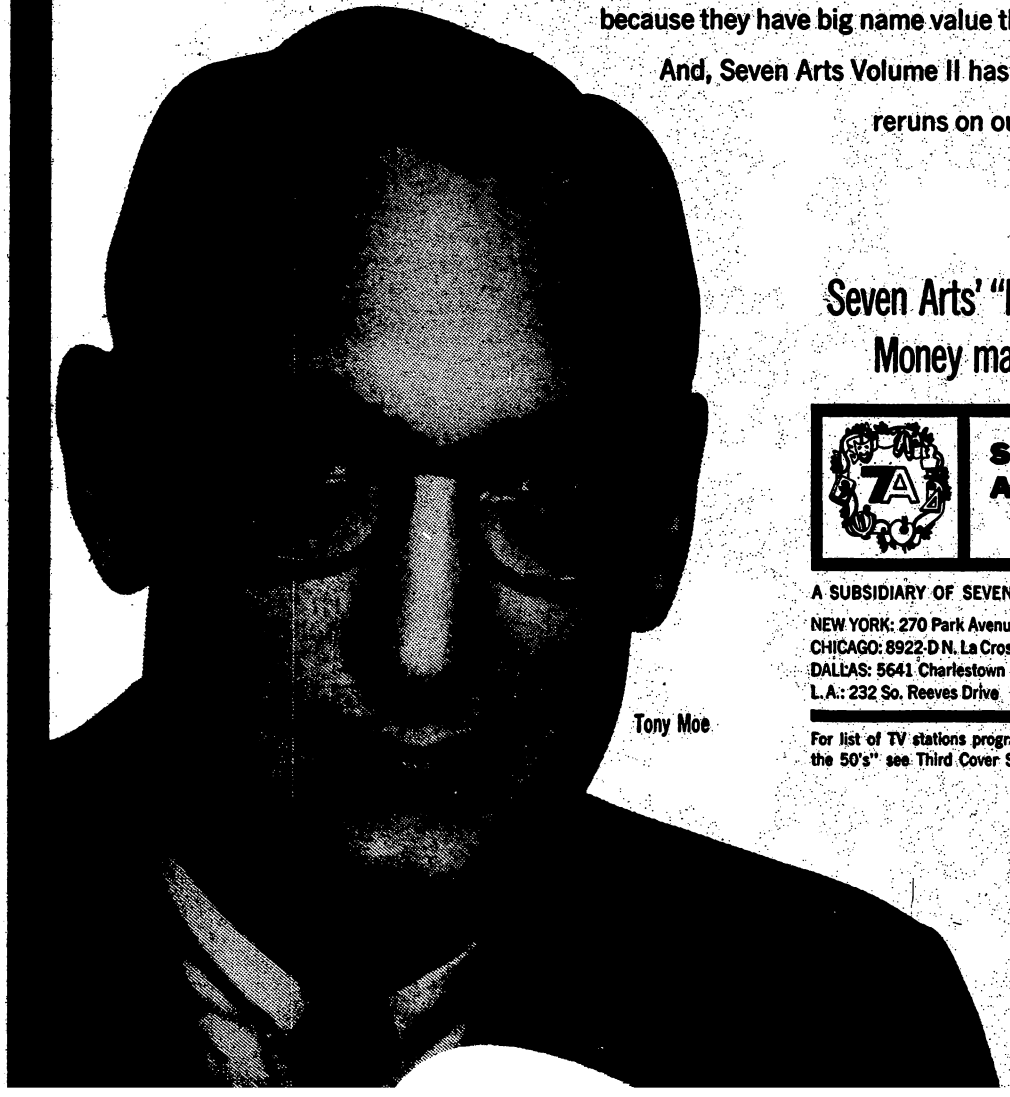
Says Tony Moe:

Executive Vice President, WKOW-TV, Madison, Wisconsin

"These Warner features give us the strongest product available for our 10:00 P.M. Saturday showcase "Fanfare." We are confident these pictures will more than maintain "Fanfare's" position as the highest-rated feature film in Madison. They will reach out and pull a still larger audience. And certainly they are

MORE SALEABLE

because they have big name value that advertisers like. And, Seven Arts Volume II has plenty of power for reruns on our Encore Theatre."



Tony Moe

Seven Arts' "Films of the 50's" Money makers of the 60's

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For list of TV stations programming Warner Bros. "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

You are cordially invited to join Seven Arts at the NAB Convention. April 1st through 4th. Suite 800 at the Conrad Hilton Hotel

Comr. Lee Leery Of Chi Autonomy; Wants Documents

Chicago, March 27.

The climactic moment of the FCC's public hearings on local television in Chicago occurred at the opening of last Wednesday's (21) session, when Commissioner Robert E. Lee ordered the three network-owned stations, WNBQ, WBKB and WBBM-TV, to produce correspondence files and documents from their respective home-offices that would shed light on the amount of local management autonomy the webs have been delegating.

The order removed all area of doubt as to what the public hearings were really about. Clearly, from such documents the Commission hopes to determine whether local programming and staff decisions are made at the station level or in New York. If it proves that the homeoffice pulls the strings, then the repeated public complaint in these hearings—viz., that absentee ownership is keeping the stations from properly serving the community—could have industry-wide repercussions.

Lee told the network attorneys that he wanted all letters, memoranda and summaries of phone calls exchanged between the individual station and parent company relating to the following:

(1) The selection and scheduling of network film and local live programming for the 1958-59 and the present seasons (the significance of the comparative years being that the present is a license renewal season and the other the season after a license renewal);

(2) The budgetary allowances and staff, equipment and physical facilities made available for live programs for the same two seasons;

(3) Reduction in the staff personnel for the period from January 1958 to date;

(4) The definition or description of autonomy that each station's chief officer has been delegated with.

To allow the o&os adequate time to assemble the documents, Lee agreed to revise the schedule of hearings. Instead of resuming on April 9 for the station testimony, Lee will hear educational station WTTW on April 12 and WGN-TV the following day. The o&o stations will have their say April 16-18. Lee advised the network-owned stations to address themselves chiefly to the matter of autonomy in their oral testimony.

He ordered the station files at the request of Commission counsel Arthur Gladstone, who opened the session with the statement, "Serious questions have been raised in this hearing by witnesses, and by evidence presented, whether the network-owned station in Chicago have been operated in a manner wherein local programming needs and the local interests of the community have been subordinated or brushed aside because of the higher priority of satisfying the goals of the networks which own these stations."

Lee himself added, "I think this sort of thing strikes at the root of multiple ownership. This is not just confined to the networks."

There's Always One

Chicago, March 27.

As a commentary on the value of "stacking the deck," as practiced by certain stations here in the public hearings on television, the following speaks for itself.

One of the witnesses, a John M. Sacuto representing United Cerebral Palsy, gave out an elaborate puff for the cooperation he received from WNBQ.

FCC counsel Arthur Gladstone, querying him after his testimony, wanted to know why his statement referred particularly to WNBQ.

The witness gulped and said, "You know, I'm not really a qualified witness. I don't even own a television set."

The Owned-&-Operated Crisis

By LES BROWN

Chicago, March 27.

For the first time in history the outspoken television public had its day in court. Although the Federal Communications Commission had indicated at the outset that the five-day inquiry in Chicago was to be exploratory and experimental, this apparently did not mean it would be inconsequential. So far as Commissioner-in-hearing Robert E. Lee is concerned, the millions of words of testimony unleashed by slightly less than 100 witnesses here last week were not just sound and fury.

There were innumerable dissonances, but the constant chant of "absentee ownership" was the particularly sound that held the commissioner's ear. He called it "the most significant thing" to come out of the hearings.

At the close of Round 1, which was designated as the public's round exclusively, Lee told a press conference that there might be cuase for legislative action if it could be proved that the networks were, in actuality, making local program decisions for their o&o stations from their eastern headquarters.

One purpose of the hearings, he said, was to determine "how expert the stations are in determining the needs of their community." If it were found that WBBM-TV, WNBQ and WBKB did not have sufficient autonomy to perform according to the needs of the community—even if they had become expert—then the Chicago hearings could have a bearing on their license renewals after all. (The o&o licenses here are still pending.)

For, as Lee explained, a station obviously cannot be serving the local public interest if the local management has no authority to program what he knows the public needs and desires. The commissioner said he would make no recommendations to the FCC but would merely submit his findings—after the stations have had their round, starting April 12—as a matter of informational record.

Among the possibilities for remedial legislation, Lee listed the idea of an FCC rule that would require local station autonomy, or the licensing of the networks with the directive that they are not to interfere in local station operations, or the creation of local option time. The Chi inquiry, in a sense, has turned out to be a continuation of the recent network hearings in Washington.

Public Apathy

The public was substantially heard but not seen in the sixth floor courtroom at the Federal Court Bldg. The hearings were poorly attended, except by station personnel. This prompted network brass that came in from New York to ask repeatedly, "Where is all the hue and cry?"

It all came from the witness stand, and the parade included—among many who legitimately came equipped to answer the questions the FCC set forth—persons with an axe to grind for their own interests (a horticulturist, for instance, wanted more garden shows), persons who used the platform to bring an "idea" to the stations' attention, strictly negative witnesses who felt that categorically tv was no damned good, persons who came to preach the meddlesome FCC the principles of free enterprise, and citizens who came only to praise Caesar (either specific stations or the local industry in general).

Lee, and Commission counsel Arthur Gladstone (who really motored the hearings), were both patient and gracious with the rash, the naive, the irrelevant, the crank and the crackpot witnesses who tended to make the hearings longer than they really had to be. Lee made it known on opening day that there had been no screening of witnesses and that all who came forth by the March 12 deadline were granted a say. A total of 99 witnesses were scheduled, but a few never arrived to take the stand.

Hundreds, perhaps even thousands, of gripes were voiced against local television, but if sorted out most would seem to fall under the following general complaints:

The disenfranchisement of minority interests, the failure to apprise voters of all issues in an election season, the lack of responsibility in re civil rights, the cultural neglect, the over commercialization, the indifference to religious programming, the unavailability of certain station managers, the failure to treat vital issues of the community (here the list runs into the hundreds alone), the exploitation of college professors, the slotting of "good" programming in non-viewing times, the failure to give the liberal political viewpoint, the violence and bad taste in kidshows, the false values transmitted to children via commercials, the failure to create civic pride and the neglect of local talent resources.

But, again, the complaints that stung hardest were those anent the o&o stations' detachment from the community because they are, all allegedly, being operated out of New York. Gladstone continually asked for substantiation on this point and received some documentation, but for the most part the charge appeared to base on hearsay. On the third day he asked the o&o stations to present correspondence and other documents pertinent to this specific issue. (See separate story.)

Praise & Brickbats For WNBQ

While WNBQ took a shellacking the first two days as the station most at fault—per spokesmen for AFTRA, NABET, the Adult Education Council and some of the radio-tv directors for the religious organizations—a veritable army of witnesses trotted out to paise the station for such things as its generosity with public service spots, its presentation of good music, the opportunities it has given young musical talents on "Artists' Showcase," the fair integration of the Negro in its newscasts and the valuable dissemination of daily market quotations. Several admitted being asked to testify.

Pool coverage of the proceedings by the three owned-and-operated stations was beamed over closed circuit to network headquarters and to all o&os in the country. Merle Jones, prexy of CBS-TV stations division, and Craig Lawrence, exec veepee of the division, came into Chi to watch the preceedings from the courtroom. So did NBC public information veepee Syd Eiges and network press veep Ellis Moore.

A day-by-day summary of some of the most pertinent testimony follows:

Monday (19): Religious groups and trade unions. NABET and AFTRA ganged up on WNBQ for setting the lowest programming standard and for its cutbacks in technical, creative and performing personnel since 1958 when Lloyd Yoder came in as steward. NABET regional director Mary Ellen Trottner (who during the World War II years worked in the NBC shop as the only distaff engineer) told of WNBQ's elimination of writers, field crews and studio space and of its cutbacks in engineering personnel, concluding, "Obviously the community interest cannot be served without adequate manpower." Yoder himself was the focus of her attack, as she traced his performance in previous managerial assignments for NBC.

AFTRA, which presented three witnesses (exec secretary of the local Raymond Jones; his assistant, Herb Neuer; and attorney Sanford Wolff), dramatically fumbled when its charts and graphs submitted as evidence were challenged by Gladstone as lacking in proper authority. They were researched from listings in TV Guide dating back to 1954. Gladstone admitted them as exhibits, but with reservations.

Significant testimony from religious spokesmen pointed up the relative lack of cooperation from the o&os vis-a-vis WGN-TV and WTTW. Of these two stations, Rev. John S. Banahan of the Roman Catholic Archdiocese said, "Because they have an autonomous operation they are able to effect immediate compromises with us . . . Unfortunately, we cannot say the same for the three network owned and operated stations." He told of numerous broken promises from the o&os and presented documents in point, on request from Gladstone, a few days later.

Henry H. Mamet, representing the Chicago Board of Rabbis, stated, "We are often informed that network commitments are too heavy to permit local programming. This is particularly true at WNBQ, and to a lesser extent at WBBM-TV and WBKB, in that order." There was also testimony that the stations became more cooperative with civic and religious groups after they had filed petitions

Tuesday (20): Educational and cultural groups. Dale Pontius, repping the Roosevelt U. Teachers' Union, complained that in espousing a "military-industrial political viewpoint, television, like other news media, is misleading Americans into war psychosis." Pontius roasted the FCC for not exerting some control over the widespread programming of "rubbish."

Dwindling WGA Ranks

Irving Meyers, Chi attorney for Writers Guild of America, testified that the movement of television production to the east and west coasts had depleted the WGA ranks here from a onetime high of 200 members working in radio and tv to fewer than 25 at present. He said the autonomous local here had to fold a few years ago and the remaining Chi membership absorbed into the east chapter. Present Chi members include 16 newswriters at the CBS shop and about eight freelancers.

Wednesday (21): Minorities and nationality groups, professional and civic organizations. In general, local television was scored for not laboring hard enough in the field of human relations. John H. Sengstacke, publisher of the Daily Defender, a newspaper for the Negro community, said that except for occasional newscast treatment the Negro is almost nonexistent in local tv. "But even on newscasts the reporting of Negro activities is almost always confined to the sensational or crime story." (He did credit WNBQ for integrating the Negro in its news programs.)

Carl A. Fuqua, exec director of the NAACP chapter in Chi, testified that the stations have largely ignored the issue of Negro segregation, "the most tense, socio-economic issue in this city." A pair of spokesmen for the Japanese-American Citizens League complained of "the hate-mongering films made during World War II," which Chicago stations are still showing. In this respect, they said, stations are serving to promulgate the use of the word "Jap," which is a derogatory reference, and to portray the Japanese-American as sinister and disloyal to the U.S.

Thursday (22): Professional associations, non-affiliated witnesses. A freelance announcer and a former tv writer-producer testified that Chicago television, which once afforded opportunities to talented persons everywhere in the midwest, now was not serving that aspect of the public interest. The announcer, John Weigel, called the Chicago industry "a desert of creativity."

He said he had earned his living in broadcasting for 27 years but that he hadn't earned more than $500 a year from the local tv industry in the past five years. He said his income now derived from industrial film and blurb work. Weigel said the other announcers and actors who felt as he did were afraid to testify because they did not want to jeopardize "what little work they now get from the medium." He told Commissioner Lee to use his subpoena powers and ask Dave Garroway and Burr Tillstrom why they left Chicago, if the FCC really wanted to explore the reasons for Chicago's "unique television travesty."

Friday (23): Private citizens sans affiliation. Lar (America First) Daly, the perennial candidate and equal time seeker, was surprisingly mild in his assessment of teleivsion. His chief point was recommendation that local tv "force feed" the voting public on political issues by saturating the schedule with politically informative programs in pre-election periods. A representative of the Pan American Board of Education said tv was doing a better job than other media of covering Latin America, but she deplored the shows that presented Mexicans and other Latins as drunks, smugglers and thieves. For the most part, the other witnesses echoed criticism and praise that had been heard before.

FCC Hearings May Invite a 'Rebirth' Of Chi-Styled TV

Chicago, March 27.

Chicago made a noise last week that will be heard round the industry. Hardly had the first day's session closed but it became evident that the FCC's public hearings here was not merely a local matter, nor a stunt to show stations in other markets that they too can get lathered with an embarrassing press if they fail to keep their own communities happy.

Depending on how much papable evidence Commissioner Robert E. Lee is able to unearth from the five-day proceedings to prove that network and group ownership tends to deceive the communities of truly local tv service, the consequences can be far-reaching in the broadcast industry. But whether or not the Chicago hearings feed the cause of any pending legislation, or give birth to new legislation, it is a certainty that the networks (and perhaps also group ownerships) will be more self-conscious hereafter about making any but the most crucial station decisions from their out-of-town headquarters. There's little doubt that the o&o managers will be given greater autonomy than perhaps they've had in many a year.

More predictabe than the effect the hearings might have on the industry as a whole are the "reforms" and changes that are bound to take place in Chicago itself. Most predictable of all is that fewer profits will accrue to the networks from the Chi o&os in 1962 than had in other recent years. The reason: more will be poured back into station operations.

The coming months are sure to see a renascence of local live production (as Lee noted, "local live" includes taped shows and station-produced film) and tremendous efforts in the cause of image-rebuilding. Though the o&o stations were not equally indicted in the public hearings, all—and possibly all o&os everywhere—were tarred by the brush intended specifically for WNBQ and NBC.

The accent figures to be on creativity this year, and the utopian person — the "creative" cost accountant—could probably write his own ticket in Windy City television. Talent rosters may be expected to expand somewhat, and there may even be a new network origination or two from the local shops. Practically every station can be expected to have a show like Irv Kupcinet's "At Random" and Norm Ross's "Off the Cuff," which are catch-alls for video appearances by organizational VIPs and notable visitors to town in government and in the arts and sciences.

The feature film vaults may be screened more judiciously than in the past for films that might be injurious to minority or nationality groups, and religious programs might get better timeslots. Kiddie shows can be expected to get a greater dose of kiddie culture, and station managers will unquestionably make themselves more available than previously to representatives of civic organizations.

The idea is not so much to make a better impression on the FCC—since Lee put it in no uncertain terms that he was concerned principally with the question of network control over local managements—but to improve the locally besplattered image.

Round 2 of the hearings begins on April 12 when the stations have their turn to defend themselves

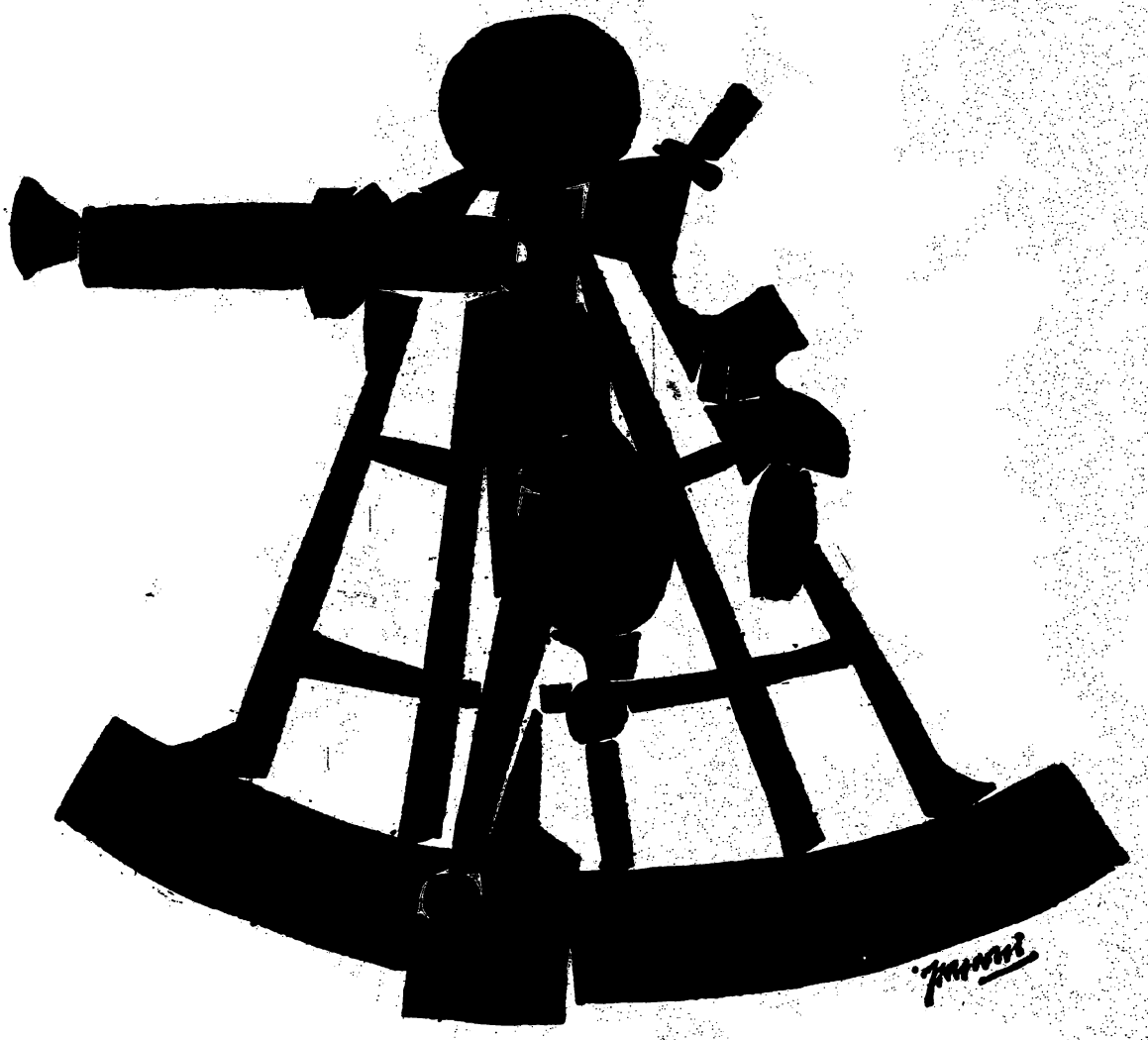
(Continued on page 36)

Ingrates

Chicago, March 27.

Most of the Chi stations carried highlights of the public hearings each day on their evening newscasts. WNBQ even ran five minutes overtime with its prime 10 p.m. news show one night to present testimony that mostly was highly critical of WNBQ itself.

Next day the station reportedly received over 100 phone calls and letters, not thanking it for the extra coverage but beefing about the preemption of five minutes of the "Jack Paar Show."



SEXTANT now two years old, continues to create productions of imagination, quality and impact. Is there a Sextant production on your horizon?

SEXTANT productions 1962: *NOAH AND THE FLOOD* (world premiere of Igor Stravinsky's dance drama, with choreography by George Balanchine) for CBS.

FDR (a series starring Charlton Heston and Arthur Kennedy, with Mrs. Franklin D. Roosevelt as consultant) with ABC.

THE LITTLE PRINCE (an hour musical version of Antoine de Saint-Exupery's fable) for television premiere.

THE WHITE LIGHT (a motion picture about American freedom) for the Department of Defense.

THE BRAVEST BOAT (a half-hour film of Malcolm Lowry's story) for television broadcast and theatre release.

SEXTANT productions 1962-63: *SEAN O'CASEY* (a feature film written for the screen by John Whiting from the autobiography of the playwright) for theatre release.

SEXTANT Robert D. Graff, President; 510 Madison Ave., New York 22; PLaza 2-4797

TV-Radio Production Centres

IN NEW YORK CITY . .

Ron Bonn, news writer on CBS-TV's "Calendar," filled in for two weeks as head writer for vacationing **Andy Rooney** . . . **John Karol**, v.p. of special projects for CBS-TV net sales, back at his desk after an Arizona vacation . . . **Chet Forte**, CBS-TV sports producer, off to Kansas City today (Wed.) for web's coverage of Saturday's East-West All-Star College Basketball Game . . . **Lee Meriwether**, who was Miss America of '55, signed for running lead in CBS-TV soaper, "The Clear Horizon". . . CBS-TV's **Art Linkletter** received honorary degree Monday (26) from Birmingham Southern U. for his work in behalf of children's welfare . . . **Wade Bingham, Albert Gretz, Karl Malkames, Edmund Girard, Irving Heitzner,** and **Robert Clemens**, all CBS News cameramen, will receive National Press Photographers Assn. Newsfilm-of-the-Year awards early in May at ceremonies marking the U. of Missouri's "Journalism Week."

Bette Davis, Warren Beatty, Gertrude Berg and **Chet Gould** have cut radio-tv spots in behalf of National Library Week . . . **Miriam Mayer**, secretary to AB-PT v.p. Herb Hahn, due to be wed to architectural draftsman **David Waldstein** in June . . . **William K. McDaniel**, NBC exec v.p., named group chairman for tv, radio and entertainment for the 1962 Greater New York Red Cross campaign . . . **Ossie Davis** guesting on the **Shari Lewis** show on NBC-TV May 5 . . . **Fred Robbins** interviews **Richard Burton, Nancy Kwan, Pat Boone, Leslie Caron** and **Hume Cronyn** on his syndicated "Assignment Hollywood" this week . Attorney **Sidney B. Pfiefer**, VARIETY's rep in Buffalo, a panel participant on WBEN-TV's "U. of Buffalo Round Table" show on the theatre last Saturday night (24) . . . The N.Y. TV Academy's forum last January on "Satellite Television" will be aired on WNYC tonight (Wed.) . . . WPIX-TV's news chief **John Tillman** and weather girl **Gloria Okon** will handle fashion commentation for the station's Easter Parade coverage. International Ladies Garment Workers Union is bankrolling . . . **Steve Block** has resigned from the commercials dept. at General Artists Corp. . . . **Irene Ryan** signed to costar with **Buddy Ebsen** in CBS-TV's upcoming "Beverly Hillbillies" series . . . New England Citizens Crime Commission gave a special award to "CBS Report's" for its "Biography of a Bookie Joint" episode. Award was given "in recognition of significant news documentation of one of America's serious problems, that of organized gambling". . . **Phyllis Diller** will guest on WCBS Radio "Kenneth Banghart Show" next week. She'll be interviewed by **Bill Randle** who is pinch-hitting for vacationing Banghart . . . **Lee Jordon** will have as his guests "No Strings" stars **Diahann Carroll** and **Richard Kiley** on his "Music of Broadway" on CBS Radio Sunday (1) . . . **August Heckscher**, cultural coordinator for the White House, makes his first public appearance as a government official, on WCBS-TV's "New York Forum" Saturday (31).

Howard Petrie's narration on "Camera 3's" presentation of **Robinson Jeffers'** "Margrave" a Sabbath (25) highlight . . . **Bill Rohrer** named continuity director of WNEW Radio.

Bill Ryden, assistant WABC-TV production manager, is off on a three-year hitch with the U.S. Army. **Bob Mullin** replaces him . . . For the third consecutive year, National Conference of Christians & Jews awarded WNEW Radio one of its two 1962 Brotherhood Awards yesterday (Tues.) for "outstanding achievements over a period of years." Look magazine was the other winner.

IN HOLLYWOOD . . .

Don Fedderson is still undecided on a successor to **Johnny Carson** as emcee of "Who Do You Trust" but holding the pole position is KNX's deejay **Bob Crane**, who is free to make a tv deal. If he gets the nod the show will be moved to Hollywood. Crane still has a year to go on his CBS radio contract . . . **Everett Freeman** replaced **Ben Brady** as prexy of TV Producers Guild. Brady will be in Europe for a year to produce a theatrical feature . . . **Ed Hartmann** has taken over production of "My Three Sons" from **George Tibbles**, who left the show because of ill health . . . **Jack LaLanne's** exercise and diet program is returning to KTTV after two years on KTLA. Change was made so that KTTV, resuming syndication, can service the unsold 51 markets. On KTLA LaLanne bought the time to promote sale of his books and vitamins . . . **Hugh Lucas**, new tv topper at Campbell-Ewald, signed up **Tom Harmon** for a nightly strip on ABC-TV for United-Delco . . . **Mary Markham's** "Brain Teasers" looks like the summer replacement in the **Bob Newhart** time . . . **Walter Bunker** installed **Sid Marshall** as director of Young & Rubicam's commercial production to replace the retiring **John Freese** . . . Campbell-Ewald's Coast veepee **Dick Eastland** takes unto himself a bride this week.

IN CHICAGO . .

Art Barnes, who had held a similar post at WISN, Milwaukee, has become program manager of WBBM. **Lud Richards** left to start his own radio syndication firm . . . NAB prexy, **Gov. LeRoy Collins**, set for a grilling by **Bill Irvin** and **John Justin Smith** on "Your Right to Say It" on WGN-TV, April 1 . . . **Paul Gibson** teaming with **Lee Phillip** on a new WBBM radio stanza titled "Lady and the Tiger". . . **Stan Dale** of WLS teaching speech courses at Loyola U. . . . **Irv Kupcinet's** "At Random" won an award from the Adult Educational Council for its educational contribution through the mass media . . . WBBM's **Tony Weitzel** getting a City of Hope award . . . American College of Radio Arts Crafts & Sciences will make its first university scholarship award in conjunction with the opening of its Hall of Fame at the Conrad Hilton Hotel June 21 . . . Part 2 of **Carter Davidson's** Southeast Asia documentary will be telecast by WBBM-TV next Monday (29).

IN LONDON .

Bob Hope and **Bing Crosby** clip, filmed for BBC-TV while they were in Britain for "Road to Hong Kong," finally emerged in the skeds. It'll be aired April 3 . . . **Ted Heath** and his orch recorded "Big Band Concert" which is to be this year's BBC-TV entry in the Montreux telefest . . . Associated-Rediffusion arranging five days of O.B.s over the Eurovision link during the Montreu get together. Exec producer is **Ray Dicks** . . . **Marion Ryan** returned to Granada-TV in a new musical skein . . . TV Wales & West has produced 10 religioso shows which it will feed to the "little network" of regional stations, but to no major . . . First 13 segs in the "Zero One" skein—being produced here by Metro and BBC-TV are all but complete. More than 40 leading British thesps have appeared so far . . . **Maureen Bartlett** upped at Westward-TV to the Program Research Dept . . . BBC-TV compiled a program on William Randolph Hearst . . . Corporation's Director of Engineering, **Sir Harold Bishop**, states that tests in UHF for BBC radio will be mounted this fall.

IN DETROIT . .

Robert D. Burton has been promoted from the sales staff to general sales manager of WJR . . . A. R. Gloster Agency, longtime public relations consultants to CKLW, will continue that activity and take on the additional job of serving as advertising representatives for the station . . . **Bob Reynolds**, WJR sports director, will receive an award from the Michigan High School Coaches and Athletic Directors Association "for his pioneering work on behalf of better high school athetics". . . Five winners of a recent competition sponsored by the Detroit Chapter of American Women in Radio and TV are **Arno Marcaccio**, WXYZ-TV director, for his fashion programs; **Dwayne Eley**, WWJ radio and tv

(Continued on page 38)

REGGIE SCHUEBEL TO NORTH AGENCY

Reggie Schuebel, veepee in charge of radio-tv in the New York office of Guild, Bascom & Bonfigli, San Francisco, will join North Advertising (Chicago) in the New York office as veepee in charge of television, radio and media, effective April 15.

A w. k. agency program and time buyer and the only woman to head the tv department of a leading ad agency, Miss Schuebel was a key figure in the advertising and time purchases in the Kennedy presidential campaign and the campaign of Demo Gov. Richard Hughes of New Jersey in his upset of the favored Republic candidate, James Mitchell.

Major clients of North (with billings estimated at $16,000,000) are Lanvin Perfums, Toni, Webcor, Englander and Admiration cigars.

Proxmire Thinks JFK Not Putting Video to Best Use

Washington, March 27.

Maybe he's hep to television's potential, but President Kennedy doesn't use it enough to fill in the people about what's going on.

The criticism, which has been harbored among some observers here for some time, was voiced by Sen. William Proxmire (D-Wis.) averred:

"Since taking office the President has not once spoken to the people by tv on any of the great domestic issues which he discussed so eloquently in his campaign."

Proxmire's statement might be challenged depending on one's interpretation of whether the nuclear testing decision and the Berlin crisis—both of which were among topics of special JFK telecasts—can be construed as coming under the subjects of his campaign oratory.

But on the Berlin issue, intermingled with the resentment of the reservists called up and criticism by the columnists who sympathized was the feeling that Kennedy should have made a tv address explaining in full the reasons why last fall when the call-up was in full swing and the hardships the greatest.

Taking to the American University Law Student Assn. here, Proxmire urged the President to catalyze a movement for better education via the tv medium.

CBS-TV Kaycee Pickup

Kansas City, March 27.

First television pickup for national net work of a sporting event here takes place Saturday (31) when CBS covers the 11th annual Ararat Shrine East-West College All-Star Basketball game from Municipal Auditorium.

Net is picking up the game with Ford Motor Co. and Brown & Williamson sponsoring.

Goodyear's Y&R Disenchantment; Everybody In for $12,000,000 Kill —On Other Madison Ave. Fronts

By BILL GREELEY

In the spring, Madison Avenue's fancy is often overwhelmed by panic.

The blooming season is a good time for the client to plant his loot with a new agency. The tv season has been assayed. The annual report is usually in. Maybe its time to change your luck, or finger a patsy.

One way or another, the shakes have struck Young & Rubicam, where the $10,000,000 to $12,000,000 Goodyear Tire account is dangling. Execs know that if the business goes, the agency will not be able to absorb most of the leftover personnel.

Last week no less than 27 Goodyear account people junketed to Akron with a carload of presentation materials in an attempt to shore up the frayed client-agency relationship. It reportedly was a most sober affair, including the party the agency threw for the Goodyear execs following the presentation. And the fact that the presentation collapsed—physically folded—as it got underway, was considered by some a significant Freudian slip.

There were other forebodings. With the entire group closeted during the weekend proceeding the Akron trip to finish off the pitch, a thief got into 285 Madison Ave. (Y&R's building) and was the object of a frenzied hunt by cops that disrupted and shook up (especially the women) the group's labors.

Under the strain, Y&R's Goodyear execs may well have dallied with suspicions that the thief might be from another agency and trying to lay hands on the plans. Besides Benton & Bowles and Leo Burnett, Chicago, (reported here last week as pitching the biz) J. Walter Thompson also is said to be in on the scramble.

McCann-Erickson's Jack Tinker & Partners has made a presentation, and reportedly is in a particularly vigorous drive for the account. If landed, Goodyear would be the first really sizable slice of business brought into McCann-Erickson since Buick was snared by the chief himself, Marion Harper. Meanwhile, the home office billings of Mc-E, through shrinkage and departure, have dwindled from $125,000,000 to $85,000,000.

The word is that much of Goodyear's disenchantment with Y&R stems from a national survey of dealers, which showed a lot of dissatisfaction on the selling line.

Decision of whether to remain with Y&R or lay the chips elsewhere, is expected to be made early in April.

Down Madison Ave.

The intellectuals this week have declared open season on Madison Avenue's fastest moving target, the bright young men in a hurry. Louis Kronenberger, in a Reporter mag article, "From Main Street to Madison Avenue," declares: "Babbit was Babbitt, part of a world of business that stamped out no finer gifts in him. On the other hand, many of those who might have been part of a cultural elite today populate Madison Avenue . . . Madison Avenue's bright young men are not romantics in the least, are oftener realists of a depressingly cynical sort; not even cynics of a Wildean cast, but such as know the value of everything but are yet guided in their decisions by the price . . . They are a new race of Strasbourg geese stuffed with knowledge, whose livers business presently will feed on.

". . . They highlight the reversed cultural direction of the past 40 years, which must be termed in the end a real cultural defeat. For if many Babbitts now march under a less benighted banner and toward somewhat higher ground, from ground far higher there march energetically, emulously downward, a host of bright young men."

Ashville: Show mag has named Fletcher Richards, Calkins & Holden for promotion campaigns of both advertisinq and circulation. Publisher Frank Gibney, who has reportedly put on an ad drive that will see the next couple issues going over 20 pages, is in Detroit this week with other Show execs for an automotive pitch . . . Maradel to Mogul, Williams & Saylor for three products, including eye makeup and dog food . . .

Toy Clients Wooed By ABC-TV's 'Discovery'

"Discovery," the juvenile-angled afternoon show being produced by Jules Power for the ABC-TV network next season, is already half soldout. Already in are Mattel for games, Transogram for toys, Kenner for construction sets, and Binny & Smith for crayons. With enough toy-type sponsorship already on the books, sales execs are now pitching to candy, cereal and beverage manufacturers.

Show originally was scheduled on the network for the current season, but was cancelled due to insufficient clearances. However, new climate in the broadcast industry following the recent FCC network hearings put a premium on upper-grade kid shows and should facilitate the clearance problem for "Discovery" during the 1962-63 run.

Okay Canada Deal On CBS Ballcasts

English speaking Canadian Broadcasting Corp. has reconsidered and decided to take all 23 Saturday games of CBS-TV's "Game of the Week."

Deal, negotiated by Robert Jamieson, director of Canadian sales for CBS-TV, has CBS in N.Y. retaining the rights to make CBC network sponsor deals, according to Jamieson. Any local co-op advertising is subject to preemption by national advertisers, Jamieson added.

On football, American Motors-Canada renewed for half-sponsorship of the National Football League, fed to CBC by CBS-TV. Amerian Motors-Canada has indicated that it may put the NFN telecasts on the French speaking CBC web as well. Other sponsor for the NFL schedule on CBC will be Carling Brewing, under a deal close to an official okay. There are 14 NFL games to be telecast.

Two years ago CBC English language web took six of CBS-TV's "Game of the Week" telecasts; last year same web rode with 10. Initial indications was that the English language CBC would take less than 10 games, but decided otherwise after the French language CBC web inked for 20 Saturday afternoon games of American major league baseball.

Austin—Lois Parkhouse, community coordinator for KLRN, the educational tv'er in the Austin-San Antonio area, has quit to join the Trinity U. development board.

With the Station Reps

The Station Representatives Assn., with its highly competitive membership roster of radio representatives, has always had difficulty bringing off a solid overall promotion. The group's "A Tale of Two Indistries: Automotive and Radio," however, is a positive and resourceful pitch for the Detroit car biz that everyone is after in a year that looks good for the motor industry.

Prepared for SRA by the Better Broadcast Bureau, a company that consults on radio sales promotion and programming, the presentation has few facts and figures. It pitches radio via sound (on tape) with elaborate orchestrations and bits by comedian Al Kelly and others. Included are several excerpts from some 14 hours of taped interviews with listeners on their reactions to car advertising. It points up the need for a better understanding between the dealer and plant on what the particular car company's image ought to be.

Sound presentation winds with a string of fully-produced jingle blurbs, tailored to individual makes, which are meant as examples of what the auto folks could be doing on radio.

The "leave behind," as they say on Madison Avenue, is a hardcover, illustrated booklet that gives facts and figures on the out-of-home radio audience, particularly as linked to the automotive industry (90% of the late model cars are radioequipped). Booklet is in pocket format, outstanding and intriguing next to the blow-ups familiar to the pitch biz.

Briefs: Four FM "quality music" stations in New York and its suburban areas have formed FM Affiliates to make a concentrated pitch for sponsors. Joined for sales are WRFM, New York, and WDHA, Dover, N.J.; WLIR, Garden City, Long Island; and WRNW, Mt. Kisco (Westchester-Connecticut). . . Michael Lutomski to the Detroit tv staff of Katz. Rouen J. Westcott to the Los Angeles tv staff of the reppery . . . Richard Branigan joins Broadcast Clearing House, automated order processor in national spot, as a sales service exec working with agencies, reps and stations on the computor billings plan.

THE MIGHTY HERCULES

TV's MIGHTIEST NEW CARTOON SERIES!

MIGHTIEST MORTAL ON EARTH
soon stars in the most powerful children's program ever created for television. HERCULES—greatest hero of all times—the most imaginative character ever to dominate the TV screen—destined to become the new leader in the never ending battle for ratings!

IN PRODUCTION NOW!
—130 separate and complete stories (no cliff-hangers!)—each 5½ minutes in length. Color or black and white.

SEE IT NOW!
—and you'll see why "THE MIGHTY HERCULES" means a firm hold on #1 position in children's programming for years to come!

SIGN UP NOW!
—for programming in 1963—and know you *can't miss* the top spot in the more and more lucrative block of kid shows!

FIRST
to go with
"THE MIGHTY HERCULES"
WPIX-TV
New York, N.Y.
#1 Kid's station in the country!

Phone or wire collect for complete details • Richard Carlton, Vice President

TRANS-LUX TELEVISION CORP.
625 Madison Avenue, New York 22, New York • PL 1-3110
ENTERTAINMENT FOR MILLIONS — MILLIONS FOR ENTERTAINMENT!

An Adventure Cartoons for Television, Inc. Production
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VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular markets. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

(*) ARB's Oct.-Nov. 1961 survey covered a multi-week period Syndicated shows sharing one of the weeks with an alternating or special program are listed, with the multi-week rating of all programs in the time period given.

CHICAGO

STATIONS: WBBM, WHBQ, WBKB, WGN. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

TOP TEN NETWORK SHOWS RK. PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK. PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1. Garry Moore (Tues. 9:00-10:00)	WBBM	42	1. Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	21	44	Report; CBS News	WBBM	13
2. Red Skelton (Tues. 8:00-8:30)	WBBM	33	2. Quick Draw McGraw (Thurs. 6:00)	WGN	Screen Gems	18	38	Report; CBS News	WBBM	17
3. Andy Griffith (Mon. 8:30-9:00)	WBBM	32	2. Yogi Bear (Tues. 6:00)	WGN	Screen Gems	18	38	Report; CBS News	WBBM	16
3. Gunsmoke (Sat. 9:00-10:00)	WBBM	32	3. Dick Tracy (Mon.-Fri. 6:30)	WGN	TPI	14	26	To Tell The Truth	WBBM	18
								Marshal Dillon	WBBM	15
								Wagon Train	WHBQ	22
								Ozzie & Harriet	WBKB	15
4. Bonanza (Sun. 8:00-9:00)	WHBQ	31						Int'l. Showtime	WHBQ	16
5. My Three Sons (Thurs. 8:00-8:30)	WBKB	30	4. Third Man (Fri. 9:30)	WGN	NTA	12	20	Eye Witness; West	WBBM	20
6. Candid Camera (Sun. 9:00-9:30)	WBBM	29	5. Sea Hunt (Tues. 7:00)	WGN	Ziv-UA	11	22	Dick Van Dyke	WBBM	15
6. Danny Thomas (Mon. 8:00-8:30)	WBBM	29	6. Circus Boy (Sat. 3:30)	WGN	Screen Gems	10	38	Game of Week; Pro FB	WBBM	10
6. Margie (Thurs. 8:30-9:00)	WBKB	29	6. Invisible Man (Sat. 6:00)	WGN	Official	10	19	Matty's Funnies	WBKB	20
6. Untouchables; Yves (Thurs. 9:00-10)	WBKB	29	6. Three Stooges (Sat. 12:00)	WGN	Screen Gems	10	40	Report; Lee Phillep	WBBM	7
								NCAA; Jet; Goth. Bowl	WBKB	8
			7. Assignment Underwater (Sat. 4:00)	WGN	NTA	9	29	Game of Week; Pro FB	WBBM	13
			7. Manhunt (Wed. 7:30)	WGN	Screen Gems	9	13	Naked City	WBKB	25
			7. Sgt. Preston (Sat. 3:00)	WGN	NTA	9	36	NBA; Movie	WHBQ	7

DALLAS-FT. WORTH

STATIONS: KRLD, WBAP, WFAA, KVTV. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Gunsmoke (Sat. 9:00-10:00)	KRLD	43	1. Death Valley Days (Sat. 10:00)	KRLD	U.S. Borax	26	49	News; Weather	WBAP	16
2. Real McCoys (Thurs. 7:30-8:00)	WFAA	38	2. Yogi Bear (Mon. 6:00)	KTVT	Screen Gems	19	37	Newsreel; News	WFAA	12
3. Rifleman (Mon. 7:30-8:00)	WFAA	37						Huntley-Brinkley	WBAP	14
4. Candid Camera (Sun. 9:00-9:30)	KRLD	34	3. Quick Draw McGraw (Tues. 6:00)	KTVT	Screen Gems	17	33	News; Weather		
4. Garry Moore (Tues. 9:00-10:00)	KRLD	34						Huntley-Brinkley	WBAP	17
4. My Three Sons (Thurs. 8:00-8:30)	WFAA	34	4. Three Stooges (Mon.-Fri. 5:15)	KTVT	Screen Gems	14	45	Action 5	WBAP	6
5. Bonanza (Sun. 8:00-9:00)	WBAP	33	5. Huckleberry Hound (Thurs. 6:00)	KTVT	Screen Gems	13	28	News; Weather		
6. Wagon Train (Wed. 6:30-7:30)	WBAP	32						Huntley-Brinkley	WBAP	15
7. Andy Griffith (Mon. 8:30-9:00)	KRLD	31	6. Amos & Andy (Fri. 6:00)	KTVT	CBS Films	12	26	Newsreel; News	WFAA	12
7. Donna Reed (Thurs. 7:00-7:30)	WFAA	31						Huntley-Brinkley	WBAP	14
7. Perry Mason (Sat. 6:30-7:30)	KRLD	31	6. King of Diamonds; Graham (Sun. 9)	WBAP	Ziv-UA	12	21	Naked City	WFAA	27
			7. Wyatt Earp (Tues. 7:30)	KTVT	ABC Films	9	13	Alfred Hitchcock	WBAP	20
			8. Ripcord (Mon. 6:30)	WBAP	Ziv-UA	8	13	Cheyenne	WFAA	26
			8. Soldiers of Fortune (Wed. 6:00)	KTVT	MCA	8	18	News; Weather		
								Huntley-Brinkley	WBAP	19

BALTIMORE

STATIONS: WMAR, WBAL, WJZ. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Perry Mason (Sat. 7:30-8:30)	WMAR	38	1. Bugs Bunny (Thurs. 7:00)	WJZ	UAA	15	39	CBS News; Final Wea.	WMAR	13
2. Gunsmoke (Sat. 10:00-11:00)	WMAR	35	1. Divorce Court (Sat. 6:00)	WMAR	Storer TV Films	15	33	Report; News; Pro FB	WBAL	18
2. Hazel; Hall (Thurs. 9:30-10:00)	WBAL	35						Penlusters; Pro FB	WBAL	25
2. Wagon Train; Year (Wed. 7:30-8:30)	WBAL	35	1. Yogi Bear (Mon. 7:00)	WJZ	Screen Gems	15	37	CBS News; Final Wea.	WMAR	17
3. Garry Moore (Tues. 10:00-11:00)	WMAR	33	2. Death Valley Days (Wed. 7:00)	WBAL	U.S. Borax	14	34	CBS News; Final Wea.	WMAR	14
3. Naked City (Wed. 10:00-11:00)	WJZ	33	2. Sea Hunt (Tues. 7:00)	WBAL	Ziv-UA	14	37	CBS News; Final Wea.	WMAR	15
3. Stag Along; Hall (Thurs. 10:00-11:00)	WBAL	33	3. Huckleberry Hound (Fri. 7:00)	WJZ	Screen Gems	12	29	CBS News; Final Wea.	WMAR	18
4. Defenders (Sat. 8:30-9:30)	WMAR	32	3. Navy Log (Fri. 6:30)	WMAR	Ziv-UA	12	41	Report; Youth		
4. Dr. Kildare (Thurs. 8:30-9:30)	WBAL	32						Huntley-Brinkley	WBAL	12
5. Car 54 (Sun. 8:30-9:00)	WBAL	31	3. Whirlybirds (Wed. 6:30)	WMAR	CBS Films	12	40	Report; Youth		
								Huntley-Brinkley	WBAL	12
			4. Best of Groucho (Mon.-Fri. 6:00)	WMAR	NBC Films	11	38	5 O'Clock Show	WBAL	12
			5. Mr. Magoo (Wed. 7:00)	WJZ	TPI	10	24	CBS News; Final Wea.	WMAR	14
								Death Valley Days	WBAL	14
			5. Quick Draw McGraw (Tues. 7:00)	WJZ	Screen Gems	10	26	CBS News; Final Wea.	WMAR	15

ATLANTA

STATIONS: WSB, WAGA, WLWA. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Bonanza (Sun. 9:00-10:00)	WSB	39	1. Whirlybirds (Wed. 7:00)	WSB	CBS Films	29	56	Mr. Ed; Wooden Soldier	WAGA	19
2. Perry Mason (Sat. 7:00-8:00)	WAGA	30	2. Manhunt (Thurs. 7:00)	WSB	Screen Gems	26	68	Circus; Wind; Piper	WAGA	11
3. Wagon Train; Year (Wed. 7:30-8:30)	WSB	28	2. Seahunt (Tues. 7:00)	WSB	Ziv-UA	28	67	Everglades	WAGA	13
4. Candid Camera (Sun. 10:00-10:30)	WAGA	27	4. Popeye (Mon.-Fri. 5:00)	WSB	UAA; King	25	74	Peachtree Playhouse	WLWA	6
4. Car 54 (Sun. 8:30-9:00)	WSB	27						Action; Early Show	WAGA	5
4. Dr. Kildare (Thurs. 8:30-9:30)	WSB	27	4. Quick Draw McGraw (Tues. 6:00)	WSB	Screen Gems	25	69	Peachtree Playhouse	WLWA	7
4. Gunsmoke (Sat. 10:00-11:00)	WAGA	27	4. Shannon; Project 20 (Wed. 8:30)	WSB	Screen Gems	25	46	Checkmate; Gold	WAGA	18
5. Ben Casey (Mon. 10:00-11:00)	WLWA	26	4. Yogi Bear (Mon. 6:00)	WSB	Screen Gems	25	69	Peachtree Playhouse	WLWA	7
5. Griffith; Communism (Mon. 9:30-10)	WAGA	26	5. Death Valley Days (Mon. 7:00)	WSB	U. S. Borax	24	59	Peter Gunn	WAGA	14
5. Como; Hope; People (Wed. 9:00-10)	WSB	26	5. Deputy Dawg (Wed. 6:00)	WSB	CBS Films	24	69	Peachtree Playhouse	WLWA	8
			5. Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	24	77	Peachtree Playhouse	WLWA	4

COLUMBUS, O.

STATIONS: WLWC, WTVN, WBNS. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. Gunsmoke (Sat. 10:00-11:00)	WBNS	42	1. Whirlybirds (Thurs. 7:00)	KTVN	CBS Films	26	53	Looking Lovy		
2. Donna Reed (Thurs. 8:00-8:30)	WTVN	37						CBS News	WBNS	18
2. Tall Man; BB (Sat. 8:30-9:00)	WLWC	37	2. M Squad; News Report (Mon. 6:00)	WBNS	MCA	25	41	Third Man	WTVN	18
3. Perry Mason (Sat. 7:30-8:30)	WBNS	36	3. Yogi Bear (Wed. 6:30)	WTVN	Screen Gems	24	56	Home East		
3. Real McCoys (Thurs. 8:30-9:00)	WTVN	36						Huntley-Brinkley	WLWC	11
4. Garry Moore (Tues. 10:00-11:00)	WBNS	34	4. Quick Draw McGraw (Tues. 6:30)	WTVN	Screen Gems	23	59	Home Edition	WLWC	10
5. My Three Sons (Thurs. 9:00-9:30)	WTVN	33	5. Huckleberry Hound (Thurs. 6:30)	WTVN	Screen Gems	21	50	Father Knows Best	WBNS	11
5. Ozzie & Harriet (Thurs. 7:30-8:30)	WTVN	33	5. Ripcord (Tues. 7:00)	WTVN	Ziv-UA	21	45	Looking Long; CBS News	WBNS	17
6. Como; People; Hope; BB (Wed. 9-10)	WLWC	32	6. Dick Tracy (Wed. 7:00)	WTVN	TPI	20	43	Looking Long; CBS News	WBNS	17
6. Rifleman (Mon. 8:30-9:00)	WTVN	32	6. Everglades (Fri. 7:00)	WTVN	Ziv-UA	20	43	Looking Long; CBS News	WBNS	23
			7. Third Man (Mon. 8:00)	WTVN	NTA	18	29	M Squad; News Report	WBNS	25
			8. Tightrope; Trackdown (Sat. 6:30)	WTVN	Screen Gems CBS	16	33	Mr. Ed; FB	WBNS	18

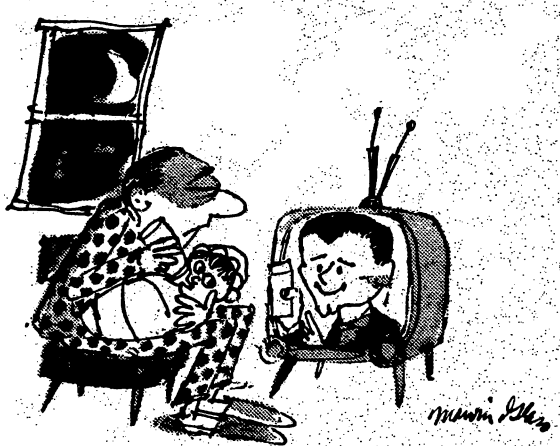
HAWAII

STATIONS: KONA, KHVH, KGMB. *SURVEY DATES: NOVEMBER 18 - DECEMBER 15, 1962

1. My Three Sons (Thurs. 8:00-8:30)	KHVH	43	1. Death Valley Days (Sat. 8:00)	KHVH	U.S. Borax	32	53	Gunsmoke	KGMB	23
2. Real McCoys (Thurs. 7:30-8:00)	KHVH	42	1. Sea Hunt (Fri. 7:00)	KHVH	Ziv-UA	32	57	Movie	KONA	12
3. Ben Casey (Mon. 9:00-10:00)	KHVH	41	2. One Step Beyond (Tues. 9:00)	KHVH	ABC Films	27	47	Dick Powell	KONA	17
4. Hawaiian Eye (Wed. 8:00-9:00)	KHVH	39	3. Shannon (Sat. 8:30)	KHVH	Screen Gems	25	44	Gun-Travel	KGMB	17
5. Rifleman (Mon. 7:30-8:00)	KHVH	38	4. Yogi Bear (Wed. 5:30)	KHVH	Screen Gems	24	73	Trackdown	KGMB	6
6. Donna Reed (Thurs. 7:00-7:30)	KHVH	36	5. Huckleberry Hound (Thurs. 5:30)	KHVH	Screen Gems	22	68	Trackdown; Quinn	KGMB	5
7. Lawrence Welk (Sat. 9:00-10:00)	KHVH	34	5. Popeye (Mon.-Fri. 5:00)	KHVH	UAA; King	22	78	Koki The Klown	KGMB	4
7. Naked City (Wed. 9:00-10:00)	KHVH	34	5. Whiplash; Movie (Tues. 9:30; 8:30)	KHVH	ITC	22	41	Dick Powell	KONA	17
8. Bus Stop (Sun. 8:00-9:00)	KHVH	33						Alfred Hitchcock	KONA	22
8. Flintstones; Kovaks (Fri. 7:30-8:00)	KHVH	33	5. Quick Draw McGraw (Mon. 5:30)	KHVH	Screen Gems	22	65	Trackdown	KGMB	6
8. Ozzie & Harriet (Thurs. 6:30-7:00)	KHVH	33	6. Mounted Police (Fri. 5:30)	KHVH	NBC Films	16	57	Trackdown	KGMB	7

Going Out Like A Lion

This is a banner week for those perceptive critics who predicted—back in the summer of 1957—that Jack Paar's tenancy on that new, nightly "what-is-it" would be short-lived.



Within a few days (and less than a mere five years after the show's premiere) the prophecy will be fulfilled. Mr. Paar *is* leaving. It happens, of course, that he's going under his own power, and that the show is doing beautifully. But let's not quibble.

Most observers—not excluding Jack himself—will tell you that his decision to call it a night was motivated by a need for a change of pace. Knowing him as we do, however, we'd say the real reason was to make those critics look good. Brother, that's *style.*

So, it won't be long now. But as this particular chapter of Jack's career glides to a close, we must confess that we find ourselves groping for the words that would adequately describe the sort of accomplishment it's been.

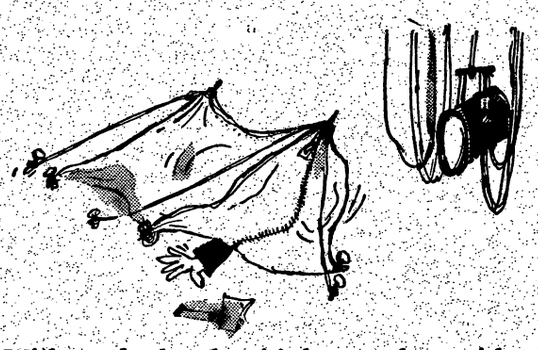
Even a *single* "Jack Paar Show" defies summarizing (or even winterizing, to judge by the frequency with which it's managed to boil over), so any attempt at a wrap-up of the whole, wonderful series is bound to fall short. But one thing is certain: No program in TV history has succeeded on so many different levels.

Among other things, it's been an ideal show-

case in which celebrities (both in and out of show business) could display a more informal profile to the public. Whoever thought, for example, that a former Vice President of the United States would dare to play the piano for an audience that had been raised on the incomparable Jose Melis?

It's been a show, too, that's given either a first-time TV exposure or a fresh impetus to scores of gifted performers who went on to bigger things (and bigger fees). The list is a lengthy one, but Genevieve, Bob Newhart, Alexander King, Phil Ford and Mimi Hines, Shelly Berman and Joey Bishop should do for starters.

From its "mystery-relative" spot to its periodic demonstrations of new, do-it-yourself products (and can anyone put up a pup tent as disastrously as Paar?), the program has always sported an abundance of unusual features.



Without doubt, also, it's been a show without parallel in sparking morning-after conversation among viewers—an outgrowth of its uncanny penchant for "making waves." It has never seemed to lack curmudgeons, whether the rebel happened to be an Oscar Levant in Hollywood or a Malcolm Muggeridge in London.

But the most disarming guy this side of Geneva has been Paar himself. Over the 2,364 hours he's been on (no need to check—the figure comes from Hugh Downs), Jack's very special gift for...for...well, for whatever it is that he does, has captivated millions of people who once preferred sleeping.

As a network, we're awfully proud of the job that Paar *and* the late-night potpourri have done. What keeps us from getting too dejected about the separation is that we're not really losing either one.

Without even skipping a beat, "The Tonight Show" begins Monday with an exciting assortment of guests and the first of a succession of popular hosts who'll keep things moving until the arrival of Johnny Carson on October 8.

We obviously think very highly of Mr. Carson, and would be delighted to tell you what he's really like right off the bat, but the fact is we're still trying to find out what *Paar* is really like.

Be that as it may, Jack will be with us, too (starting September 21) in a full-hour color offering Friday evenings at 10. It will be a drastic change for Paar, but the kind of switch he's been seeking for quite some time now. We have every faith that the adjustment will be a smooth one. And why not? For a man who once took a walk all the way to Hong Kong, a simple move to prime time on Friday night should hold no terrors at all.

NBC

TONIGHT IN SAMARKAND
(Golden Showcase)
With James Mason, Janice Rule, Martin Gabel, Betsy Von Furstenberg, Margaret Hayes, Julienne Marie, others
Exec Producer: Leland Hayward
Producer: Marshall Jamison
Director: Gary Simpson
Writer: William Kendall Clarke
60 Mins., Sat. (24), 8:30 p.m.
JOHN H. BRECK
CBS-TV (tape)
(Reach, McClinton & Co.)

The Golden Showcase hourlong "Tonight in Samarkand" Saturday (24) suggests why the Jacques Deval play was a Broadway flop in '55. Actually, however, it turned out to be acceptable, but not by much, for the home medium, being a not-so-special entertainment that, still, somehow managed to fasten a certain interest.

This owed less to William Clarke's teleplay than the original Deval parable on fate. For the video version, everything that could be put in italics was, meaning it bounded in ominous and sententious lines, or both.

That magician-seer James Mason and his eventual wife, Janice Rule, would make their "appointment in Samarkand" (death) was never in doubt, only the tricked up way they would reach it. That, of course, was the point of the yarn. In all the condensing, however, the hokum seemed the more glaring at the expense of allegory—per usual, there just wasn't time to flesh out things.

If circumstances didn't help them, it's also true key players only compounded the debits. Mason suggested a what-am-I-doing-here air, while Miss Rule was simply miscast as a Continental circus type. As the narrator-police prefect, Martin Gabel ("guest star" billing) was too much the pro to be overwhelmed entirely by his back-to-Casablanca chore, but there was nothing credible in Betsy Von Furstenberg's messenger of death. Julienne Marie was on ok illicit amour. Frank Milan, as the wealthy-nasty responsible for the payoff to Mason, was good if not quite convincing, and Margaret Hayes as his sister was okay. Her's, though, was one of the very lesser roles that didn't book much assessment.

Garry Simpson's direction was of a piece, but "Samarkand" ran off okay on technical counts. John Ward's sets were one of the session's few pluses. *Pit.*

BOB HOPE SHOW
With Bob Hope, Ethel Merman, Maximilian Schell, Piper Laurie, Fabian, others
Producer: Jack Hope
Director: Jack Shea
Writers: Mort Lachman, Bill Larking, Lester White, John Rapp, Charles Lee
60 Mins., Thurs. (22), 8:30 p.m.
TIMEX, BEACH-NUT
NBC-TV, from H'wood (tape)
(Warwick & Legler; Y&R)

Bob Hope launched h's fourth comedy-variety show of the season exhibiting a lot of the old steam but blew it about midway for a chugging wind.

There was sufficient of the traditional fun in his familiar standup opener, and Hope and Ethel Merman teamed for a sketch set in Tokyo (playing alternately oxidental and orental roles) that had some fine farcical moments. Miss Merman sustained the pace through a medley of smile songs and a "No Business Like Show Business" rendition, belting with the verve that's carried her for some 5,000 Broadway performances.

The young set didn't make out nearly as well. Academy Award candidate (for best femme dramatic role) Piper Laurie tried her hand at comedy, but it didn't come off. And teen fave Fabian is no straight man. He sang a rhythm and blues hit of a couple years ago, "Kansas City," and it was far off the pace of the gutsy original.

Maximilian Schell, up for an Oscar for his role as defense attorney in "Judgement at Nuremberg," ranks with Miss Laurie in comedy. And the final sketch, in which they appeared with Hope in a take-off on a school for method acting, was not helped by scripting that was desperate enough to have been a rewrite of a pre-war Hope bit. It did, however, achieve the laying in of a large plug for the Academy Awards special upcoming on another network which Hope will emcee. *Bill.*

40,000,000 SHOES
Producer-Director-Writer: Douglas Leiterman
60 Mins., Sat., 6 p.m.
WABC-TV, N.Y. (film)

Ordinarily the telementaries that deal with those nations that have very deep-rooted social ills tend to treat these problems in subtle terms, leaving the expose to the poignance of the camera's eye. This Canadian Broadcasting Co. hour on Brazil for Intertel, however, dealt in the bluntest terms with the social and political problems of the South American nation, focusing hard on the sharp division between classes while hammering constantly at inner and outer negligence and the critical need for reform.

If Douglas Leiterman's scripting was too much of a repetitive preachment, the harshness was softened by the high human interest by the juxtaposed footage on the lives of two pretty 16-year-old girls, one the member of a wealthy, top-class family the other from a shanty on the fringes of Rio de Janeiro. There was equally effective contrast—right down to the tone of voice—in voice-over commentary of the two girls. Particularly effective were the contrasting scenes and music with the rich and the poor at their respective Saturday night dances.

Show opened with the probe of a peasant family (sharecroppers) whose children (six of 11 had died) were well fed and whose income of $110 a year was double the average for South America. At the same time, it was sharply pointed out that the subsistence living of 40,000,000 Brazilians and the total indifference of the ruling classes created a "powder keg" condition that could explode despite the nation's history of non-violence.

Political strife was examined via interviews with a Brazilian industrialist, a newspaperman and members of the Peasant Leagues that have arisen to battle farm landlords.

A clear exclamation was the final scene of Communist leader and Castro sympathizer Juliao in his tireless campaigning among the peasants. Original scoring by Harry Freedman, based on Brazilian folk music, provided excellent supporting atmosphere. *Bill.*

COLUMBIA LECTURES IN INTERNATIONAL STUDIES
With Columbia U. Faculty
Producer: Paul Noble
30 Mins.; Mon.-thru-Fri., 7:30 a.m.
WNEW-TV, N.Y.

The Metropolitan Broadcasting Co., operators of WNEW-TV and four other tv stations, is performing a notable service in behalf of commercial broadcasting in underwriting this impressive educational series. In cooperation with Columbia U., the five MBC stations are presenting analyses of contemporary world problems by an outstanding roster of professorial experts.

This may be pretty strong stuff to digest with the breakfast cereals, but the frank design of these stanzas is to make the brain snap, pop and crackle. As one of the introductory speakers to this series said, audiences need not only "the solace of entertainment, but the spur of education." And this spur promises to be sharp indeed.

The inaugural lecture, in a special preview telecast on WNEW-TV, Sunday night (25), was on "Stresses Within the Communist Bloc" by Zbigniew Brzezinski, associate professor of public law and government and director of the Research Institute of Communist Affairs at Columbia. A vigorous lecturer, Brzezinski gave a persuasive analysis of the disintegrating monolithism within the Communist camp, concentrating on the Russian dispute with China and Albania over the issue of de-Stalinization.

Judging from the opening program, these shows, 100 of which have been firmly set, will be delivered as straightforward, classroom-type lectures without any production gimcracks. An occasional blown-up photo of some leading Communists was in sight, but was only used in passing. Apparently, the idea is the thing, and if the first show is typical, that alone should prove engrossing enough.

On the preview, John W. Kluge, head of Metromedia, parent company of the MBC chain, joined with Dr. Grayson Kirk, Columbia U. prexy, and Armand Erpf, of Columbia Associates, in hailing this experiment in adult educational broadcasting.

Subsequent lectures will deal with such areas as Algeria, Berlin, China, Kuwait, etc. *Herm.*

Foreign TV Reviews

EUROVISION SONG CONTEST
With Mireille, Eleonore Schwarz, Fud Leclerc, Ellen Winther, Marion Rung, Isabelle Aubret, Conny Froboess, Claudio Villa, Camille Felgen, Francois Deguelt, de Speibrekers, Inger Jacobsen, Victor Balaguer, Inger Berggren, Jean Phillippe, Ronnie Carroll, Lola Nevakovic, Jean Roderes Orch, David Jacobs
Producers: Rene Steichen, Joseph Pauly
90 Mins., Sun., 8:30 p.m.
BBC-TV, from London

For its seventh annual bout, the Eurovision Song Contest stemmed from Luxembourg and was relayed throughout the 16 competing countries. Britain took it with a commentary by local disk-jockey David Jacobs, who was adequate and no more; on an occasion like this, someone whose French accent wasn't an embarrassment would have been an improvement.

Pattern of the show stayed as established in previous years, and the songs, as usual, ranged from the cute and the catchy to the downright toneless. Voting panels in each country selected their own top three at the end of the show, and the combined votes gave deserved victory to France's "Un Premier Amour," an insistent little chanson that was given a most fetching performance by the gaminelike, Isabelle Aubret. It was a tune, however, in the cabaret groove, and hardly seemed likely to scamper up the charts outside its country of origin. This went, too, for the runners-up, "Dis rien" from Monaco and "Petit Bonhomme" from Luxembourg, both of which were given sultry workouts by Francois Deguelt and Camillo Felgen respectively. In fact, if any trend was apparent, it was for the sentimental lyric in a sophisticated package.

Below this level — and right down in the depths—were things like Holland's "Katinka," emitted by a couple of uncoordinated warblers, the mechanical "Addio, Addio" from Italy and Spain's laborious "LLamame." Two derivative numbers didn't register in the voting, but had some charm. One was Denmark's "Vuggevise," delightfully sung by Ellen Winther, and the other the polished "Come Rain, Come Shine" from Norway, suavely offered by Inger Jacobsen.

Britain's repetitive, but jaunty, entry, "Ring-a Ding Girl" was fourth in the voting, sharing the spot with Yugoslavia's classy "Don't Light a Lamp in the Dark," which suffered from a vocal line that was elegant but too tortuous. Ronnie Carroll sang the first with appropriate elan, and Lola Novakovic clicked with the other.

The standard was, in fact, as variable as usual, and no number showed immediate promise as a world-beater. The Luxembourg orchestra was excellent under its different national conductors, and the French, Mireille, didn't get unduly flustered. Production values were good, but stodgy, and the Eurovision link was only snapped once, due to a light failure. *Otta.*

THE SIX PROUD WALKERS
With Lana Morris, Tony Britton, Julia Lockwood, Terence Alexander, Jacqueline Hill, Scot Finch, Robert Webber, Anne Blake, Ivor Salter, Andrew Sachs, Frank Fendlebury, Derek Francis, Charles Hill
Producer: Douglas Allen
Writer: Donald Wilson
30 Mins., Sat., 6:30 p.m.
BBC-TV, from London

It's been eight years since this serial made a neat impact. Writer Donald Wilson followed it with a six-part sequel, "The Mulberry Accelerator." Now BBC-TV has reproduced the lot, with a specially-written linking segment between them, and, on the strength of this

(Continued on page 37)

Tele Follow-Up Comment

N. Y. Philharmonic Young People's Concert

On Monday (26), Leonard Bernstein and CBS-TV performed a delightful service on behalf of contemporary music by revealing in another Carnegie Hall vidtape the magic of Igor Stravinsky. The timing was perfect too: the obvious peg was the 80th birthday of the composer, to occur June 17; it was also a nice teaser for the original ballet being written for CBS-TV by Stravinsky, to be aired about the time of his birthday.

The conductor of the N. Y. Philharmonic is less supercilious these days, thus his musical pedantry is even more effective than when he started some years ago as a tv teacher. The intricacies of Stravinsky's "Petrouchka" suite were delineated quite neatly, though perhaps with a bit too much of the Bernstein hyperbole.

Sharing the spotlight with the music and musical footnotes was the camerawork. After all these years, producer-director Roger Englander may rank as the best man available for photographing an orchestra in action. And he does wonders with the audience too. Some gems were given Monday, when he had his lenses focus on all shapes, sizes and manner of people in the pews. There were, among others, the poorly stifled yawn (a gas), the ear-picker, the earring plucker and a translucently beautiful child. *Art.*

White Paper No. 11

There was enough information in "White Paper No. 11" to supply "White Papers" 12 through 20 as well. NBC-TV creative projects unit picked a toughie for Sunday (25) in surveying the United States' defense program. Producer Al Wasserman and writer Herman Engel were cleverly aware of the wide ramifications, but there were just too many for one 60-minute pub-affairs stanza, so that many of the points received little more than passing mention. Despite the clutter of ideas, the NBC News crew once more exercised admirable intelligence in presenting a few main points.

"Arms & the State" was the title. NBC tried to cover the economics of U.S. defense spending ($50 billion this year); its impact on various U.S. cities (Denver is getting wealthy on defense work; Baltimore and others, having lost contracts, getting poorer); the politics building up around defense work; technological obsolescence and advances; the war machine themselves and so on. That's quite a mouthful. The enormity of the defense program got across, even though many of the vital details did not.

This was not an action tale, but the cameras labored well, giving the hour a special pictorial glitter. Again, the cuts and splices of Wasserman were something excellent to behold. *Art.*

Bell & Howell Close-up

Cambodia, an Oriental backeddy which is being inevitably drawn into the vortex of the conflict between the Communist and non-Communist worlds, was the subject of an engrossing documentary on ABC-TV's "Bell & Howell Close-up" last night (Tues.). Titled "The Peaceful Paradox," the hour-long report focussed heavily on Cambodia's head of state, Prince Norodim Sihanouk, a Buddhist and a modernist whose personality is playing a major role in maintaining his country's neutralist position in the Indo-Chinese tinderbox.

Unfortunately, the raw material on the show was not very dramatic and too much footage was devoted to verbal exposition by the Prince who spoke English with difficulty. The issue of foreign aid, in which the U. S. contribution dominates, was raised, but the pictorial element was subordinated to the palaver.

The show was far more effective in showing the life of the people in the cities and on the farm. The concluding section of the documentary was a long, but interesting travelog-style coverage of some of the ancient Buddhist monuments. David Hardy was producer-director-writer. *Herm.*

CBS Reports

What may turn out to be the most momentous event of the second half of the 20th Century—the unification of Europe — was examined in a firstrate hour-long documentary in "CBS Reports" Thursday night (22). For the vast majority of the American public which has not yet grasped the meaning of the common market and its inevitable impact on the U.S. economy, this show served as an educational eye-opener and, at the same time, as a prod to the Congressional solons who are blocking Pres. Kennedy's new reciprocal trade act.

The CBS stanza was a model of clarity. Through maps and picturographs, it traced the evolution of western Europe from its fragmentation into small, warring states into a single trade unit encompassing some 220,000,000 persons in an economic system which exceeds even that of the U.S. in productive capacity. The meaning of Europe before the common market was graphically told in terms of a truckload of carborundum making its way from England to Italy through a maze of national boundaries and mounting costs. Now, all of western Europe was shown tied together in a system which is literally working a miracle of prosperity, as evidenced by the humming activity in Milan and the sharply hiked wages of a typical European steel worker.

Jean Monnet, French statesmen and chief architect of the common market, restated his philosophy and his hopes for a political, as well as an economic integration of Europe. Pres. Kennedy's recent address to Congress advocating the U.S. trade act was effectively interpolated into a show which brought into sharp focus an epochal development of our own times. *Herm.*

HESS' IMPORT FASHION SHOW
With Rex Morgan, moderator; Bill Webber, Phil Sheridan, Hal Woodard
Producer: Lou Klein
Director: Walt Wagenhurst
30 mins., Sat. 7 p.m.
MAX HESS
WFIL-TV, Philadelphia

This second half-hour tv "spectacular" sponsored by the Hess Department Store, of Allentown, Pa., resulted in a far better presentation than their similar opus last September. Although there was the same lack of dress-up in production values, a panel of four top WFIL personalities enlivened the proceedings by dressing down in high style the usual earnest fashion show gibberish. Paced by Rex Morgan, the supporting trio, Bill Webber, Phil Sheridan and Hal Woodard, kept up a running fire of gags, some old and some new, but all of them apt for the moment. Fronting for the store were fashion director Gerry Golden and fashion coordinator Yvonne Burgage. They had led a delegation of the store's buyers and merchandisers to the recent mid-winter European showings.

The models paraded with their usual dignity in the creations of Balenciaga, Jacques Esteral, Jules Crahay, Fabiani and other top French and Italian couturiers. The items displayed ranged in price from $1,000 to $3,000. The girls' frozen faces thawed as the fellows tossed the nifties at them. "Is that wash and wear?" greeted the $3,000 item. "Are you breathing?" they queried a yound lady in a sheath. A large coin-dotted number brought forth a barrage of quips: "Do you come with a set of darts?" "How much time you spend on the fire truck?" "We got a bedspread at home like that." A statuesque mannequin was greeted with: "Do you always walk into a room that way?" The broadcasters seemed genuinely to be enjoying themselves.

After the foreign fashion fest of beautiful and irrational raiment, things came down to earth in Allentown with a parade of copies of originals at prices from $55 to $80. The store name was pounded across to the listener by a subliminal running gag. Throughout the session Morgan answered the phone, with a "What is it, Mr. Hess? You're set isn't working." And so on. At the end of the program, the wires burnt up with smoke pouring from the phone. It was too late to be of any comfort

(Continued on page 40)

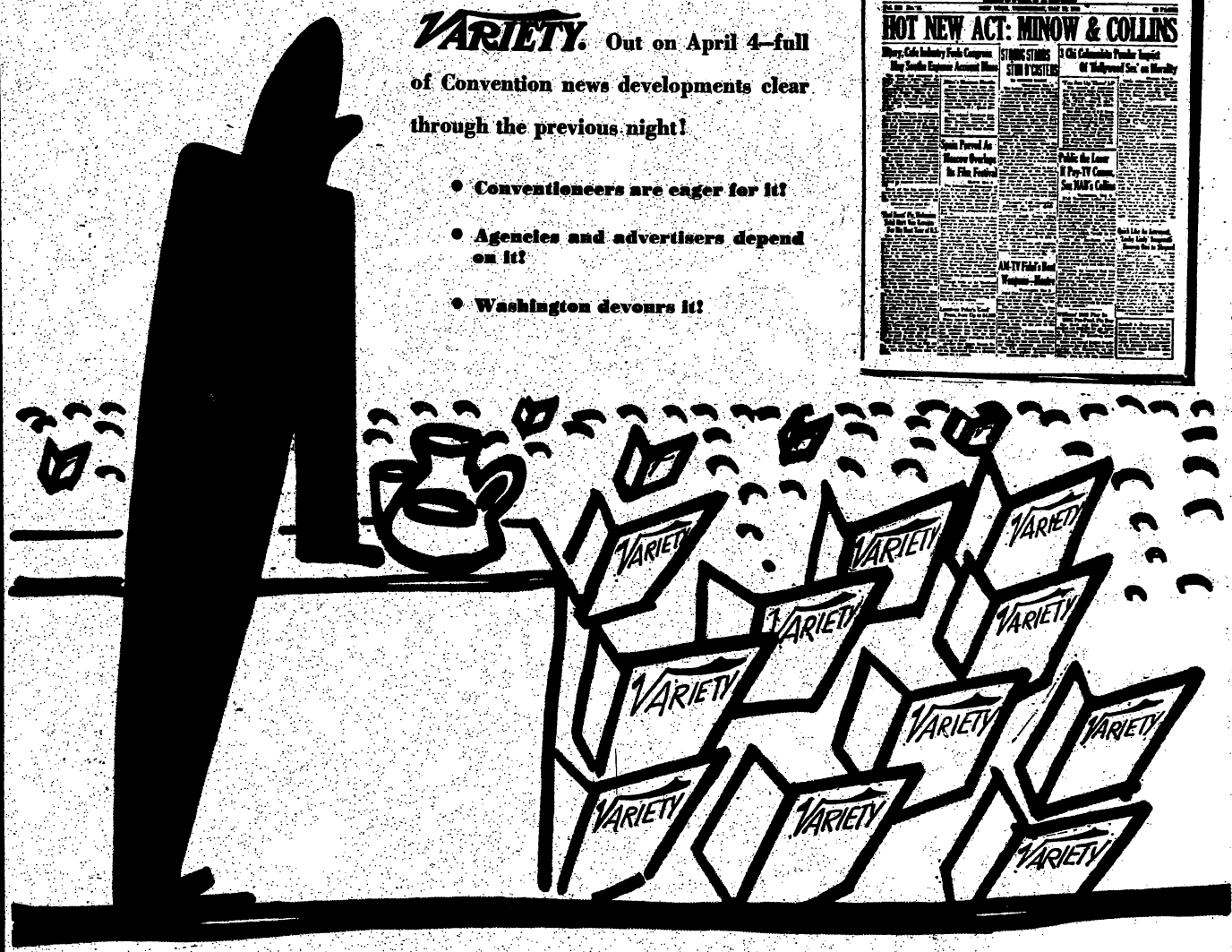
ONE ISSUE STANDS OUT

...at the NAB CONVENTION

Come Chicago, and a new cast of castigators and champions, spouting peaceful prose and cons from the Potomac, or shooting new "wasteland" rockets over the Loop—the standout issue will be VARIETY. Out on April 4—full of Convention news developments clear through the previous night!

- Conventioneers are eager for it!
- Agencies and advertisers depend on it!
- Washington devours it!

Variety's NAB Issue, 1961



Normal Closing

VARIETY

NEW YORK 36
154 W. 46th St.

HOLLYWOOD 28
6404 Sunset Blvd.

CHICAGO 11
400 N. Michigan Ave.

LONDON, S.W.1
49 St. James's Street
Piccadilly

Variety NAB Headquarters: Suite 806A, Conrad Hilton Hotel, Chicago

NAB Convention

Continued from page 21

with the State Broadcasters Assn. Presidents meeting here recently by avoiding direct criticism and leavening his words with a little praise . . . but no laughs. With laughs, the delegates might clutch him to their hearts.

Minow's new look is still fuzzy, but it appears to be shaping up as that of someone trying to "smile broadly and carry a big stick." The NAB convention may bring him into focus better by shunning antagonistic expressions, Minow succeeded with the State prexies to the extent of a standing ovation. But Senate Communications Subcommittee Chairman John Pastore (D-R. I.) who talked tough projected an inimical image to some of the State delegates.

Their response was not very realistic. Pastore hasn't done anything serious against what the broadcasters call their best interests in years, if ever. (He saw the anti-paloya bill through the Senate. Whether beyond his control or not, the bill was considerably diluted from the House version.) Minow's voting record at FCC speaks for itself, and makes his grins more like Mona Lisa smirks.

Bound to affect the attitude toward Minow and the tenor of the convention in a big way is the current FCC "informal" inquiry on Chicago's tv stations. There's much industry concern and some fire over the new technique FCC is experimenting with, ostensibly just to tap puhopinion at the grassroots. Realistically, however, some view it as a way of making broadcasting obeissant to public opinion without calling formal license renewal hearings entailing legal binds and inhibition. It can safely be assumed the delegates will be curious about the Lee proceedings and buttonhole the Chi telecasters to find out what it's like to be socked by the Garden Club, NAACP, AFM, religious reps, educators and several score women's groups vestigal from temperance and suffraget days.

Latter, having fought their original battles half a century or more ago, have latched on to tv to keep their hand in the reform game.

If the Chicago stations, particularly the o&o's which have been the real targets, feel they're getting a bum rap which they can't beat and say the same to their fellows from out of town, a groundswell of fear mixed with anger might arise along lines of the wasteland speech reaction. And the Chi hearings are commonly attributed to Minow and he'll be called on to explain what's going on.

There are indications NAB is not looking for the FCC hearings to cause the meeting to go awry emotionally.

In the corridors anyway, some NAB people might attempt to soft-pedal the issue. Certainly, the trade assn. at this stage is not going to puff it up into a cause celebre.

The FCC hearings reflect the schism between the NAB—particularly the Collins people—and the anti-Collins forces in the industry. Collins is believed to feel FCC's inquiry can't be validly challenged and is reportedly convinced it should be viewed affirmatively as an opportunity for lots of free publicity for the local outlets in telling what a grand job they've done.

This may be hard to swallow for those who actually ran the fearsome gauntlet in Chicago. It's axiomatic that the critics, if they get the first lick have the last laugh also. The criticized, by the time they make their defense, don't get the news coverage because the story is stale and defensive statements aren't as good copy. The Chicago telecasters are scheduled to testify after the NAB convention by which time the Chicago papers will probably have had their fill of radio-tv stories.

Wedell's U. S. Visit

London, March 27.

Eberhard Wedell, Secretary of the Independent Television Authority, planed out to the U.S. for a tour of educational tv stations on behalf of the ITA. He will be huddling with National Educational Television execs and also the Federal Communications Commission.

Wedell will visit stations Lincoln, Neb.; Denver, Colo.; San Francisco; Chicago; Minneapolis; Madison and Pittsburgh.

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

ST. LOUIS● STATIONS: KTVI, KMOX, KSD, KPLR ● SURVEY DATES: OCT. 29 - NOV. 25, '61

KMOX Average Rating: 9 Average Share: 28

MONDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 30 **"THE BODY DISAPPEARS"**
Jane Wyman, Jeffrey Lynn
1941, Warner Bros., UAA, Repeat

Nov. 6 **"CAMILLE"**
Greta Garbo, Robert Taylor, Lionel Barrymore
1936, MGM, MGM-TV, Repeat

Nov. 13 **"TROUBLE FOR TWO"**
Rosiland Russell, Robert Montgomery
1936, MGM, MGM-TV, 1st Run

Nov. 20 **"HIGH WALL"**
Robert Taylor, Audrey Totter, Herbert Marshal
1948, MGM, MGM-TV, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Mr. Patches 5:00-5:30	KTVI 1
ABC News, News, Weather 5:30-6:00	KTVI 3
Cartoon Club 5:00-5:30	KSD 17
Whirlybirds 5:30-6:00	KSD 13
Space Patrol 5:00-5:30	KPLR 3
3 Stooges 5:30-6:00	KPLR 9

KMOX Average Rating: 10 Average Share: 34

TUESDAYS 5:00-6:00
Program: EARLY SHOW

Oct. 31 **"THE CANTERVILLE GHOST"**
Robert Young, Margaret O'Brien
Charles Laughton
1944, MGM, MGM-TV, Repeat

Nov. 7 **"ELIZABETH, THE QUEEN"**
Bette Davis, Olivia DeHaviland, Errol Flynn
1939, Warner Bros., UAA, Repeat

Nov. 14 **"ONE SUNDAY AFTERNOON"**
Dennis Morgan, Dorothy Malone, Janis Paige
1949, Warner Bros., UAA, Repeat

Nov. 21 **"THE WYOMING KID"**
Dennis Morgan, Jane Wyman, Arthur Kennedy
1947, Warner Bros., UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Mr. Patches 5:00-5:30	KTVI 1
ABC News, News, Weather 5:30-6:00	KTVI 3
Cartoon Club 5:00-5:30	KSD 15
Whirlybirds 5:30-6:00	KSD 8
Space Patrol 5:00-5:30	KPLR 2
3 Stooges 5:30-6:00	KPLR 10

KTVI Average Rating: 10 Average Share: 32

WEDNESDAYS 10:30-12:00
Program: CHANNEL 2 THEATRE

Nov. 1 **"FIGHTING SEABEES"**
John Wayne, Susan Hayward, Dennis O'Keefe
1944, Republic, HTS, Repeat

Nov. 8 **"AMERICAN GUERILLAIN THE PHILIPPINES"**
Tyrone Power, Tom Ewell, Micheline Perelle
1949, 20th Fox, NTA, Repeat

Nov. 15 **"FORBIDDEN STREET"**
Dana Andrews, Maureen O'Hara
1949, 20th Fox, NTA, Repeat

Nov. 22 **"ARSENIC AND OLD LACE"**
Cary Grant, Raymond Massey
Peter Lorre
1944, Warner Bros., UAA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Late Show 10:30-12:30	KMOX 8
Jack Paar 10:30-12:00	KSD 17
9 O'Clock Movie 10:30-11:00	KPLR 1
Action Thea., News 11:00-11:30	KPLR 1
News, When-Asked for it 11:30-12:30	KPLR 1

KMOX Average Rating: 9 Average Share: 36

THURSDAYS 5:00-6:00
Program: EARLY SHOW

Nov. 2 **"BORN TO DANCE"**
Eleanor Powell, James Stewart, Virginia Bruce
1936, MGM, MGM-TV, Repeat

Nov. 9 **"THE GORGEOUS HUSSY"**
Joan Crawford, Franchot Tone
1936, MGM, MGM-TV, Repeat

Nov. 16 **"DUST BE MY DESTINY"**
John Garfield, Pricilla Lane
1939, Warner Bros., UAA, Repeat

Nov. 23 **"MRS. WIGGS OF THE CABBAGE PATCH"**
Pauline Lord, W. C. Fields, Zasu Pitts
1934, Paramount, MCA, 1st run

COMPETITION PROGRAM	STATION & AVG. RATING
Mr. Patches 5:00-5:30	KTVI 1
ABC News, News Weather 5:30-6:00	KTVI 2
Cartoon Club, Home 5:00-5:30	KSD 11
Whirlybirds 5:30-6:00	KSD 11
Space Patrol 5:00-5:30	KPLR 2
3 Stooges 5:30-6:00	KPLR 6

KTVI Average Rating: 11 Average Share: 34

FRIDAYS 10:30-12:30
Program: CHANNEL 2 THEATRE

Nov. 3 **"THE WHITE HEAT"**
James Cagney, Edmund O'Brien,
Virginia Mayo
1949, Warner Bros., UAA, 1st Run

Nov. 10 **"THIEVES HIGHWAY"**
Richard Conte, Lee J. Cobb
1949, 20th Fox, NTA, Repeat

Nov. 17 **"THE LIMIT"**
Richard Widmark, June Lockhart
1957, UA, UAA, 1st Run

Nov. 24 **"RIFF RAFF"**
Pat O'Brien, Anne Jeffreys, Walter Slezak
1947, RKO, UAA, Repeat

COMPETITION PROGRAM	STATION & AVG. RATING
Best Of CBS 10:30-12:30	KMOX 9
Jack Paar 10:30-12:00	KSD 14
9 O'Clock Movie Drake 10:30-11:00	KPLR 4
Action Theatre 11:00-11:30	KPLR 2
Remember When 11:30-12:00	KPLR 2
Midnight Movie 12:00-12:30	KPLR 3

KSD Average Rating: 20 Average Share: 29

SATURDAYS 8:00-10:00
Program: SATURDAY AT THE MOVIES

Nov. 4 **"SOLDIERS OF FORTUNE"**
Clark Gable, Susan Hayward
1955, 20th Fox, NTA, 1st Run

Nov. 11 **"HALLS OF MONTEZUMA"**
Richard Widmark, Jack Parlance
1951, 20th Fox, NTA, 1st Run

Nov. 18 **"DEMETRIUS AND THE GLADIATORS"**
Victor Mature, Susan Hayward
1954, 20th Fox, NTA, 1st Run

Nov. 25 **"DREAMBOAT"**
Clifton Webb, Ginger Rogers
1954, 20th Fox, NTA, 1st Run

COMPETITION PROGRAM	STATION & AVG. RATING
Lawrence Welk 8:00-9:00	KTVI 29
Fight Of The Week 9:00-10:00	KTVI 10
Defenders 8:00-8:30	KMOX 20
Gun, Travel 8:30-9:00	KMOX 21
Gunsmoke 9:00-10:00	KMOX 27
Overland Trail 8:00-8:30	KPLR 2
Harbor Command 8:30-9:00	KPLR 2
Wrestling 9:00-10:00	KPLR 7

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Irish TV

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pensive conversion of equipment.

Roth, a Boston-born former NBC exec in the U.S. who has set up television stations in Mexico and Peru before landing the current assignment, stated that the Irish tv authority started from scratch as far as trained personnel was concerned, but has now been able to mount ambitious dramatic works, including Orson Welles' version of "Moby Dick." Present studio is a converted garage on Abbey Street in Dublin and the dramatic personnae heavily draws upon the Abbey Theatre company.

Roth said a broad section of U.S. video series have been bought, including "Project 20," "Accent," "20th Century," "Have Gun, Will Travel," "Shirley Temple," "Father Knows Best," "Donna Reed Show," "Bachelor Father," etc. Shows with a heavy stress on violence, typified by "The Untouchables,' are eschewed. Of the situation comedy series, Roth said the Irish public enjoyed them but was somewhat baffled by their almost universal tendency to make American husbands and fathers into ineffectual dolts.

Irish Radio, which also came under the authority of the 1960 communications act, enjoys a tremendous listenership, particularly for news broadcasts which sometimes rack up 85 ratings. There is no question of making a profit in this sphere, however, since the radio operation has on its payroll a 100-piece symphony orchestra, a light classical band, a dramatic repertory company and a mixed choral ensemble.

Chi-Styled TV

Continued from page 27

against the charges, and it appears as though—for all the resentment against WNBQ for causing the hearings to come about—there will be a form of "togetherness" in the position the o&o will take. This is because of the implications the hearings are bound to have on all network-owned stations and on the networks themselves.

One thing is worth mentioning and this is that WNBQ is not as "insufferably bad" as some of the testimony has represented it. The case against WBNQ might never have come to pass had it not at one time been the most vital and creative station in town. The change from a station that had produced "Kukla, Fran & Ollie," "Garroway at Large," "Zoo Parade," "Mr. Wizard," and "Stud's Place" to one whose only local programming comes out of the news department (with only one or two exceptions) was simply too severe a change in a relatively short period of time not to rouse some anger.

If it had been a mediocre station to start with, and remained mediocre, no one would have paid it much mind. There might not have been any public hearings.

Dodd Inquiry

Continued from page 19

Fabian "Bus Stop" caper was a mistake.

On tap along with other web execs are NBC prexy Robert Kintner and CBS-TV prezy Jim Aubrey. Subcommittee hopes to get done with it as soon as possible (although reportedly it will not be a quickie) so it can get to such hard-core business as juve narcotics and firearms traffic.

Date for the hearings is tentatively set for April after the National Assn. of Broadcasters wind up their convention in Chicago on the fourth. The date may be later if Dodd wants to avoid conflict with the FCC hearings in Chi next month when the tv stations have their rebuttal opportunities. Last two weeks in April would appear best bet.

More concern among lawmakers over youth hooliganism has been evident lately—particularly after Lt.-Col. John Glenn, the astronaut, tussled with a member of a beer-drinking youth gang having sport with a minister in a D. C. suburb.

School Instructional TV Library Established; Aids Exchange Program

A National Instructional Television Library has been established by the National Educational Television and Radio Center with the aid of a $240,000 grant from the United States Office in Education.

The National ITV library is the outgrowth of the increasing use of a large number of recorded tv courses. It will expedite the exchange of the best televised instructional courses among etv stations and schools avross the country. Edwin Cohen, NETRC's program associate for social science programming, has been named associate director of the new library.

Regarding the situation in New York State, NETRC prexy John F. White warned of the "crippling effect" of the recent action by the finance committee of the New York State Legislature. Committee had cut almost two-thirds of the proposed '62-'63 allocation for educational tv.

Said White: "New York State, a traditional forerunner among the states of our country, has been a long time in developing a true educational television service. Now that Channel 13 in the New York City area and a new educational television station in the Albany-Schenectady-Troy area are about to join the one existing station in Buffalo, the state is poised to move ahead in the field of etv. This legislative action, however, will seriously affect all three stations, for it sharply cuts the amount of money available for in-school programming. In addition, it may kill off the attempts to activate etv channels in other communities within our state."

Duke of Edinburgh on BBC 'Sportsview'

London, March 27.

The Duke of Edinburgh makes a BBC television appearance tomorrow (Wed.) in "Sportsview." He will be seen discussing British prospects in this year's British Empire and Commonwealth Games. They're to be held in Perth, Australia.

The program was pre-recorded before the Duke left on his tour of South America.

Ollie Treyz

Continued from page 19

the business," was the way he put it. But he also spoke of the necessity for operating as a team, of a variety of minds functioning to pull all the loose ends together as opposed to one-man making all administrative and other decisions.

There comes a time, he said, in the move-up of any company, when such drastic action becomes imperative. In both Tom Moore and Jules Barnathan, elevated to veepee and general manager under Moore, he saw the proper nucleus for this team, to which will be added a programming head and others. As yet Moore hasn't found his program man.

Goldenson is quite bullish on the prospects for the '62-'63 program season, particularly in terms of diversity, balance and achieving "a new point of view," pointing to the GI Joe concept as evolved in "Battle Zone" and "Gallant Men" as ambitious attempts to introduce new program patterns, along with such entries as "Mr. Smith Goes To Washington," the Hanna-Barbera "The Jetsons" (cartoonery projection of the Year 2000); the revamped "Fred Astaire Hour"; the "Stoney Burke" show; Stanley Holloway's "Our Mr. Higgins" and particularly the "Going My Way" hour entry.

Given a proper shake on facilities so that ABC-TV will no longer be behind the eight ball on coverage in all markets, and Goldenson's more convinced than ever that ABC could translate those 24-city Nielsen reports into a real lively slugging match with NBC and CBS on the national projections.

'Rin Tin Tin' Reruns In CBS Sat. Slotting

Reruns of Screen Gems' "Adventures of Rin Tin Tin" have been bought by CBS-TV for Saturday morning airing next season at 11 a.m.

Deal for 164 half-hour episodes is for 52 weeks. Understood web will make the moppet adventure series available for multiple-participating advertisers. Produced by Herbert B. Leonard, skein had its debut in October, '54 on ABC-TV, running there on a first-run basis until two years ago, when it began a repeat cycle ending September, '61.

ABC-TV 'Corrupters'

Continued from page 2

prexy Michael Turkel, said: "Irreparable damage has been done in confusing our corporation with the name used on the television show. We have a program involving new, revolutionary high temperature heat shielding material which makes fallout shelters practical. This type of product, because of its controversial nature, makes public confidence essential. I believe that this confidence has been destroyed by this television program . . . . We consider those connected with the program irresponsible in failing to make the simplest inquiry as to existing public corporations bearing a name similar to the one used on their program before producing the show."

Suit was filed in N. Y. Supreme Court.

Foreign TV Reviews

Continued from page 34

opener, it looked like a healthy revival, likely to maintain a following through its three-month run.

Only fault of this initialler was that it seemed to depend on a colossal coincidence, which may be plausibly motivated later in the skein. A suave gang carried out a nice bit of diamond-hijacking, and the getaway man was upturned by a hit-and-run auto, whilst clutching the ice. However, he managed to crawl to the apartment of one Polly (Lana Morris), a struggling thesp who had previously been shown as a gal with a jail record.

Said thesp had already been sent some jewelry from the same store; she'd borrowed it for a personal appearance. Thus the apartment was solely occupied by her friend Martha (Julia Lockwood), who took in the wounded man, discovered his loot, and was left to wonder.

All this made a largely mystifying session, and its question marks, though never escaping a prefabricated air, would keep viewers waiting for the answer. Acting was polished throughout, with Lana Morris, Terence Alexander, and Jacqueline Hill being sharper than most. Julia Lockwood was inclined to mug as the scatterbrained girl friend, but should improve when she has something to express.

Production values were okay, and the pace was surefooted, Douglas Allen planting his evidence with a sure feeling for the right emphasis. *Otta.*

Manners' Lament: It Costs 18G a Day Just to Keep 'Route 66' On the Road

Austin, March 27.

"Route 66" has the road to itself and has shown dust to any possible competitors. But Sam Manners, executive in charge of productions for Herbert B. Leonard, thinks even "Route 66," now in its second season, will come to the end of the line in another year.

He thinks then it'll be time to change to something else, meanwhile waiting for the gravy to pour in from reruns. And Manners thinks the new horizon for tv production is across the seas.

"Costs are pricing us out of domestic production," says Manners, whose crew has made a four-script swing through Texas. "And there's an insatiable curiosity about what the world looks like," he said. "Can you imagine what you could do with color abroad!"

Manners says production costs of "Route 66" leave little margin of profit at present. It costs $18,000 a day to keep the show on the road. At that rate, he doesn't look for many others to follow "66's" which have tried the "66" route—though not shooting wholly on location: "Follow the Sun," and "Straightaway."

Manners, who has been with Herbert Leonard eight years ("since the beginning") says "there are too many headaches" in road production to make it attractive to many companies. There are the unpredictable crowds who get in the shots, ruining some, proving invaluable and yet costless extras in others. There's the weather and the health of the actors to worry about, the constant search for the right building, the right street, the right local actor who can fill in. (Some pros are flown in for one-shots.)

But Manners admits there are built-in rewards in the system—such as the great promotional value in going to a town and shooting there a week.

"We leave a tremendous impact on a town," says Manners.

The girls come around for autographs of stars George Maharis and Martin Milner, the tv station takes film and the radio boys do interviews, the newspapers do stories with art, and there's much word-of-mouth publicity.

Naturally, the townsfolk watch for the show shot in their environs so they can "see the capitol building," a hometown store, an extra they know, or maybe their own face in the crowd.

Manners is also enthusiastic about the "fantastic sets and props" that a little digging in real life will turn up. In Austin, he was raving about the ancient garbage can which had been found as a prop for "The Most Beautiful Garbage Can in the World." Episode shows Maharis regaining his sight after psychic trauma and feasting his eyes on the can.

But when Manners says "shoot-

(Continued on page 38)

WHO SAYS

a public service program can't get a big audience?

"ART LINKLETTER'S HOUSE PARTY"

is now #2*

of all daytime TV programs**

—and yet combines Public Service Features with Fun.

Some Recent Guests—

Dr. Alvah Hall
Dean, U.S.C. School of Pharmacy

Dr. Norman Vincent Peale

Pierre Huss,
President, U.N. Press Associaion

Dr. Nathan Leichman,
Child Psychologist

Jacqueline Cochrane, aviatrix

Maj. Gen. Floyd Werseland, M.D.,
Dir. Walter Reed Hospital

*Now in its 18th year on C.B.S.—5 days a week

**Nielsen national report Feb. 18th

John Guedel Productions

From The Production Centres

Continued from page 30

news commentator; **Dr. John Barson**, area co-director for the midwest program on Airborne TV instruction and a faculty member at Wayne State University; **Murell Gillette**, J. Walter Thompson agency writer, and **Don Miller**, radio-tv production supervisor for Campbell-Ewald Agency . . . **Joseph E. Campeau Jr.**, son of the late prexy of CKLW, will manage the new Detroit sales and service office of the National Sales Division of RKO General.

IN BOSTON . . .

WBZ-TV news director **Larry Pickard** to address Strategic Air Force information officers on tv news requirements at B.U. school of pubrelations Monday (2) . . . WBZ-TV newswoman **Betty Adams** off on two weeks vacash Friday (30) . . . **Joe Ryan**, WBZ-TV news chief, in New York all week for Westinghouse p.r. confab . . . General manager **James E. Allen**, WBZ-TV, accepted citation to station Tuesday (20) from N.E. Citizens Crime Commission "in grateful recognition for voluntary sponsorship during 1961 of the youth protection project for crime prevention" . . . WNAC-TV moves four newscasters and weathercasters Monday (2): **Leif Jensen** takes the 11 p.m. late news, **Jane Day** moves into the 11:10 p.m. slot for late weather, **Gus Saunders** becomes early weather man, while **Victor Best** moves to early news at 6:15 p.m. . . . **George W. Cyr**, former program manager and film buyer for WNBK, Cleveland, WGR-TV, Buffalo, and WRCV-TV, Philadelphia, becomes new director of programming for WNAC-TV . . . Reports are Boston will get to see the CBS-TV film, "Biography of a Bookie Joint," which was blacked out because of court action, in the near future. A network official has said: "We hope to find time in the not too distant future."

IN PHILADELPHIA . . .

The duPont Television Awards committee has cited WCAU-TV for "especially meritorious performance in 1961" . . . **William Sherry**, former general manager of WVOX, of the Herald Tribune Radio Network, has joined WIBG as account exec . . . **Jerry Blavat**, WCAM deejay, conducts the Sunday night sessions at the Erie Social Club . . . **Jerry Stevens**, WIBG d.j., hosts a twist revue at the Peppermint Cane Lounge, every Wednesday . . . WRCV in cooperation with St. Joseph's College, airs a weekly discussion session tagged "Analysis," with area college profs holding forth on current problems . . . **Johnny Carlton**, formerly with WFIL and WFIL-TV, hosts an interview show over WQAL from the Penthouse Club, nightly . . . WCAU-TV presenting "Academy Award Week," April 1-7, with such pix as "Mr. Deeds Goes to Town," "The Informer," "Going My Way," and other winners . . . WIP to hold a panel discussion, featuring city's program directors, on music trends on air (28).

IN WASHINGTON . . .

Bill McColgan, WTOP, named outstanding sportscaster of the year for D.C. by National Sportscasters and Sportswriters Awards Committee. He does the play-by-play on the Redskins and U. of Maryland footballers . . . News commentator **Joseph McCaffrey**, WMAL-TV, being mentioned as possible Congressional contender next fall by Democrats from the district encompassing Washington's Virginia suburbs . . . WWDC will air a series on mental health featuring Dr. Winfred Overholser, head of Saint Elizabeth's Hospital here. To be distributed nationally, series was done in co-op with National Institutes of Health . . . WTOP-TV, one of most hep editorializing tv outlets in the country, will essay another one-hour long "editorial-in-depth" examining the controversial public welfare program in the nation's capital, slated for April 5.

IN PITTSBURGH . . .

Bob Holland, news director at WIIC, was in Washington Mon. (26) for State Department briefing on world affairs. This was the fifth such briefing he has attended . . . KDKA had a fine turnout at the Press Club for its reception honoring recently promoted **David J. Kelly** to news director and **John Kulamer** to public service director . . . WTAE will have an Academy Award preview show on April 19 with downtown film houses picking up the tab . . . **Carl Ide** will emcee the show with other WTAE personalities, **Jean Connelly**, **Ed Conway**, **Eleanor Schano** and **Paul Shannon** on camera and counting votes to determine winners who will receive movie tickets . . . **Joe Tucker**, vet sportscaster on WWSW, and **Jack Berger**, Pirate p.a., will return with their weekly series starting March 23. Brookline Savings Bank is sponsor.

IN SAN FRANCISCO . . .

KTVU hired **Claude Mann** for its news staff—he may become news editor. Mann came from Gordon Newsfilms, Frisco, previously had been with KXTV, Sacramento and KSBW-TV, Salinas . . . **Walter Cronkite** and "Eyewitness" producer **John Sharaik** in town to witness JFK at U. of California. Cronkite says he'll have script control when he starts his daily CBS-TV news show April 16 . . . Jury finally began hearing slander case filed nearly eight years ago against NBC-TV by Frisco lawyer **Aaron Sargent**, who claimed Congressman Wayne L. Hays of Ohio slandered him on "American Forum of the Air" . . . KCBS put **Al White's** studio band on notice—White's is the last radio orch still active in Frisco . . . **Paul Williams**, ex-KPIX, ex-KEYT-TV, Santa Barbara, named chief engineer for ETV KQED . . . KGO-AM axed salesman **Chan Meloy** hired **Lu Hurley** away from KEWB . . . **Melba Ford**, secretary to KRON general manager **Harold See** since KRON went on the air in 1949, resigned because of illness. **Bruna Vernazza** took over . . . **Ernie Ford** got the full treatment at a Press Club bash run by **Ronnie Kemper**, Capitol's **Glenn Wallichs** on hand from L.A., and also much ABC brass.

IN MILWAUKEE . . .

Reg Russell and **Tom Hooper** now doing "Picture News," Sundays through Fridays at 10:25 p.m., on WKOW-TV, Madison . . . **Earl Gillespie** in addition to doing Milwaukee Braves baseball on the Milwaukee Journal station WTMJ, with **Blaine Walsh**, is sports director of WEMP. Gillespie does similar play-by-play on Braves games for WEMP . . . "Are Our Schools Making the Most of Their Facilities?" was covered on Milwaukee Public Library's weekly tv series, "Public Conference," Sunday (18) on WITI-TV. Panelists were Fred Wagner, chief of construction, Milwaukee Public Schools, Clinton Mochon, of Wisconsin state board of American Institute of Architects (Milwaukee division) and Emmett Moll, supervisor of School Housing Research, Milwaukee Public Schools . . . **Beraie Strachota**, general manager, WRIT, Milwaukee's Balaban station, emceed recent annual Cosmopolitan Club Awards Dinner . . . WTMJ-FM has added six hours of stereo to station's weekly schedule, with stereo period now at noon, Mondays through Saturdays, with 39 hours broadcast weekly . . .

IN DALLAS .

Douglas Fairbanks Jr., **Beatrice Straight** and **Arthur Hill** guestarred in "Kiss the Maiden All Forlorn" segment of "Route 66" filmed here, partly in city room of the Dallas Times Herald. **Fairfax Nisbet**, radio-tv editor of the Dallas Morning News, had a speaking role in the rival sheet's quarters . . . **Barry Eastlope** joined the KRLD-TV announcing staff . . . **Jerry Clemmons** left KBOX to become program director at WDSU, New Orleans . . . **Dick Wheeler**, ex-news director at WFAA-TV, now has the post at KOTV, Tulsa . . . **Rob Townsend**, deejay, rejoined KVIL . . . **Murray Cox**, longtime farm director at WFAA with daily airings, has added a Saturday a.m. WFAA-TV show . . . **Larry Morrell**, veteran WBAP-TV, Fort Worth, announcer, switched to the sales department there . . . **Chuck Benson** left his KBOX slot to join KLIF as program director.

IN SEATTLE . . .

Walter Cronkite in to make films of Seattle World's Fair for a 20th Century program, "Let's Go to the Fair" . . . **Harry Holland** now doing 7 p.m. to midnight show on KVI. He was recently manager of KXLY, Spokane . . . KATU-TV, Portland's fifth tv station, now on air on Channel 2. Station is owned by the Fisher Broadcasting Co., operators of KOMO-TV . . . "Jazz from the Penthouse" now a weekly feature on KING-FM, broadcast live and direct each Wednesday, with announcer **Jim Wilke** as host . . . Dr. Stanley Chapple, a director of the U. of Washington School of Music will be featured in a "Meet the Professor" program on the ABC network in April . . . **Milburn Stone**, Doc Adams in "Gunsmoke" scheduled to be a special guest of the Governor of Kansas when Kansas Day is observed at the Seattle World's Fair, June 7.

IN MINNEAPOLIS . . .

Stan Hubbard's KSTP-TV, NBC affiliate, shot video tape footage here for the network's April 23 documentary anent heart operations. Among the KSTP-TV footage will be an interview with famed heart surgeon Dr. C. W. Lillihei of the Northwest Variety Club, Tent No. 12, heart hospital on the U. of Minnesota campus . . . Attesting to the splendid response to the WCCO-TV, (CBS affiliate), March 8 documentary, "A Minority Problem," having to do with the placing of minority (handicapped) children for adoption and reviewed in VARIETY, were the 23 telephone calls from interested couples received the next day after the telecast by the adoption centre here and the total of 50 such calls within a week from querying prospective adopters. Race, color and looks are considered among the handicaps of these youngsters for whom permanent homes are sought. During all of 1961 there were only 62 such adoptions in Minnesota . .

Gordon's WPAT Formula

Continued from page 34

program with musical insight and engineering skill, they are equivalent to the brush strokes in a painting which are not apparent to the eye, but without which the painting would not exist.

"If these techniques are not used, the result may be the typical gelatinous 'bid sound' of much of contemporary radio."

The engineering skill begins with putting the segue programs on audio tape. The musical insight begins with a most comprehensive repertory (library) and ends in the imaginative use of musical forms, such as rondo, song, sonata, suite, theme and, in classical techniques, development and variation.

Gordon cites the example of a tune as simple as "Cuddle Up A Little Closer," programmed as a rondo, repeating throughout a half-hour musical seg in various arrangements with an increase in the repeats toward the end.

While there is a hard core of pop standards in band orchestrations, Gordon points out that WPAT's repertory ranges from legit, films, opera and jazz, folk, Americana, cabaret, classical, specially composed, chamber and even electronic. And there is hardly an ethnic audience that does not receive attention, he adds, and which does not respond gratifyingly. Besides the usual, there are recordings, often from the country, slanted at the city's Latin audience, Scotchmen, Japanese, Greek, Irish, Polish, German and Russian.

The impact of the special audience stuff is pointed up in a wire from Time records after Gordon preemed a Gordon Jenkins LP of Jewish folk music—"Have gone through 50,000 Gordon Jenkins. I feel 80% of sales result from exposure on WPAT."

And about the preems, the first performance of Francesco Flores' "Pergola Delas Flores" in the U.S. was on WPAT, and when the agents for the South African musical "King Kong" sent out a restriction on the music because the show was booked for Broadway, WPAT had had it on the air for two years.

Atlanta — Fourteen individual awards and six station awards were presented to WSB-Radio by the Associated Press for varous phases of news coverage in 1961. Station received "superior ratings" for its Five-Star Final News, a community educational series titled Witness and its Farm News Roundup. A special December show, "The Sounds of Christmas," won an "excellent" rating. Also getting "excellence merits" from AP were WSB-Radio's Sports Parade and another special, "Sword Over Europe."

ABC 'Window Shopping' As a Daytime Entry

A new game show, "Window Shopping" is bowing on the ABC-TV's daytime schedule April 2 in the 12:30 p.m. berth. Contest is based on the ability of contestants to remember details in a photo which they can study for 15 seconds.

Bob Kennedy is emcee. Show was created by Herbert Wolf, Frank Wayne, H. Richard Silver and Donald E. Degnan. It goes into the spot now held by "Make A Face."

'Route 66'

Continued from page 37

ing on location isn't the easiest way to make pictures" he can back it up with some hair-raising tales about the pressure under which the two headliner actors and crew of 40 work as they turn out a needed average of three hour shows a month.

"We have three shows in the can now," Manners said. "Last year when we wound up we were nine days ahead." That was in the summer.

The crew and actors got a few days off before cranking up for the current series. Manners worked right on through getting ready for the next batch. "Route 66" is just one of his chores, since he flits between locations for that series, Hollywood where the programs are processed, and New York where he supervises another Leonard production, "Naked City." (He isn't griping: "If a man works hard and uses his head he can be a millionaire in this business," he says.)

Manners has high praise for his "Route 66" bunch who must fit the company's formula of "ability plus compatibility."

He thinks his cameramen and production men achieve "the miraculous" in inventiveness, and produce a finished product which doesn't show the stress of time and location.

He is also very high on the technical laborers in the vineyards back in Hollywood, who must perpetually look like Santa's elves on Dec. 23 as they cut, score, dub, title, and add sound effects with one eye on the calendar—or clock.

Also of the whirling dervish school is the series' chief scripter, Sterling Silliphant, who has written 42 "Route 66" shows in two years. Silliphant has announced he plans to retire early and go yachting.

Manners feels the series has not only covered a lot of miles, bringing a unique amount of nation's landscape into the living room, but that it has broken a lot of ground material-wise.

He points to what he believes were relatively bold shows dealing with a boy facing bar mitzvah; an all-Negro cast featuring Ethel Waters, an anti-bigot show done in Boston, "the heart of the Birch country"; and a story dealing with paraplegics.

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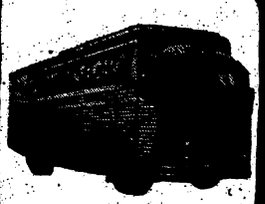
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BROOKS COSTUMES

Opposition Grows To 5 New Aussie Com'l TV Stations

Sydney, March 27.

Arthur Calwell, chief of the Australian Labor Party, opposition to the Robert Menzies' Liberal Party government, currently in power, stated in Canberra (the Aussie Washington) that his party would vigorously oppose the granting of five additional commercial stations here covering Sydney, Melbourne, Adelaide, Brisbane and Perth.

Calwell indicated that the Menzis' government was giving powerful newspaper groups greater control of commercial tv via the granting of those five additional licences in the Aussie keyers. Calwell went on to say that were his government returned to power in the near future, legislation would be brought down granting additional stations to the non-commercial Australian Broadcasting Commission.

Calwell denied that the Labor Party would nationalize Aussie tv if returned to power by the people. Labor leader said he was strongly opposed to a monopoly in Aussie commercial tv, especially where newspaper groups were concerned.

Calwell stated that with five more commercials coming into operation via a greenlight from the Menzies' government, competition for programs would hit a high tempo and those benefiting most would be American producers playing a lush market at top prices, thus leaving the local producer sitting on the sidelines and throwing homebrew talent on the ever-increasing unemployment heap.

Postmaster-General George Davidson, in charge of tv here for the Menzies' government, said that it was in the public's interest to operate additional stations here, adding "We are providing a steadily increasing scope of services throughout Australia that is becoming the envy of other countries of the world. By 1966 my government would have provided tv to 91% of the population."

Prime Minister Menzies emphatically denied that the granting of five additional licenses would see commercial tv come under the domination of newspaper groups. Each respective application would be dealt with by the Broadcasting Control Board. Prime Minister said that were the Labor Party in power the first move would be to nationalize tv completely to the detriment of the public. "My government believes in free enterprise and will continue this policy," Menzies said.

Figures show that commercial stations here have an 88% viewing audience with non-commercials holding down 12%.

Albany—Charles L. Murn, executive director of WOKO, has been appointed a director of the Albany Chamber of Commerce. He had served as a director of the Rockville Centre (L. I.) Chamber of Commerce, before coming to Albany in 1957.

TV Lament

Continued from page 1

son to the CBS-TV program wars; the tapping of Robert F. Lewine this week as the new CBS Coast programming chief as Guy della Cioppa's replacement; and going back a year to NBC-TV's dumping of Dave Levy with Mort Werner brought back to the network as his successor—all have one thing in common: the necessity of tv to resort to playing "musical chairs" with the reactivation of the same cast of characters year in and year out.

What has long been traditional on the Madison Ave. agency front—the virtual swap arrangement among the veepees who head up the tv-radio shops in the 15% houses—applies with equal impact on the network level. Not that this is entirely new to networking. Both the NBC and CBS-TV prexies of date—Robert Kintner at the former and Jim Aubrey at the latter—formerly toiled in the ABC vineyards. And Moore, the No. 1 man at ABC-TV, came out of CBS Films.

This is not to infer that the tv networks are obliged to settle for second best, or that creativity or high-level thinking doesn't exist. Far from it. But there is a growing awareness, nonetheless, of a singular dearth of "new faces" and "new thinking" in projecting for the future.

In a sense the same "round and round we go" applies to the tv production companies that are responsible for what gets on the air, with a Pete Levathes (20th-Fox); a Bob Weitman (MGM-TV); a Tom McDermott (Four Star); a Harry Ackerman and a Bill Dozier (Screen Gems) all fugitives from the network-agency ranks. And while no one questions the acumen or capacities of these vidpix entrepeneurs, it's nonetheless recognized that they are so firmly rooted in the established programming patterns for tv over the past decade that a championing of their perpetuation automatically becomes inevitable.

What, the question has been asked, would be so wrong for tv as to invite a Jerry Wald-type of executive program manpower, or a Dore Schary-type, or a Harold Hecht-type, to name but a few, instead of reprising the same old faces and the same old concepts? It's no secret that the entertainment business, as typified by the major Hollywood studios and by Broadway, is endowed with many such creative-minded personalities who have long since earned their show biz stripes.

What comes to mind, too, is the fact that television, and specifically the networks in this instance, has for too long been neglectful in the important area of developing its future administrative talent. Of the three networks, perhaps CBS alone (through a conscious effort on its part) appears to be in a position today to pluck men of such training and stature from its owned-and-operated stations; men presently managing o. & o operations who have the potentials of leadership (even as a Frank Shakespeare as assistant to Aubrey can be said to be "standing in the wings.").

But Good Ones

London, March 27.

One field in which the British video writer claims an edge over his American counterpart is comedy, says Brad Ashton, one of the U.K.'s most successful comic scripter. Ashton, who planes for the U.S. today (Tues.) and hopes to settle at a later date, states that the English gagwriters not only turn in a script faster but get more laughs.

"With the exception of Bob Hope, American comedians usually only aim for two laughs to the minute," he holds, "but a British comic goes for at least five gags per minute."

St. Loo's 'At Your Service' Triggers Some Congrats —A KMOX 'Notion Store'

St. Louis, March 27.

KMOX Radio's all-talk "At Your Service" program, now celebrating its second anniversary on the air, has been reaping a record number of congratulatory birthday calls from listeners. Robert Hyland, general manager of the station and veep of CBS, commenting on the end of the second year for the program, said that "everything at KMOX, from doctors to sports, was done with a purpose."

Recalling the earlier days of "At Your Service," when it was heard only two hours each weekday instead of the seven hours each weekday and three hours on Saturday as of new, he added, "When KMOX started the program, we had great expectations. St. Louisans have proved that we were on the right track."

Listeners jammed the KMOX switchboard to congratulate Hyland, who originated the idea of "At Your Service" programming. One listener called the programs "a notion store—some want one thing and some another and this program gives them everything." Another told Hyland that she had "worn out three radios just listening to the program." Several calls were from blind people who compared the program to the Talking Book for the Blind, saying "The blind can now depend on both of these sources for information."

Wayne Gets His Stripe

San Francisco, March 27.

Elmer O. Wayne, general manager of KGO Radio, ABC's o&o station here, has been given his vice-prexy stripes.

He joined KGO in 1960, coming from KFI in Los Angeles.

Britain's Report On Smoking Hazard Stirs Rumbles Over Huge TV Budgets

London, March 27.

A report on the risky effects of smoking on lung cancer, published by the Royal College of Physicians, has sparked several intra-showbiz problems here. "Investigations" into cigaret advertising by both the government and the Independent Television Authority have been undertaken following the widespread publicity given to the report. Pressure groups backed by Members of Parliament have been urging the government to ban or curtail video tobacco ads.

One MP said: "It is fantastic that the tobacco trade is spending more than $100,000,000 a year to persuade people to poison themselves." Postmaster General Reginald Bevins, minister responsible for television, stressed that if any decision was taken to ban tobacco advertising on commercial tv, this would raise questions about other substances. However, Bevins acknowledged that tv plugs for cigarets raised "very large issues both for the government and the public."

He intimated that the governmental and ITA investigations were turning towards particular aspects and content of ads which have come under severe criticism. For instance, plugs aimed at youngsters using the "romantic" approach were being considered.

Further effect of the smoking report is three major British cities —London, Bristol and Manchester—are considering a ban on smoking in picture theatres, legit houses and dance halls. The London County Council has even asked for a report on its powers to impose a non-smoking clause in entertainment licenses.

Cinematograph Exhibitors' Association spokesman said that the proposed ban was neither workable nor necessary. "Most cinemas are well ventilated, he said, "and there is no trouble caused by smokers." Several theatre owners up and down the country have tried and dropped a policy of "smokeless" nights once or twice a week. Experiment was not successful because attendances on non-smoking nights dropped drastically.

San Francisco—KEWB manager John McRae has shaken up his sales staff and made Dick Ullman sales manager, and added Ed Dunbar, Dan Norton, George Goldman and Lou Hurley to the Crowell-Collier station.

Nationwide Insurance Staying With Smith News

Nationwide Insurance, sponsors of the Howard K. Smith "News and Comment" show, will continue as bankrollers of the commentator for as long as he wants. Calvin Kytle, Nationwide's public relations and advertising v.p., said: He has our full support. We intend to stay with Howard K. Smith for as long as he will stay with us."

Smith, currently on Wednesday nights at 7:30 p.m., was due to be shifted to Sundays at 10:30 p.m. for the 1962-63 season. But the ABC-TV fall schedule is still somewhat fluid and Smith could wind up in another spot.

Syndic Romance

Continued from page 25

syndicators, leaving the question of adult themes in pix on tv up in the air, as far as national screenings. Contention of the syndicators was that the screening of controversial pix should be done on the local level, with the local stations free to choose and reject pix of a controversial nature. To date, pix syndicators haven't been notified of any new NAB moves in the direction of national screenings.

Another pre-convention issue is the question being raised in the trade when Warner Bros. will move in the direction of syndication. Desilu, with a large catalog of product, has moved in the direction of off-network market-to-market selling. Warners has held off in the midst of its ABC-TV honeymoon. It was to have caught some residual coin in the ABC-TV plan to program at 11:15 p.m. with a one hour vidfilm strip. That plan, now dead, leaves Warners with rerun product and no where to go except syndication. Whether Warners will sell off its product for the market-to-market run, or whether it'll set up shop for that eventuality in the future is an open question.

Overriding issues and rumors, though, in this NAB convention year, is the accent on positive thinking. Never before—with the network schedules expanded—has the status of stations as customers been so high.

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My heartfelt thanks for your example, counsel, inspiration and friendship. Thank you for 25 terrific years.

Roger Forster

To these great stations:—

WAIR Winston-Salem, N. C. (March 24, 1937)
WPTF Raleigh, N. C.
WDBJ Roanoke, Va.
NBL Washington
WNEW New York
WVTF Hollandia, New Guinea
WVTR Tokyo, Japan
CBS New York

★

To these wonderful people:—

Vincent Andrews, Alan Bunce, Nelson Case, Bud Collyer, Bill Cullen, Frank Gallop, Don Gardiner, Arthur Godfrey, Doris Gravert, John Gunn, Bob Harris, Hugh Hole, Jay Jackson, John Jaeger, Dennis James, Florence Sperle James, Charles Keaton, Bill Keene, Pat Kelly, Max Klein, Bill Koch, Perry Lafferty, Mac Perrin, Howard Petrie, Evelyn Pierce, Gene Rayburn, Art Richards, Ron Richards, Pyrmen Smith, Lucy Sokole, Ann Sorg, Jack Sterling, Peter Thomas, Charles B. Transum, Bob Trout, Harry Von Zell, Nancy Yost

★

To my confreres who make up the world's finest announcing staff and my many friends at the stars' address, CBS, New York.

Jack Paar's Late Night Exit

Continued from page 1

for good, since he'll do a once-weekly hour show in a somewhat earlier timeslot over NBC-TV—and of his own volition because (1) he has it "made"; (2) he has repeatedly expressed himself as wanting "out" for reasons of (a) "more time with my family" and (b) health.

For the network he has been an electronic Fort Knox, with annual billings between $10,000,000 and $15,000,000.

For show business Paar has created more stars than Major Bowes in his era.

For stars he has showcased more personalities in their "relaxed" and "closeup" perspectives than many mammoth all-star benefits combined.

For humor he has projected himself as a wit of stature.

For iconoclasm he has bucked more windmills than Don Quixote and for personal prejudices and beliefs he has taken on more antagonists than any crusading newspaper. Particularly, in Paar's case, he has used his microphone with more free-wheeling, hit-'em-hard boldness than any press medium and, paradoxically, his prime targets have been captious newspapers, newspapermen and women columnists. In such bouts he has never been subtle, ofttimes ungallant.

In such bouts, too, he has been given off-camera bolstering by many of the top names in show business who frankly have expressed themselves delighted with Paar's "ability to strike back at some of these know-nothing newspapermen and columnists who think that because they have a byline they're above criticism themselves." This type of vicarious courage is found largely in the Hollywood orbit where fearful stars have looked upon Paar as their unofficial champion in talking back to newspapers and newspapermen.

Stars and newcomers as well as politicos and pundits know the potency of a Jack Paar exposure. Somehow new fame and acclaim came to most after a Paar guest shot. This made the $320 AFTRA minimum scale academic and more of a badge of professional distinction. It also made for short talent budgets and large profits for Paar and NBC.

Kennedy and Nixon, Javits and Goldwater have vied with show biz greats for the Paar spotlight. Benny, Burns, Groucho, Hope, Skelton, Jerry Lewis, Mickey Rooney, Debbie Reynolds, Olivia de Havilland have paraded by his dais. Only last week Paar told Hope that he's had "practically everybody on this show but Bing Crosby."

Joey Bishop, Dick Gregory, Phil Ford & Mimi Hines, Genevieve, Jackie Mason, Hermione Gingold, Peggy Cass, Alexander King, Shelley Berman, Phyllis Diller, Nipsey Russell, Carmel Quinn, Florence Henderson, Zsa Zsa and Eva Gabor, Elsa Maxwell, Cliff Arquette ("Charley Weaver"), Pat Harrington Jr. (also Sr.), Bob Newhart, Buddy Hackett, Milt Kamins, Diahann Carroll, Jean Kerr, Pat Carroll, Betty Johnson, Betty White, Myron Cohen, Joan Bennett, Carl Reiner, Theodore Bikel, Brendan Behan, Arlene Francis, Merv Griffin, Sally Ann Howes, Sheilah and Gordon MacRae, Frank Parker, Dody Goodman, Jonathan Winters, Kay Thompson, Anna Maria Alberghetti, Arthur Treacher, the Charles Laughtons (Elsa Lanchester), Selma Diamond, Walter Slezak, Peter Ustinov, Gracie Fields, Henny Youngman, Peter Sellers, George Jessel, Pamela and James Mason, Virginia Graham, Jack Carter, Jack Douglas and Reiko, Sam Levenson, Jack E. Leonard, Sammy Davis Jr., Peter Lorre, Sir Cecil Hardwicke, Gertrude Berg, Molly Picon, Liberace, Red Buttons, Hildegarde, Ed and Pegeen Fitzgerald, Albert Dekker, come to mind as an assortment of personalities who have made impact on the Paar show.

And still more: Noel Coward, Dorothy Parker, Helen Traubel, James Garner, Abe Burrows, Marc Connelly, George Kirgo, Joe E. Lewis, Kaye Ballard, Jim Moran, Felicia Sanders, Criswell, Kathryn Grayson, Marion Marlowe. And many more.

Many were projected to stardom under Paar's presentation both as a personality as a progenitor of talent.

Met Opera star Robert Merrill perhaps best expressed, on camera, the aftermath of a Paar exposure: "So I was a Metropolitan Opera star, and many people bought my RCA Victor 'red seal' records, but I never had a cabdriver stop me on the street and call be Bob until I got on this show."

The audience identification for both newcomers and seasoned personalities, following a Paar guest-shot, is undeniable.

The ability to project authors into bestsellers is now ipso facto as Alexander King, Louis Nizer, Jack Douglas, Jim Bishop, Arthur Christiansen and others know it.

As if to disprove that he doesn't "hate all newspapermen" Paar has had people like Bishop, Christiansen, Paul Molloy, plugging their books or pictures on his show.

He has gone in for "games" like kin of famous people—children, father or mother, brother or sister. He has gone for other "games" like Japanese karate. He has gone in for international crises like that Berlin "wall" contretemps and always voiced his opinions on world situations ranging from Castro to the Kremlin, from London (somehow he evidences almost an inferiority complex vis-a-vis anything and anybody British) to the Orient and you-name-the-place.

Through it all Hugh Downs has been a redoubtable anchor man and Jose Melis a delightful Latin obbligato.

Above it all Jack Paar remains a towering personality. He has "cried" on camera; he has perpetrated questionable humor (viz., w.c.); he has walked out on a network. In short, never a dull moment.

How his unquestionably continuing stature will transmute itself within the pattern of a less al fresco and a more formalized hour tv show next fall is for the future. One thing is certain—he'll be no secret to the public when he returns.

Telethon Biz

Continued from page 24

with WFBM, Indianapolis. Kodinsky's outfit also served as consultant on other telethons. His field service is headed by Phil Haskell, v.p. of the firm.

Performers, who were selected by Kodinsky on their performing ability as well as their names were, Lorne Greene and Michael Landon of "Bonanza," MacDonald Carey, Bruce Yarnell of "Outlaws," Kirby Grant of "Sky King," Art James of "Say When," Toni Gilman, Ray Burr of "Perry Mason," Milburn Stone of "Gunsmoke," Abby Dalton of "Hennessey," Bob Denver of "Dobie Gillis," Johnny Crawford and Chuck Connors of "Rifleman," Sheb Wooley of "Rawhide," Maugerita Sierra of "Surfside Six," Roger Smith of "77 Sunset Strip," Clu Gulager of "Tall Man," Peter Brown of "Lawman," Kathy Nolan of "Real McCoys, Billy Lee, Nancy Andrews, Jack Carson, Marilyn Maxwell, Adam Wade, Tim Kirby, Julius LaRosa, Virginia Graham, Pat Carroll, Linda Darnell, Pedro Gonzales, Betty Johnson and Jack Smith.

Television Reviews

Continued from page 34

to the listener. Program, however, rated its wide listenership. According to a survey taken by Arbitron in the greater Philadelphia area, the "Hess Import Fashion Show" captured 48% of the audience, against "Sea Hunt," on a rival net, with a 31%, overwhelmingly topped for the first time. Special WFIL-TV promo ads for show, plus advertisements in Philadelphia papers, TV Guide and daily ads in upState city papers helped insure an audience. *Gagh.*

ABC EVENING REPORTS
With Ron Cochran, others
Producer: Sid Darion
Director: Marshal Diskin
Editor: Jack O'Grady
15 Mins.; Mon.-thru-Fri., 6 p.m.
PARTICIPATING
ABC-TV, from N.Y.

ABC-TV has revamped its 15 minute newscast at 6 p.m., putting Ron Cochran in the fore as anchorman. Cochran, a vet news telecaster who recently joined the ABC-TV news team, on his first night (26) out, appeared a bit nervous, a situation which will correct itself with time.

The 15 minutes contained an interesting rundown of the news. The use of news clips was marred somewhat by the utilization of a film segment on poet Robert Frost which wasn't too intelligible. At one point, too, the voice of one of ABC's newsmen covering the Michigan campaign of George Romney went dead for a few seconds.

Show, in tabloid fashion, opened strong with an interview with Emile Griffith, the welterweight champ, now living with a nightmare as his opponent grapples to hold onto life. It then segued into the DeGaulle story, with clips of Algerian fighting shown on screen. A few humorous clips at the end wound up the show. *Horo.*

BREAKTHRU
(Talking Hands)
With Patty Duke, Peter Lazar, Clarice Blackburn, Anne Ives, Rev. C. E. Atkins, others
Exec. Producer: Howard Tower
Producer: Nelson Price
Writer-Director: John Clayton
30 Mins.; Sat., 8:30 a.m.
WCBS-TV (film)

"Talking Hands," the first episode in the "Breakthru" series, underscores the strides made in religious programming. The half-hour was a moving, warm, believable segment of life, replete with on and off screen talent.

The 13-week series is distributed by the Broadcast & Film Commission of the National Council of Churches in the U.S. It was produced under the auspices of the Methodist Church. The programs are designed to develop moral understanding and religious insight in children nine through 11 years of age.

Preem episode, starring Patty Duke, admirably fulfilled the above-mentioned goals. It told a winning story of how a young girl learns to talk with her hands so that she can communicate with her great aunt, afflicted by deafness. Young Miss Duke played a similar "talking hands" role in Broadway's "The Miracle Worker."

Moral underpinning of the story was how best to use one's talents. The moral was well embedded in the web of the story and the people. Segment was broken up by a lively discussion by kid panelists, hosted by Rev. C. E. Atkins, talking about the meaning of the depicted situation.

Others in the able cast included Peter Lazar, portraying the opportunistic kid with humor and flair, Clarice Blackburn, the mother, and Ann Ives, the great aunt.

Seattle's Closed-TV

Continued from page 3

for 8:30, so in some cities where the show would be late preliminary entertainment will be used as a lead-in.

The Gala already looks like a sellout. All $8 and $5 tickets were sold, with some $50 and $25 tickets still available.

The Checker shows in the Food Fair will inaugurate continuous entertainment in this fairground building (former National Guard Armory) which also will feature many food and snack bars and food displays.

Gordon said 41 theatres had been set for the closed circuit shows with 200 possible, but that 100 would make the setup profitable. He said idea was meeting good acceptance. Seattle will be blacked out for the shows.

Each program will be transmitted by telephone lines with Tele-PrompTer equipment in the theatres.

WERE, Cleveland Is Looking!

One of the country's outstanding independent radio stations is looking for one of the country's outstanding air personalities! We would like to hear not only straight presentations but are also interested in the unusual! If you think you have something that's not currently being appreciated, let us know with a tape, photo, background, salary, etc. Rush to Ed Stevens, V.P., WERE, 1500 Chester, Cleveland, 14, Ohio.

VARIETY ARB FEATURE FILM CHART

(Continued from page 36)

KSD Average Rating: 16 Average Share: 59

SUNDAYS 12:30-2:30
Program: GOLD AWARD THEATRE

Oct. 29 **"CAGED"**
Elinor Parker, Jan Sterling
1950, Warner Bros., Seven Arts, 1st Run

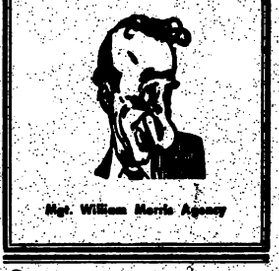
Nov. 5 **"STRANGERS ON A TRAIN"**
Farley Granger, Ruth Roman
1951, Warner Bros., Seven Arts, 1st Run

Nov. 12 **"TEA FOR TWO"**
Doris Day, Gordon Mac Rae
1950, Warner Bros., Seven Arts, 1st Run

Nov. 19 **"HONDO"**
John Wayne, Geraldine Page
1954, Warner Bros., Seven Arts, Repeat

COMPETITION

PROGRAM	STATION & AVG. RATING
Suburban Living Tim McCoy 12:30-1:00	KTVI 1
Digest, High Hopes 1:00-1:30	KTVI 2
Honeymooners, Perf., Hopes 1:30-2:00	KTVI 2
Perf., Adll, Hilites 2:00-2:30	KTVI 4
Picture, Choir, FB 12:30-1:00	KMOX 5
Pro FB 1:00-2:30	KMOX 9
A Look At Industry 12:30-1:00	KPLR 1
Sports For Family 1:00-2:00	KPLR 2
Frontier Science 2:00-2:30	KPLR 2


Mgt. William Morris Agency

SHANNON

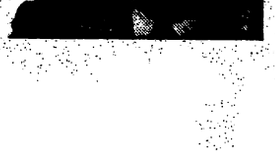
TOPS ITS TIME PERIODS!

3-Sta. **KNOXVILLE** 29 Rating 61% Aud. Share

3-Sta. **ATLANTA** 25 Rating 42% Aud. Share

Starring GEORGE NADER

Source: ARB 1961



For full details, contact
SCREEN GEMS, INC.

Durante & Johnson's Pubrelations Teamup

Former J. Walter Thompson execs Henry C. L. Johnson and Albert J. Durante have joined the pubrelations firm of Bermingham, Castleman & Pierce in key executive posts.

Johnson, who was a veepee, general manager and plans board chairman of Lippincott & Margulies and before that a veepee and creative account supervisor at Thompson, joins BC&P as president and director.

Durante, formerly promotion and pubrelations director for tv at Thompson, becomes exec veepee and a board member at BC&P.

DISKERS' MUSICAL CHAIRS

Major Amusement Parks Again Boom Band Biz; Freedomland's Big Layout

Big bands will boom again this summer. It's been a tough fight for these units as outlets for their music continue to shrink. But one benefactor has developed in the past two years in the form of the mammoth amusement parks that have been popping up in various locations throughout the country. This summer Freedomland, N.Y.'s big amusement park, will continue the policy it established mid-way through its last year's season by bringing back the bands via a summer-long array of big names, big unit bookings.

Disneyland, the Coast amusement enterprise, has likewise been carrying on a big band format in recent sessions and the groups have also gotten some work out of other, although less ambitious, locations. Another beneficiary of the parks' booking program has been the vocalists. They have been getting good exposure at the parks and Freedomland has set a slate of singing dates for this summer's edition too.

Among the bands set to appear there this season are those of Glenn Miller (led by Ray McKinley), Count Basie, Xavier Cugat (with Abbe Lane), Tommy Dorsey, Ralph Marterie, Woody Herman, Harry James, Dick Maltby, Si Zentner, Johnny Long, Stan Kenton, Lionel Hampton and others. There will be a similar array of vocalists too, some to perform in front of the bands and others with their own accompaniment. This roster includes Rick Nelson, Paul Anka, Brenda Lee, the Lennon Sisters, the Everly Bros., Bobby Rydell and the Mills Bros.

This type of booking offers a broad-based appeal to the family, the bands being more of an adult item and the singers (as the list shows) being aimed mostly at the teeners. Both bands and singers will perform in the park's Moon Bowl area, which has a big band stand and large dancing area. They will appear in the evenings at no extra charge above the $3.50 which has been set as this year's opening-to-closing admission. Last year

(Continued on page 46)

Tex. Court Finds Mother & Son Bookers Guilty In Pubs' Infringement Suits

Dallas, March 27.

Federal Judge T. Whitfield Davidson ruled last week that local broker Iva D. Nichols and her son, J. David Nichols, of Houston, were guilty of copyright infringements against Irving Berlin and 24 other music publishing firms. The judge delayed assessing a penalty against the defendants in order to study further the extent of damages. The plaintiffs publishers are asking damages of not less than $250 for each of the infringements listed in the three complaints on file.

The first complaint, filed in August, 1961, grew out of three stage shows, "Stars of the Lawrence Welk Show" on Aug. 8, 1960; "An Evening with Judy Garland" on Feb. 21, 1961, and again on May 8, 1961, and the "Louis Armstrong Show" on May 2, 1961. A total of 11 plaintiffs, including Irving Berlin, and 14 alleged infringements were listed in the initial petition.

On Sept. 20, 1961, a second complaint was filed by nine plaintiffs, alleging infringements of copyrights on eight songs during the "Red Skelton Show" here on Aug. 18, 1961.

A third suit was filed Nov. 7, 1961, by Harms Inc., and four other pubs, seeking a permanent injunction against the defendants which would bar them from presenting shows using songs copyrighted by the firms.

All three suits, which were consolidated for purposes of trying the case, named as defendants in addition to Mrs. Nichols and her son, the Nichols International Corp., Dallas Theatre Guild, Houston Theatre Guild and J. David Nichols Sr.

Queen Liz's Cousin Nixes Invite to Moscow Contest

Edinburgh, March 27.

The Earl of Harewood, cousin of Britain's Queen Elizabeth and artistic director of the Edinburgh International Festival, has nixed an invite to attend the second International Tchaikovsky Contest in Moscow because of his Edinburgh Festival commitments.

He had been invited as guest of honor, along with U. S. pianist Van Cliburn; Franz Waxman, the American conductor; George Auric, French composer, and Bernard Heinze, director of the Sydney Conservatoire.

New features at the 1962 festival, according to Lord Harewood, will include a confab of international writers, and a combination of music, dance and drama, "The Four Sons of Aymon."

Columbia Drops 690G in Legiters But Still Early

Columbia Records has taken a $690,000 beating on legit musicals so far this season and the final tally is not yet in.

The tuners that gave Columbia a financial shellacking were "Kean" and "We Take The Town." Col had a $300,000 investment in "Kean," which folded on Broadway after a short run, and $390,000 in "We Take The Town," which collapsed in Philadelphia during its pre-Broadway tryout.

There's a chance that Col may recoup some of its investment in "Kean" through the original cast album. The sales department reports that the set has gone over the 100,000 mark and that the draw of Alfred Drake, who stars in the package, will keep it selling. The investment in "We Take The Town," however, appears to be entirely lost. No original cast album was made and although there's talk of re-working it and re-financing it, it all seems very iffy at this point.

Col still has to go to the post with "Bravo Giovanni," in which it has a $200,000 investment. It's due in May. Still to be reckoned with are "All American" and "I Can Get It For You Wholesale." Both shows, which Col also helped angel, opened on Broadway last week to mixed notices. The diskery has $200,000 in "All American" and an $87,500 stake in "Wholesale" with a provision for a 20% overcall which could bring its investment up to $105,000. "American" was put into the original cast album groove Sunday (25) and the "Wholesale" recording session is slated for next Sunday (1). Col's other Broadway investment was $200,000 in "Subways Are For Sleeping."

LOSS OF POPS DOESN'T SLOW TORONTO SYMPH

Toronto, March 27.

Despite loss of its annual "pop concerts," which will not be booked unless a sponsor for the trans-Canada broadcasts can be found, the Toronto Symphony will launch its biggest series in the forthcoming season, with guest pianists predominant. These include Van Cliburn, Vladimir Ashkenazy, Annie Fischer, Leon Fleisher, plus the Canadian debut of duo-pianists Luboshutz & Nemenoff. Among other soloists will be violinists Isaac Stern and Wanda Milcomirska.

An extension of the Toronto Symphony season for 1962-63 by three subscription concerts, from 12 to 15, plus an increase of prices to meet mounting costs of programming has been set.

MANY SWINGING TO NEW LABELS

By MIKE GROSS

The label-hopping season is in high gear. Although some disk company execs consider it just a "seasonal maneuver," it's especially noteworthy now since it indicates a definite yearning on the part of young artists, on smaller labels, to move up the ladder into the orbit of the major companies or, at least, a larger company.

This season's disk-switching was launched early in the year by Paul Anka who moved over to RCA Victor from ABC-Paramount. Also involved in "Operation Switch" were Anita Bryant and Andy Williams who moved to Columbia from berths at Carlton and Cadence, respectively. And in the past week Victor announced its acquisition of Duane Eddy, who had been recording for the Jamie label, and Columbia heralded its takeover of Steve Lawrence & Eydie Gorme who moved over from United Artists.

On still another level, Margie Rayburn switched from Liberty to Dot Records, Mel Torme got his release from MGM to record for Atlantic, and the Hi-Lo's left Columbia to go to Reprise. The mass movement to Frank Sinatra's recently formed Reprise label must be considered in a different light, however. Much of it is based on personal ties with Sinatra, like Dean Martin who left Capitol for Reprise, and Sammy Davis who left Decca for Reprise. It's still part of the movement, though, that's putting familiar faces under new banners.

The reasons for the switch to larger labels by the young disk artists are varied. Some do it for deals with their own disk producing operation, while others feel that they've reached a plateau with a smaller company and have to move onward and upward.

Eddy's RCA Deal

Eddy's deal with Victor, for example, makes his recordings to Victor available through Camy Poductions, Camy, incidentally, also makes Anka's recordings available to Victor. Bob Yorke, Victor's veepee in charge of artists & repertoire, says there are lots of overtones to the artists' shifting of record company alliances, but "stability" is probably the key to the whole thing. The larger companies, he continues, can offer the artist the security in knowing that

(Continued on page 44)

More Brecht-Weill Due Via Columbia

Plans are in the making at Columbia Records to put more of the works of Bertolt Brecht and Kurt Weill into the groove. The projects under consideration are an original off-Broadway cast album of "Brecht On Brecht" and a recreation of "Happy End," a Brecht-Weill musical of the 1930s.

Lotte Lenya, Weill's widow, who has been associated with several Brecht-Weill projects at Columbia in the past, will be involved in both of the upcoming packages. She's currently appearing in the off-Broadway production of "Brecht On Brecht" with Dane Clark, Anne Jackson, Viveca Lindfors, George Voskovec and Michael Wager. She will also head the cast on the "Happy End" remake. A tune from "Happy End," "The Bilbao Song," got a pop push last year with diskings by Andy Williams on Cadence and Percy Faith on Columbia.

In addition to several albums featuring Miss Lenya, Columbia has put complete versions of Brecht-Weill's "Die Dreigroschenoper" and "The Rise And Fall Of The City of Mahagony" into the grooves.

Broadcasters Turn Down Proposal To Exit BMI, for Better ASCAP Deal

The All-Industry Television Music License Committee has turned down the proposal made to tv broadcasters that they divest ownership in Broadcast Music Inc. in exchange for an estimated 16%-17% cut in fees paid to the American Society of Composers, Authors & Publishers.

What happens now in the negotiation between the tv broadcasters and ASCAP is now up to Judge Sylvester J. Ryan of N.Y. Federal Court who made the recommendation. Judge Ryan is presiding over the rate making case instituted by the tv committee after its negotiations with ASCAP failed to reach an agreement.

The tv committee, which met in New York last Thursday (22), turned down the proposal on three counts: 1) It couldn't get the broadcasters to give up their stock in BMI. 2) The committee thinks that it can do better in its request for licensing at the source, which was one of its main beefs but which was not considered in the proposal and 3) that if there are any changes to be made legally in the structure of BMI, it wants BMI to be able to set up its new operation on its own without influence of the broadcasters.

The tv committee now plans to have another meeting April 3 during the National Assn. of Broadcasters' conclave, which begins in Chicago April 1. Also, Hamilton Shea, of WSVA-TV, Harrisburg, Va., who heads the committee, wants it known that reports that 69 members had dropped out of the committee during current hassle are erroneous. "In fact," he says, "we added three new members." The committee now has a membership of 373.

Meantime, ASCAP has a general membership meet scheduled for tomorrow (Thurs.) at New York's Hotel Astor. It's expected that pros and cons on the proposal will be the order of the day.

Wisconsin U. Schedules 2d Arts Fete For June

Milwaukee, March 27.

U. of Wisconsin-Milwaukee's Second Annual Summer Arts Festival is set for June 18 through July 13, with four representatives of the cultural arts, pencilled in as artists in residence. These people will live in Milwaukee, instruct, lecture, perform and work on panel talks.

In the group are Ben Weber, U. S. longhair composer. (Weber's "Opus 52" piano concerto was preemed by New York Philharmonic Orchestra, directed by Leonard Bernstein in 1961). Others are Ruth Currier, New York, a dance soloist with Jose Limon dance troupe; Alan Schneider, resident director of the Arena State Theatre, Washington, D. C., and Egon Weiner, Chicago, sculptor.

Cap's Fistful Of Cast Albums Via 'Forum' Deal

Capital Records will wind up its original Broadway cast album season with "A Funny Thing Happened On The Way To The Forum." It'll be Cap's fifth cast set of the 1961-62 season.

The diskery has no investment in the Harold Prince production, but it's understood that Cap has set aside a fund in case any extra loot is needed. (The show is financed at $325,000 with no provision for overcall.)

Of its four other legit musical ties ("Sail Away," "Gay Life," "Kwamina" and "No Strings"), Cap only angeled "Gay Life." The investment there was $200,000. Noel Coward's "Sail Away," Howard Dietz & Arthur Schwartz's "Gay Life" and Richard Adler's "Kwamina" folded on Broadway after short runs. Richard Rodgers' "No Strings" opened March 15 to mixed notices. The original cast album of "Strings" hits the market this week. Also, in an unprecedented move, Capitol cut the original cast set of "Kwamina" after the show had closed. It, as well as "Gay Life" and "Sail Away" are pulling in okay sales.

"Forum," which stars Zero Mostel, has a score by Stephen Sondheim. The musical marks Sondheim's first Broadway effort for which he's written words and music. He's had lyric credits on "West Side Story" (music by Leonard Bernstein) and "Gypsy" (music by Jule Styne). "Forum" is scheduled to open May 3 on Broadway. Chappell is publishing the score.

THIELE'S A&R CHORES EXPAND AT ABC-PAR

Bob Thiele's artist and repertoire duties at ABC-Paramount are expanding. The company is mapping stronger singles pushes on two of its lines and Thiele will be running the show for both operations. He is currently a&r chief for the diskery's modern jazz line, Impulse.

ABC-Par's Apt label has been an off-and-on project in recent months. Plans now call for activation of the line to regular production status as a singles outlet. Apt will carry mostly rock and r&b material, and Thiele will be in charge of the label's a&r work. Releases are being planned for the near future.

The Impulse line, which to date has been mostly an LP producer, will also undergo a sigles attack. Whereas in the past singles were only released on Impulse when lifted from albums, plans now call for actual production of jazz 45s, the material on which will not necessarily be available on LPs. Thiele will also head up this activity.

Jazzmen's Brush in U.S. Making 'Em 'Runaway Musicians': Art Blakey

Hollywood, March 27.

Runaway musicians is the next problem being faced by the American entertainment industry, according to jazz drummer-bandleader Art Blakey. He asserts the Government's lack of interest in American jazz, under-the-table pay-for-play systems with record shows on radio and tv, and overt appreciation of jazz in Europe as a cultural medium are forcing American musicians to head for foreign shores.

Blakey, whose group played the score for "Les Liasions Dangereuse" and another French film starring Jeanne Moreau, said they are leaving next month for one of two annual European tours n which they will do the music for an Italian film called "Eva."

He charged there is no interest on the part of American filmakers in using jazz backgrounds, despite the fact the screen stories might call for jazz as part of the plots themselves. But he said the tendency in Europe is to use the real thing when it's called for.

Big problem here for musicians, Blakey asserted, is fact our own Government refuses to recognize the jazz that was created right here in America. He said, "they ignore it as an art form, though Europeans are excited about it."

Another major problem is the overt interest in what he calls "a big money market" here. He resents the fact that, according to him, musicians still have to pay to get their records played on the air and claims it is "the money that makes a hit not the public." Blakey feels the public has no chance to select for itself and appears convinced jazz would gain better acceptance here if it were honestly presented to the public for the free expression it is.

Rodgers' 'No Strings,' Pat's 'Dreams,' Schulz's 'Peanuts' Top New LPs

RICHARD KILEY-DIAHANN CARROLL: "NO STRINGS" (Capitol). This is Richard Rodgers initial words and music try for the theatre and it's a completely delightful score. Still a master at melody, the grooves hum continually with a lilt that few of the younger composers for legit can match. His lyric style shows a rub-off from his previous collaborators (Lorenz Hart and Oscar Hammerstein 2d) but has an individuality of its own. Rodgers' mood is somewhere in between Hart's sardonic quality and Hammerstein's sentimentality and it rings true. The composer is fortunate here to have Diahann Carroll as his prime delineator. She's on nine of the 15 tracks and she comes through with a vocal shine. Richard Kiley is a fine male lead and several of the brighter material numbers are expertly handled by Noelle Adam & Alvin Epstein, Polly Rowles & Bernice Massi and Mitchell Gregg. The song stepouts could be "Look No Further," "The Sweetest Sounds" and "No Strings." Big sales and spins are in store for this original Broadway cast album package.

PAT BOONE: "I'LL SEE YOU IN MY DREAMS" (Dot). Pat Boone continues on his winning ways with this new package titled after his current single click. His style is soft and sincere and tops the light accompanying beat in a fetching fashion. The material (made up of standards like "Tammy," "My Blue Heaven," "Tennessee Waltz," "Paper Doll" and "Prisioner of Love") is surefire and highly marketable. There are 18 other Boone albums on the market but there are lots of fans around who don't think that even that's enough.

KAYE BALLARD-ARTHUR SIEGEL: "PEANUTS" (Columbia). From Charles Schulz's popular comic strip, "Peanuts," has come one of the funniest albums in some time. Kaye Ballard and Arthur Siegel bring to life the strip's leaders, Lucy and Charlie Brown, with uncanny precision. The charm of Schulz's characters is retained by the duo's expert delivery on assorted vignettes and the wild and unihibited musical score that was composed and conducted by Fred Karlin. The strip has an ardent following and this disk treatment will further fan their ardor as well as bring in many new recruits.

GYPSY ROSE LEE: "GYPSY ROSE LEE REMEMBERS BURLESQUE" (Stereoddities). With a series of blackouts, bits, bouncy tunes and sentimental recall, Gypsy Rose Lee has happily brought the runway into the groove. The flavor of burlesque is caught in no uncertain terms which should give it a "For Adults Only" tag. The material is saucy, spicy and sprinkled with innuendo. Bluenoses won't like it but they didn't dig burlesque, either. Eli Basse's material is in the spirit of the Minsky manner as is Bobby Kroll's music. And Miss Lee puts it all together as she's done so many times before.

MARTY ALLEN & STEVE ROSSI: "HELLO, DERE!" (ABC-Paramount). Marty Allen & Steve Rossi are a bright young comedy pair who've developed nicely along the nitery-tv route. This package, recorded during an engagement at the Sands in Las Vegas, uses up some of their best nitery material which makes it a bargain for disk fans since they aren't faced with covers or minimums. As with most acts recorded during a night club show, Allen & Rossi get some laughs from visual bits that are lost on the disk and an occasional crude reference that doesn't belong on a disk. In sum, though, the tracks pack enough fun to make it a potent entry in the comedy-on-disk sweepstakes.

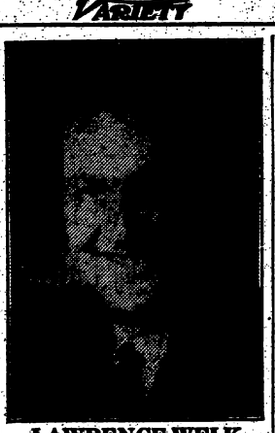
NEIL WOLFE: "NEIL SWINGS NICELY" (Imperial). First Roger Williams, then Peter Nero, and now Neil Wolfe. In his first outing for Imperial, Wolfe shows a keyboard technique that puts him in a class with the aforementioned disclick pianists. His light swinging mood is dressed up with a blend of classics and jazz that makes listening easy and his work appealing. Supported by bass, drums and guitar, Wolfe glides through a group of standards with imagination but with special care of the composer's original intent. His subtle shadings bring special delight to such standards as "All The Things You Are," "Lazy Afternoon," "Mountain Greenery," "My Shining Hour" and "It Ain't Necessarily So."

MARIAN ANDERSON: "HE'S GOT THE WHOLE WORLD IN HIS HANDS" (RCA Victor). This is a spiritual album that will be hard to beat. Marian Anderson's vocal authority just reaches out and takes hold in a way that's stimulating and moving. There are 19 spirituals in this package, some as familiar as "Sometimes I Feel Like A Motherless Child," "Oh, Didn't It Rain" or the title song, and some not so familiar, but all make gripping listening. Franz Rupp supplies an excellent piano accomp.

BOB EBERLY & HELEN O'CONNELL WITH JIMMY DORSEY ORCH: "REMEMBER JIMMY" (Decca). This is a throwback to the happy days of the big band sound and name vocalists. Band and singer worked as one in those days and brought forth some memorable stuff. In the case of the Jimmy Dorsey band there were "The Breeze And I," "Green Eyes," "Tangerine," "Six Lessons From Madame La Zonga" and "My Prayer," among others. And the vocals, whether by Eberle or Miss O'Connell, still hold something for today's album market.

SARAH VAUGHAN: "YOU'RE MINE YOU" (Roulette). There's always room on the spinning table for Sarah Vaughan. But this package gives you more than just a taste of her vocalistics, it offers a healthy helping of Quincy Jones' imaginative arranging style. French horns, woodwinds and flutes for "In Other Words" and "Second Time Around"; strings and chorus for "Maria" and "Witchcraft," and a big band beat for "Baubles, Bangles and Beads" and "If I Could Write A Book." And the singer stays with Jones through every musical turn. There's lots of spinning potential here.

PETER WOOD: "THE CENSOR" (Jubilee). Kermit Schafer, who produced the series of "Blooper" disks for Jubilee, has come up with a spoof of tv in another format. This set features impressionist Peter Wood in a one-man performance of a story based on a day in the life of a tv executive. The material covers pokes at the FCC hearings, account execs, web prexies, censorship, payola and other topical but non-tv items like fallout and juvenile delinquency. There is a lengthy takeoff of the Jack Paar show, although unnamed, which covers both Paar and his show's format and guests with some pointed barbs. FCC Chairman Minow also gets a ride, as do Castro, Tshombe and Orville Faubus. In all, Wood covers some 25 voices in a package that contains some amusing parody material.



LAWRENCE WELK
Presents His Newest Hit Album for Dot Records—"MOON RIVER"

ACE CANNON: "TUFF-SAX" (Hi-Fi). The bluesy alto work of Ace Cannon scores to pleasant advantage in this LP which is pegged to his disclick, "Tuff." Backed by some solid guitar work by Carl Simmons, piano and organ stuff by Charles Eldred and tight drumming by Kenneth Earwood, Cannon gets across a moody yet percussive effect which has good teen terp and listening appeal. His playing is smooth and mellow and he works such tunes as "St. Louis Woman," "Basin Street Blues" and "I've Got a Woman" in nice fashion.

PETER, PAUL & MARY: (Warner Bros.). This young folk-singing trio stirred up some excitement in New York several months ago when they appeared at the Blue Angel. The excitement should spread now that they're out on their first LP. Their style is straight and to the point, they're singers not comedians, and they've got taste as well as talent. So, "Where Have All The Flowers Gone," "This Train," "It's Raining," "If I Had A Hammer" and the like, benefit from their handling.

EARL (FATHA) HINES: "A MONDAY DATE" (Riverside). Part of Riverside's "Chicago—The Living Legends" series, this LP spotlights one of the giants of jazz who started in the 1920s and is still going strong. In fact, based on the evidence of this LP, stronger than ever. Here, he plays a lucid, flowing piano, leads a swinging sextet and delivers a couple of nifty vocals on "Do You Know What It Means To Miss New Orleans" and "Mandy, Make Up Your Mind." *Gros.*

Longplay Shorts

Ralph Burns, arranger for **Richard Rodgers'** new Broadway musical, "No Strings," has recorded his first LP for Epic called "No Strings—With Strings". . . The original cast album of "All American" was put into the grooves Sunday (25) by Columbia and will be in the stores by the end of the week . . . **Anne Jackson**, currently appearing in the off-Broadway production of "Brecht on Brecht," has adapted two dramatic works which her husband, **Eli Wallach**, has recorded for Da Vinci Records. Wallach reads her version of the first chapter of **Pietro di Donato's** novel, "Christ in Concrete," and a treatment of **Chekhov's** one-character, one-act play "Swan Song." The album will be released early in April.

Roulette Records will release **Joey Dee's** "Two Tickets to Paris" LP early this summer. Set will contain songs from Dee's forthcoming motion picture of the same title which will be filmed in New York and Paris beginning May 17. Collaborating with Dee on the score will be **Henry Glover**, artists & repertoire staffer at Roulette . . . Columbia has a drive on **Eugene Ormandy & The Philadelphia Orch** with a specially-priced two-disk package called "The Magnificent Sound of the Philadelphia Orchestra". . . The Gramophone Record Retailers Assn. of England, and the Record Retailer & Music Industry News have given their National Record Award for the "Best Light Orchestra Record of 1961" to **Ferrante & Teicher** for their United Artists release of "Exodus". . . The Academic Charles Gros has awarded prizes to Columbia artists **Igor Stravinsky** and the late **Bruno Walter**. An "In Honorem" prize went to Stravinsky for his recordings of "Le Sacre de Printemps" and "Petroushka" as well as for his European coupling of "Threni" and "Agon." An "In Memoriam" prize went to Walter for his entire recording output. Walter had been a Columbia disker since 1941.

Bobby Darin's new Atco release, "Bobby Darin Sings Ray Charles," racked up an advance order of over 100,000 sets . . . By April 1, the new Broadway tuner, "All American," will be represented by six different LPs on the market . . . Command will release its third "Command Classic" cut on 35m film by **William Steinberg** and the Pittsburgh Symphony version of Wagner's "Der Ring Des Nibelungen," will be out April 1.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELLA FITZGERALD . . . . . CALL ME DARLING
(Verve) . . . . . What Is This Thing Called Love
Ella Fitzgerald's "Call Me Darling" (Joy) shapes up as this songstress' most comercial side since her "Mack The Knife." This is a silky smooth workover of a lovely oldie which should come back big on all levels. "What Is This Thing Called Love" (Harms*) is a good uptempo rendition of this Cole Porter standard.*

* * *

LENNY MILES . . . . . LIVING DREAM
(RCA Victor) . . . . . Donna's Gone
Lenny Miles' "Living Dream" (Hirt) shapes up as a highly attractive rocking ballad projected in click style by this young singer with some expert orch and choral backing. "Donna's Gone" (Rallat) is a rocking torch entry belted in way-out style.*

* * *

JIMMY BEAUMONT . . I SHOULDA LISTENED TO MAMA
(May) . . . . . Juarez
Jimmy Beaumont's "I Shoulda Listened To Mama" (Aldon†) rolls at a breezy pace and with a blues touch that will keep the fans he drew with his "Everybody's Cryin'" slice and win plenty more. "Juarez" (Post) is a speedy item set in a Latino frame with a brisk vocal attack that's especially good for juke appreciation.*

* * *

DANNY OWENS . . . . . WHATCHA GONNA DO IN '62
(Imperial) . . . . . Two Arms, Two Lips
Danny Owens' "Whatcha Gonna Do In '62" (Travis†) is a standout piece of rhythm material delivered in infectious style by this singer for a competent payoff. "Two Arms, Two Lips" (Travis†) is a bright side with chances.

* * *

FRANK SINATRA . . . . . FIVE MINUTES MORE
(Capitol) . . . . . I'll Remember April
Frank Sinatra's "Five Minutes More" (Melrose), an extract from one of his albums, is a smooth swinging item that'll add fuel to the indie station conversion to a more adult sound. "I'll Remember April" (Leeds*), also from an LP, is another fine oldie due for plenty of spins via this romantic-sounding slice.*

* * *

WALTER BRENNAN . . . . . OLD RIVERS
(Liberty) . . . . . The Epic Ride of John H. Glenn
Walter Brennan's "Old Rivers" (Glo-Mac-Metric†) brings back this vet Hollywood western character actor in another one of his talk-sing slices with which he clicked big a couple of years ago. He gets powerful support from a choral ensemble. "The Epic Ride of John H. Glenn" (Metric†) is an okay topical saga, expertly handled.

* * *

B. B. KING . . . . . YOU ASK ME
(ABC-Paramount) . . I'm Gonna Sit In Till You Give In
B. B. King's "You Ask Me" (Beale Street†) is a well-written rocking ballad handled in savvy blues style for impact with the coke and juke set. "I'm Gonna Sit In Till You Give In" (Lionst) is a rollicking rhythm item also due to cop some spins.

* * *

PIERRE LE BON . . . . . SH-BOOM
(Amy) . . . . . Cesarina
Pierre Le Bon's "Sh-Boom" (Hill & Range†) is a hokey Frenchified version of this hit from the early years of the rocking era. It's a bouncing side with an amusing sound which could earn it lotsa plays. "Cesarina" (Ark-La-Tex†) is an okay rhythm ballad.

* * *

DICK HYMAN TRIO . . . . . DOWN HOME MELODY
(Command) . . . . . Love For Sale
Dick Hyman's "Down Home Melody" (Mills), one of his own compositions from his recent Command LP, is a winning little melodic conception which he executes deftly on the piano. Could be very big. "Love For Sale" (Harms*) is a smart instrumental conception of this standard.*

* * *

DARRELL McCALL . . . . . DEAR ONE
(Philips) . . . . . I've Been Known
Darrell McCall's "Dear One" (Maureent†) is a teen-angled ballad with a good lyric and a bouncing beat which this singer delivers with zest. "I've Been Known" (Moss-Rose†) is a less effective entry.

* * *

CATERINA VALENTE . . . . . THE SPELL OF LOVE
(London) . . . . . Don Quixote
Caterina Valente's "The Spell of Love" (Stratford) gives this Continental songstress a big Latin-styled ballad which she projects dramatically, using some multiple-voice tracking. "Don Quixote" (Consolidated*) is in a similar Latin groove, but the message is somewhat remote for U.S. pop audiences.*

* * *

GEORGE MAHARIS . . . . . AFTER LIGHTS GO DOWN LOW
(Epic) . . . . . Teach Me Tonight
George Maharis' "After The Lights Go Down Low" (Harvard†) has his tv exposure in "Route 66" to help him win over the younger set who'll go for his pleasant styling on a strong beat ballad. "Teach Me Tonight" (Hub) is a rework of a hit of several years ago and his slow-belt style warms it up for more spins.*

* * *

KENNY CHANDLER . . . . . IT MIGHT HAVE BEEN
(Coral) . . . . . Yours And Yours Alone
Kenny Chandler's "It Might Have Been" (Hill & Range†) dresses up an okay ballad with a lilting arrangement and a vocal approach that will get the spinners on its side. "Yours And Yours Alone" (Republic†) serves the young crowd well with an expert mixture of rockaballad, a strong back-beat and some falsetto interpolations for good measure.

* * *

BUDDY ACE . . . . . SCREAMING PLEASE
(Duke) . . . . . What Can I Do
Buddy Ace's "Screaming Please" (Don†) is a far quieter rocking number than the title would indicate, but it swings all the way with some striking vocalisthenics and a pounding backbeat carrying it into hit territory. "What Can I Do" (Don†) is another driving side also very well handled. *Herm.*

*ASCAP. †BMI.

Jackie Mason Goes Verve, Billy Daniels to Jubilee; Other Deals

The Verve label has bolstered its comedy roster with the addition of Jackie Mason. The comedian will kick off with an album entitled "I'm The Greatest Comedian In The World Only Nobody Knows It Yet." Also added to Verve's pop stable was Gene Stridel, whose first coupling is "One More Fool And One More Broken Heart" and "Let Her Go."

Jubilee: Billy Daniels

Billy Daniels will now record under the Jubilee banner. His first LP was cut during a performance at New York's Basin Street East, where he appeared recently. Daniels, who returned from London over the weekend, has been set for a return engagement at the Thunderbird Hotel, Las Vegas, starting April 6 for eight weeks.

Carlton: Tony Richards

Carlton Records has tagged 19-year old newcomer Tony Richards. The singer belongs to the managerial stable of Ed Burton's Trinity Music operation. His first release for Carlton out this week, will be "Caravan Of Lonely Men." Plans are already in the works for his first album project.

Ford: Genifer Glenn, Others

The New York indie, Ford Records, pacted three new artists last week: Genifer Glenn, Robert Gallo and Mike Cahill. Miss Glenn's first release will be "The Letter" which she also recorded in Spanish, French and German for the European and South American markets. Gallo, a guitarist, will be introduced with an instrumental, "The Back Streets of Vienna." Cahill, who previously recorded for 20th Fox, is out this week with "Have Love, Will Treasure."

Riverside: The Staple Singers

The Staple Singers, gospel quartet, has been inked to the Riverside imprint. Although Bill Grauer Productions, Riverside parent, also has a gospel line called Battle, plans call for the Staples to be on Riverside because the diskery intends to develop the group into sales areas in a wider range than just religioso.

The foursome has been making appearances in gospel shows at the Apollo and elsewhere and has also had some tv exposure.

Pub Suit Vs. Distributor Charges Failure to File 'Notice of Use' on Song

Marvilla Music has filed suit in N.Y. Federal Court against Alfa Distributing Corp., seeking an injunction and damages as a result of an allegedly unlawful recording of the tune "Those Oldies But Goodies Remind Me of You."

Alfa, in its reply to the charge, makes a general denial of the allegations. The distrib admits that it didn't file a notice of use, but claims that it only distributes the disk and that the manufacturer and not it should be named. Accordingly, Alfa claims that the party to the suit should be Madison Records, the label that cut the platter and whose product Alfa distributes.

The distrib claims that, by reason of the failure of Marvilla to name Madison, the suit fails to state a claim against it. Marvilla claims that Alfa actually cut the tune under the name Madison.

Piels Bros. Beer Settling Sam Fox Music's Suit

The Sam Fox Music Co. and the Piels Bros. brewers have come to terms over the use of "Bless 'Em All" in a beer commercial. The publishers suit, filed last year, was settled for an undisclosed sum.

"Bless 'Em All," a Fox copyright, was informally adapted by the armed forces of the British Commonwealth during World War II, and will be used in the soon-to-be released Laurence Harvey starrer, "The Long, The Short And The Tall." In addition to Piels, defendants in the action were the Young & Rubicam ad agency and Robert Swanson Productions.

Roger Williams' 8G

Pasadena, Calif., March 27.

Roger Williams' one-nighter at the Civic Auditorium here Saturday (24) hit an SRO $7,982. Pianist's 80% of gate deal netted him just under $4,800 for the night's work. Tix were scaled at a $3.95 top.

Williams played the Royce Hall, L. A., previous night (Fri.) for a flat $2,500 fee. He's now on a 70-city tour.

The pianist is working with a combo that consists of Sam Cavarretta, Gilbert Hintz, Roger Nichols, John Morgande and Marjane Barton.

Carnival Cutback Hits Record Sales In West Germany

Frankfurt, March 27.

West Germany's unusual reduction of carnival activities this year has hurt the sales of "party" records that generally do big business in the carnival season, which runs from Nov. 11 until Ash Wednesday in Germany every year.

The carnival festivities, parades, celebrations, radio and television comic programs generally slated fo the pre-Lenten festivities were considerably reduced this year because of the Berlin situation, the two tragedies in West Germany that took hundreds of lives in January and February—the mine cave-in in the Saar, and the floods in North Germany—and also be protests from the church, who objects to the bending of the 10 Commandments during the silly season.

But now some of the major record companies and stars have been complaining that the lack of publicity for their carnival records have sliced their business considerably. According to an official of the Philips company, "Our sales of carnival platters will be off 50% this year."

Cologne disk jockey recorded a carnival song "Und dann hau ich mit dem Hammerchen mein Sparschwein kaputt" (And Then I Break My Piggybank Open), which did very good business. But, according to one of his competitors, this was because Howland works at the Cologne station, and his platter was plugged even before the Nov. 11 starting date of carnival, and also played again after Ash Wednesday ordinarily stops the carnival music.

Toni Steinglass, head of the Steinglass Trio, complained that his carnival song "Kornmarsch" (Corn March) had had only four or five spins on Cologne Radio and Television during carnical, while the Howland platter had been played at least 200 times.

GLORIA PARKER SUES PALEY FOR 'CONSPIRACY'

Songwriter Gloria Parker is back in the courts again. This time she's filed a suit in N.Y. Federal Court against William S. Paley, chairman of the board of CBS, to restrain him from carrying out a conspiracy and "wrongful acts" of barring her works from the airwaves. The suit seeks treble damages under the antitrust laws. (No amount has been specified.)

According to the complaint, Miss Parker, who was a BMI member prior to 1958, charges that Paley used his influence to bar her tunes from tv. She claims that she has been injured to the tune of at least $50,000 by Paley's unlawful acts.

The defendant has filed a number of interrogatories for the plaintiff to answer such as identification of each musical work plaintiff claims to have authored, and those which were prohibited from performance and those which were published.

Already filed in court is Miss Parker's antitrust suit against Broadcast Music Inc. for $2,100,000 and two copyright infringement suits, also against BMI.

Fourth Annual Monterey Jazz Fest Earned 12½G, Prexy's Report Reveals

Monterey, Cal., March 27.

Fourth annual Monterey Jazz Festival, held last fall, grossed $101,000 and netted $12,500, a full accounting by festival president Melvin J. Isenberger revealed last week.

Isenberger said total production costs were $88,500, including $41,500 for talent. Executive committee of fest, run by general manager Jimmy Lyons, voted to donate $2,000 of net to Monterey Peninsula College's music department and to repay $5,800 in loans made by individual Monterey citizens to finance previous fests.

The remaining $4,700, said Isenberger, will serve as an operating fund for the 1962 festival. He added:

"This is the first time the Monterey Jazz Festival has had any operating capital of its own . . . the festival was never highly subsidized and, compared to similar events, has always been a low-budget type of operation. For the past four seasons it has been financed by a number of very small loans and the advance sale of season tickets. After such a prolonged hand-to-mouth existence, it's heartening to go into our fifth year without going begging."

London's Tin Pan Alley, Denmark St., to Disappear

London, March 27.

Music publishers here have slated a meet to discuss the forthcoming death of Tin Pan Alley, namely, Denmark Street. The 100-yard long alley is to be enveloped in a vast redevelopment scheme which will mean demolition of existing buildings and, probably, disappearance of the street as well.

According to an architect involved in the building project, the plan is to build a new alley with a gay Continental look. Says one songwriter: "Crazy! So we can starve in style?"

British Disk Artists Spinning Union Jack Around Global Bestseller Lists

London, March 27.

At a time when two British disks are high in the American Top 50—Kenny Ball's "Midnight In Moscow" and "My Boomerang Won't Come Back" by Charlie Drake—other British performers, who have overcome the domination of their American counterparts, are carrying their domestic successes into other parts of the globe. British numbers can now be found in the top lists of such countries as Germany, France, Italy, Holland, Australia, New Zealand, India, Japan and Israel.

Diskeries here are finding that even artists who have not clicked in the U.K. are registering on the Continent. One such is Emile Ford who has not appeared in British charts for some months. Singer is currently a top seller in Norway and Sweden with an extended player (four song disk), "Emile."

Big hits in Britain by a Cliff Richard or Helen Shapiro are becoming "automatic" entries in the European lists. Richard's "Young Ones," a boff native seller, also figures strongly in Australia, Belgium, Denmark, Ireland, South Africa and Sweden.

French bestsellers feature The Shawods' "Kon Tiki" in No. 9 spot, while Holland rates Miss Shapiro's "Walking Back To Happiness" at No. 5. In Belgium its No. 2 and Richard's "When The Girl In Your Arms . . ." is No. 4. Australia takes a strong fancy to British disks; currently, Kenny Ball, Acker Bilk and Charlie Drake are top sellers there.

U.K. jazz singer Cleo Laine's version of "You'll Answer to Me" is in New Zealand at No. 6, beating Richard's "Girl" by one slot. Japan and Israel both dig Miss Shapiro's versions of "Walking" and "You Don't Know."

But while Miss Shapiro, Richard and others, like Adam Faith, have five or more international clicks to their credit, British instrumentalists are showing in Continental circles, too. For instance, Ron Goodwin's orchestral version of "Elisabethan Serenade" is in Germany's top five and EMI (Electric and Musical Industries), biggest of the British exporters states that maestros Joe Loss and Victor Sylvester are among its major sellers abroad.

Jessel's Col Poems

George Jessel has signed to cut a Columbia album of "Poems."

It will be titled "Old Friends," after the poem he has read on Jack Paar and other appearances. He'll wax the LP March 28 when he doubles back to New York, following his closing last night (Tues.) at the International Theatre Restaurant on Broadway.

Can. TV Producer Claims AFM Rules Hits Local Talent

Toronto, March 27.

Claim that action of the American Federation of Musicians will deprive Canadian tooters, dancers and choral groups of $110,000 in performing fees was made by Joel Aldred, prexy of Fifeshire-Motion Pictures Ltd., Toronto.

Claim is also made that AFM ruling will also make it impossible for immediate production of five scheduled tv programs for syndication in Canada, the Commonwealth countries or the U.S.

Aldred said that he had taped the first of these programs with Bob Goulet and Pat Susuki at the O'Keefe Centre and, although the AFM had agreed to terms to permit the use of Canadian musicians, the union has since "changed its mind" and refused to consider AFM rulings until its June convention.

For the first commitment, starring the Goulet-Susuki team, Aldred had used 27 union musicians but "had been informed by telephone from New York that the AFM will not sign with any Canadian company until June 11.

Inside Stuff—Music

Richard Rodgers' two daughters, Linda and Mary, are tied to the original Broadway cast album of his "No Strings" production released by Capitol Records. Rodgers, who is partnered with Capitol on the album, has put the package's ownership into Lindmar Enterprises Inc. Productions. The firm leases the album to Capitol for sales and distribution purposes. Lindmar is a blending of the Linda and Mary names. Latter is a composer in her own right with the score to "Once Upon a Mattress" to her credit. Former is the wife of Daniel Melnick, an ABC-TV programming exec.

Ownership of original Broadway cast albums is not new to Rodgers. His two previous original cast albums, "Sound of Music" and "Flower Drum Song," were leased to Columbia Records via the Rodgers & Hammerstein Records Inc. firm. "Flower Drum" and "Music" were written in collaboration with the late Oscar Hammerstein 2d. Rodgers did the words and music to "No Strings."

In addition to his duties as president of Columbia Records, Goddard Lieberson has been moving in sundry other areas. The current issue of Town & Country mag features a Lieberson-penned intro to its story of the New York and Philharmonic symphs. On the tv end, he did a tape for Mike Wallace's "P.M." show (with Steve Lawrence who just signed with the label) and is getting ready for a taping April 9 for the "American Musical Theatre," which will be aired on CBS-TV April 15. Subject of the latter program is Goddard Lieberson, natch.

The following members have been set for ASCAP's board of review: Writers Leroy Anderson and Jule Styne for the pop-production division, and Virgil Thomson for the standard division. Named on the publishing end are Sam Snetiker (Frank Music) and Arthur Israel Jr. (Famous-Paramount) for pop-production, and Donald Gray (H. W. Gray Co.) for standard. Gray, Israel and Anderson are all incumbent members of the board of review. Styne replaces Lou Alter, Thomson replaces Dr. Howard Hanson, and Snetiker replaces Richard Ahlert of Knollwood Music.

The ARMADA (American Record Manufacturers & Distributors Assn.) will go into its new reenrollment program shortly for its special insurance benefits program to be culminated at the annual convention June 28-30 at Miami Beach. The first death claim under the ARMADA plan was recently presented on behalf of Florence Angel, treasurer of the Charles Lamb Agency (Nashville), who died a few weeks ago. Premium paid by the ARMADA member was $156, and the claim is for the maximum amount under the plan, $20,000.

Incorporation papers for the Mario Lanza Institute, a nonprofit organization to honor the memory of the late singer, have been filed in Common Pleas Court in Philadelphia. The purpose of the institute will be to promote and aid aspiring vocalists, to arrange for competitions and recitals by talent and to award prizes and trophies. Temporary officers are Arnold Lanza, president; Nicholas T. Petrella, v.p.; Toby DeLuca, secretary, and John A. Pappola, treasurer.

Leeds Music veepee Sal Chianti forwards a London Sunday Times clipping wherein Iona and Peter Opie vox pop the information that an 1894 song, "Our Court Ball," sung by Albert Chevalier (a yesteryear great musichall headliner, no relation to Maurice), first mentioned The Twist. Final chorus: "They're all right enough just ter swell up the list, They're ready an' willin', An' fair at Kadrillin', but my little Flo does The Twist."

Whatever She Is, Ella Hits With French Jazz Buffs on 10th O'seas Tour

Paris, March 27.

Ella Fitzgerald is telling the press here that she is not a musician but a singer, and that she does not consider herself a jazz figure either. She just sings her own way. But that way drew enough Parisian jazz buffs to fill the Olympia Music Hall to overflow for the three concerts she gave Fri. (16) and Sat. (17).

Miss Fitzgerald was in top form and belted out her jazz, swing, blues and ballads to stormy applause. She was well accompanied by the Peter Smith Trio, with the first part of the show expertly filled by the Oscar Peterson Trio. Jazz fans have not had too much top jazz the last few months and this Norman Granz group filled the lacuna perfectly.

Group has left for a series of European stints. This is Miss Fitzgerald's 10th European tour and she now feels at home abroad and her work shows it. She does not have to sing in French. Her workmanship comes across in any lingo.

Granz's group were booked in by the local jazz critic team of Frank Tenot and Daniel Filippachi.

Coleman Joins E. B. Marks To Push Catalog on LPs

Larry Coleman, songwriter-musician-promoter, has joined Edward B. Marks Music in a newly-created spot to help with the firm's catalog push in the LP field. He'll work in association with the pub's general professional manager Arnold Shaw and the outfit's album man, Fred Woodruff.

Coleman will also handle duties connected with foreign promotion, particularly in the LP area. In addition to being a songwriter and tooter, he has had considerable experience in publishing, management, tv, radio and plx.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	9	**HEY BABY** Bruce Channel	Smash
2	4	6	**DREAM BABY** Roy Orbison	Monument
3	5	10	**JOHNNY ANGEL** Shelley Fabares	Colpix
4	9	3	**GOOD LUCK CHARM** Elvis Presley	Victor
5	14	3	**YOUNG WORLD** Ricky Nelson	Imperial
6	3	7	**DON'T BREAK THE HEART** Connie Francis	MGM
7	10	4	**THE SLOW TWIST** Chubby Checker	Parkway
8	7	9	**MIDNIGHT IN MOSCOW** Kenny Ball	Kapp
9	8	6	**WHAT'S YOUR NAME** Don & Juan	Big Top
10	2	9	**LET ME IN** Sensations	Argo
11	6	10	**DUKE OF EARL** Gene Chandler	Vee Jay
12	13	3	**LOVE LETTERS** Ketty Lester	Era
13	16	4	**LOVE ME WARM AND TENDER** Paul Anka	RCA
14	11	7	**TWISTING THE NIGHT AWAY** Sam Cooke	Victor
15	20	3	**MASHED POTATO TIME** Dee Dee Sharp	Cameo
16	17	10	**CRYING IN THE RAIN** Everly Bros	WB
17	29	3	**LOVER PLEASE** Clyde McPhatter	Mercury
18	12	7	**HER ROYAL MAJESTY** James Darren	Colpix
19	18	10	**BREAK IT TO ME GENTLY** Brenda Lee	Decca
20	15	9	**SHE'S GOT YOU** Patsy Cline	Decca
21	23	5	**I'VE GOT BONNIE** Bobby Rydell	Cameo
22	19	11	**TUFF** Ace Cannon	HI
23	22	3	**PLEASE DON'T ASK** Bobby Vee	Liberty
24	32	5	**YOU BETTER MOVE ON** Arthur Alexander	Dot
25	21	13	**THE WANDERER** Dion	Laurie
26	34	5	**WHERE HAVE ALL THE FLOWERS GONE** Kingston Trio	Capitol
27	41	3	**DEAR ONE** Larry Finnegan	Old Town
28	24	9	**PERCOLATOR** Checkmates	Dore
29	30	3	**COME BACK SILLY GIRL** Lettermen	Capitol
30	43	2	**WHEN MY LITTLE GIRL** Drifters	Atlantic
31	26	2	**NUT ROCKER** B. Bumbler & the Stingers	Rendezvous
32	33	2	**SHE CAN'T FIND HER KEYS** Paul Peterson	Colpix
33	—	4	**BALLAD OF THUNDER ROAD** Robert Mitchum	Capitol
34	—	1	**STRANGER ON THE SHORE** Acker Bilk	Afco
35	38	15	**PEPPERMINT TWIST** Joey Dee & Starliters	Roulette
36	50	3	**IF A WOMAN ANSWERS** Leroy Van Dyke	Mercury
37	39	5	**YOU WIN AGAIN** Fats Domino	Imperial
38	25	10	**SMOKY PLACES** Corsairs	Tuff
39	42	7	**MY BOOMERANG WON'T COME BACK** Charlie Drake	UA
40	27	8	**I'M BLUE** Ikettes	Atco
41	—	1	**JAMIE** Eddie Holland	Motown
42	—	1	**SOLDIER BOY** Shirelles	Sceptor
43	40	2	**CRY BABY CRY** Angels	Caprice
44	—	1	**SHE CRIED** Jay & the Americans	UA
45	28	15	**THE TWIST** Chubby Checker	Parkway
46	31	2	**PATTY ANN** Johnny Crawford	Delti
47	49	2	**TWO OF A KIND** Tue Thompson	Hickory
48	—	1	**TELL ME** Dick & Deedee	Liberty
49	—	1	**WHAT AM I SUPPOSED TO DO** Ann-Margret	Victor
50	48	3	**POPEYE** Huey Smith	Ace

'World of Tomorrow' Not 'Official' Seattle Fair Song But Fair Paid 3G for It

Seattle, March 27.

Latest in the list of Seattle World's Fair songs is "The World of Tomorrow," composed by Morton Gould, lyric by Edward Heyman. The song is not the "official" fair song, says Jay Rockey, fair public relations director; the fair has no "official" song. But Gould and Heyman were paid $3,000 for the tune by the fair.

Reportedly, there's been criticism of this action, because other composers are writing fair songs on speculation at no cost to the fair—songs which the fair will license for royalty revenue if they are approved.

In the case of Gould and Heyman, Rockey said "we wanted a song with a top name on it to help promote the fair."

Among songs said to be underway with a world's fair theme is one being recorded by Alexander Laszlo, president of Guild Publications of California Inc., Hollywood. Another, "Rhapsody 21," is scheduled to be recorded in West Germany by Paul Whiteman with the Hamburg Symphony orchestra.

Attilio Mineto of Tacoma has written several songs which have been recorded by Vincent Lopez' orchestra.

Musical Chairs

Continued from page 41

their guarantees and royalties will be paid and that their recordings will be distributed and promoted on a global scale.

Dave Kapralik, director of Columbia's pop artists & repertoire in the east, agrees that the major's ability to push records on a national and international level is an attractive feature to many disk artists on smaller labels. Also, in Columbia's case, the broad sales potential of its record club is an important factor as is its independently-produced "Playback" tv show which is shown in around the country.

The indies, apparently, are serving as a great proving ground for aspiring young talent, but cannot, once the performer has hit with clicko records, afford the same distribution, domestic as well as international, as a major. This, however, doesn't discount the majors' potential for launching new artists as well. Victor has done it with Ann-Margret, Peter Nero and Al Hirt, among others, and Columbia is building Aretha Franklyn, Mike Clifford, Kenny Karen and the new folk singer, Bob Dylan.

Added Values

The young artists also bring added values to the major record companies through their continual exposure in numerous areas, as well as coming to them with a built-in following developed through their previous disk efforts. Many of the artists work in night clubs throughout the country and in Europe as well as guesting on tv and radio.

Goddard Lieberson, Columbia president, has said: "Working artists, artists who continually travel and appear before the public, are a record company's best insurance for success." Lieberson pointed to the continual travels of such artists as Anita Bryant, recently returned from South America and about to take off for Europe; the Brothers Four, about to set off for the Orient and many others.

Victor, too, is placing a lot of importance on the international travels of its diskers. One of its first efforts on Paul Anka, when he joined the label, was to set up a gobal tour for the young singer to meet with the label's affiliates all over the world. Anka is currently swinging through Europe under Victor auspices and will eventually hit such other parts of the globe as the Near East, Australia and South America.

There are some hot diskers, however, who do not have the major company yen and whose prospects on a major label are doubtful. These artists fall into specialized areas like jazz or folk. They appeal to an ethnic market, an in-group which begins to doubt the values of the diskers once they move into the mass communication and distribution levels offered by the major companies.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	1	23	**ELVIS PRESLEY** (Victor) Blue Hawaii (LPM 2426)
2	2	20	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
3	3	22	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
4	5	6	**KINGSTON TRIO** (Capitol) College Concert (T 1658)
5	4	14	**CHUBBY CHECKER** (Parkway) Your Twist Party (P 7007)
6	7	62	**CAMELOT** (Columbia) Original Cast (KOL 5620)
7	6	13	**JOEY DEE & THE STARLITERS** (Roulette) Doin' the Twist at Peppermint Lounge (R 21566)
8	9	34	**JUDY GARLAND** (Capitol) Judy Garland at Carnegie Hall (WBO 1569)
9	16	10	**LIMELITERS** (Victor) Sing Out (LPM 2445)
10	10	20	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
11	18	3	**FRANK SINATRA** (Reprise) Sinatra and Strings (R 1004)
12	8	11	**FLOWER DRUM SONG** (Decca) Soundtrack (DL 9098)
13	13	16	**CHUBBY CHECKER** (Parkway) The Twist (P 7001)
14	17	19	**FRANK SINATRA** (Reprise) I Remember Tommy (R 1003)
15	11	31	**DAVE BRUBECK** (Columbia) Time Out (CL 1397)
16	15	5	**LETTERMEN** (Capitol) Song for Young Love (T 1669)
17	19	8	**RAY CONNIFF** (Columbia) So Much in Love (CL 1720)
18	12	97	**SOUND OF MUSIC** (Columbia) Original Cast (KOL 5450)
19	22	10	**SANDY NELSON** (Imperial) Let There Be Drums (LP 9159)
20	20	12	**LAWRENCE WELK** (Dot) Moon River (DLP 2314)
21	14	15	**DAVE BRUBECK** (Columbia) Time Further Out (CL 1690)
22	21	5	**BURL IVES** (Decca) Versatile Burl Ives (DL 4152)
23	28	18	**FERRANTE & TEICHER** (UA) West Side Story (UAL 3166)
24	25	15	**HOW TO SUCCEED** (Victor) Original Cast (LOC 1066)
25	23	15	**MILK AND HONEY** (Victor) Original Cast (LOC 1065)
26	27	3	**MITCH MILLER** (Columbia) Rhythm Sing Along (CL 1727)
27	36	3	**ROGER WILLIAMS** (Kapp) Maria (KL 1266)
28	—	11	**RAY CHARLES** (Atlantic) Do the Twist With Ray Charles (8054)
29	35	2	**JOHNNY MATHIS** (Columbia) Live It Up (CL 1711)
30	29	6	**FERRANTE & TEICHER** (United Artists) Tonight (UAL 3171)
31	31	17	**ENOCH LIGHT** (Command) 35MM Stereo (RS 826 D)
32	24	19	**JOAN BAEZ** (Vanguard) Joan Baez, Vol. II (VRS 9094)
33	46	40	**CARNIVAL** (MGM) Original Cast (E 3946)
34	26	12	**JIMMY DEAN** (Columbia) Big Bad John (CL 1735)
35	41	9	**OLDIES BUT GOODIES** (Original Sound) Various Artists, Vol. III (OS 5004)
36	33	15	**KING OF KINGS** (MGM) Soundtrack (MGM 1E2)
37	38	29	**JOHNNY MATHIS** (Columbia) Portrait of Johnny (CL 1644)
38	39	18	**CONNIE FRANCIS** (MGM) Never On Sunday (E 3965)
39	30	4	**MIKE NICHOLS & ELAINE MAY** (Mercury) Examine Doctors (MG 20680)
40	37	5	**DON AMECHE & FRANCIS LANGFORD** (Col) The Bickersons (CL 1692)
41	—	1	**NAT COLE & GEORGE SHEARING** (Capitol) Nat Cole Sings George Shearing Plays (W 1675)
42	43	11	**BILLY VAUGHN** (Dot) Berlin Melody (DLP 3396)
43	45	5	**CHUBBY CHECKER** (Parkway) For Twisters Only (P 7002)
44	44	12	**CHUBBY CHECKER** (Parkway) Let's Twist Again (P 7004)
45	—	1	**FAMILY AFFAIR** (UA) Original Cast (UAL 4099)
46	—	23	**RAY CONNIFF** (Columbia) Somebody Loves Me (CL 1642)
47	—	1	**ROBERT GOULET** (Columbia) Always You (CL 1676)
48	—	27	**MITCH MILLER** (Columbia) Your Request Sing Along (CL 1671)
49	50	2	**PETER NERO** (Victor) Young, Warm and Wonderful (LPM 2484)
50	—	4	**BOBBY VEE** (Liberty) Take Good Care of My Baby (LRP 3211)

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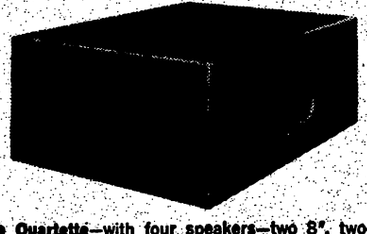
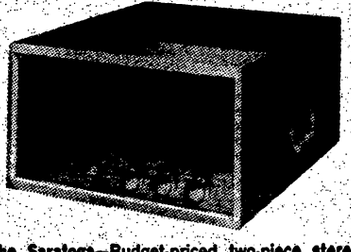
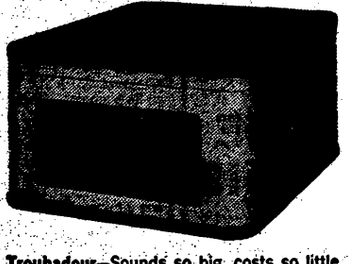


The Quartette—with four speakers—two 8", two 5". Closed, it's beautiful luggage. Open, the second stereo channel removes easily from front hinges. In sparkling two-tone leather look colors, $139.90.



The Saratoga—Budget-priced two-piece stereo. Second channel in removable lift lid. Two 6" speakers with coax tweeters. In two-tone colors, $79.90.



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Actual Sales Averages of Magnavox dealers in 1961, by dollar volume ranking...at full profit per sale.

Top 10 Dealers	. . . each averaged	$1,635,294
Top 25 Dealers	. . . each averaged	1,139,706
Top 50 Dealers	. . . each averaged	823,529
Top 100 Dealers	. . . each averaged	545,588

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5. Magnavox is the only prestige line that sells in volume.
6. Magnavox list prices—actual selling prices—are from 20% to 50% lower than comparable models of other brands.
7. Only Magnavox continually keeps its dealers ahead of competition with significant product developments as shown above.

Creativity Sidetracked by Today's 'Dirty' Disk Biz: Cap's Livingston

By JOHN G. HOUSER

Hollywood, March 27.

"It's a dirty business, influenced today less by creativity than by selling techniques, price cutting and promotion." This candid evaluation of the diskery biz comes from Alan Livingston, Capitol Records veepee.

Comparing the octopus-like business of the present with the industry of 15 years ago, Livingston says pointedly:

"It was a business dependent on creative brainpower and companies interested in improving the quality. In those days we had release dates and the company that put out the best got the majority of the sales. Creativity was the major factor.

"The situation today is influenced by selling techniques, price-cutting, distribution, air time and, enough malpractices by smaller labels to warrant Federal investigation. How did payola come about if it wasn't for so much overproduction that good quality disks couldn't even get a hearing?

"Today records are sold like crackers, with big campaigns on how many discounts you'll give and what free merchandise accompanies the good, quality product. It's opposed to what the public wants except in dribbles."

The evils that now plague the disk biz grew and became magnified, asserts Livingston, "with the explosion in the industry." That explosion was the emergence of the longplay album, its improvement in sound and its economical factor. It now accounts for 80% of the dollar volume of record sales and its growing.

"But what we have to contend with is not a market for good quality music on wax. What has come about is a dog eat dog business of sales, erratic merchandising, price cutting and the downgrading of a top industry to the level of the so-called 'Top 40' stations. Our image, as made by these kind of stations, isn't good."

The dealers now run the business to a greater extent than ever before, according to Livingston. "There are many factors to be considered before a major company can get its product on the shelves and sell it. Recording costs are minimal. It's the packaging (now its four colors), promotion, airplays, distribution and discounts and returns on unsold merchandise plus credit. The only way to combat it is the produce unique product and get enough airplay so that it constitutes a demand. The dealer then gets requests and wants to buy it because he has a ready-made sale."

Newcomers to the industry, Livingston maintains, "have come up with various sales practices that have lowered the standards. Many smaller companies are not keeping faith with the artists, with publishers and are not making payments to them on an accounting basis of sales and expenses.

"Some artists don't know what is best for them and smaller labels simply don't have the a&r staff to tell them or to advise them properly. Too, there are artists who don't know how to pick their material and when they fail they blame the company. If we get them and pick their material, we'll take the responsibility."

However, Livingston also stresses, "we do put out the best we can; lots of it, but it's the other aspects of the business that keep much of it from being seen or heard by the public. That's what I'm fighting."

The Cap exec believes that "one-tenth of the companies today can meet the demand of the public, better and more cheaply." He declares that only the majors can afford to compete in every facet of the market—from kiddie biscuits to classical. He has also found that record clubs have become vastly important to sales. "With the vast amount of product being pushed out every day, only the majors can afford to give utmost quality on all products," Livingston contends.

"The majors do about 50% of all the business and leave the other 50% to be divided among the nearly 2,000 other labels. The only advantage of the lesser labels is that there is a vast market of new and unknown talent which they can use for their benefit; the end result is that there is no advantage at all for the artist.

"The majors must keep their prices at $3.98 for a mono album or lose money. There are so many other factors going into the production of the album that a company as large as Capitol, Victor or Columbia must charge this amount in order to show a profit at year's end. The small label puts out only one or two LPs a month and the quality may not be there; so they can afford to discount and sell for less. At Capitol we put out 15-20 albums a month and promote them, advertise them and distribute them with equal expense."

The Cap exec flatly states "the majors can afford to put out every conceivable kind of disk; from kiddie stuff to classical, in order to compete in every facet of the market. Small labels can't do this but become financially solvent on one disk, in one field. The only thing that would put a lot of these companies out of the record business is something no one wants; a depression."

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George Friedland Upped To Col's Office Director

George Friedland has been named director of office administration and management services at Columbia Records. Since May, 1961, he had been a member of CBS' facilities staff.

In his new post, Friedland will be responsible for the planning and standardization of Columbia's office procedures and equipment. He'll also counsel all locations on general office administrative and communications activities and will directly supervise the management of the New York offices. He reports to Clifford J. Benfield, director of management services.

Buddy Hackett

Continued from page 1

night of the St. Patrick's Day Parade in New York as part of a bus tour. Columnists here reported that Hackett used such offensive routines that he was asked to stop by several ringsiders. He is alleged to have told one customer to leave if he didn't like it. The patron not only left but so did many others.

According to the Boston Herald Thursday (22), radio-television columnist Arthur E. Fetridge claimed that Hackett passed several racial slurs to the predominantly Irish Catholic crowd in the spot as customers were leaving. Fetridge observed that anyone capable of such language in public is not fit to be on the airwaves.

The controversy was also touched upon by Tony La Camera in the Boston American. Letters to the editor last Saturday (24) written by those in the room at the tme confirmed the charges.

Band Biz

Continued from page 41

there was a $2.95 admission by day and a special $1.95 evenings.

Park visitors will not be the only ones to benefit from the band appearances. Network radio remotes have been scheduled by NBC, CBS and ABC with broadcasts planned throughout the season. There will also be some local deejay shows that will originate on certain nights from other areas of the park where music will be offered.

$1,000,000 In Entertainment

According to exec v.p. and general manager of Freedomland, Art Moss, close to $1,000,000 worth of entertainment has been arranged for the coming season. In addition to the activities at the Moon Bowl there are other groups, in various costumes and formats scattered all over the park. Paul Lavalle is the musical director for Freedomland and his "Band of America" will play and march through the park on several occasions throughout the day. This big group will then split up to form various smaller units like Oompah, Alpine, Roaring 20's and other such displays.

There are also strolling players and actors and actresses scattered all over doing various bits like gunfights and things. Also slated is a full circus going on four or five times a day, the Dancing Waters and appearances of various moppet market performers like Sonny Fox, Joe Bolton and the like. Dick Clark will also do a show or two.

New rides have also been built and there are several other new features like a State Fair midway. For the 90 days the park will be in operation, an ad budget of $725,000 has been allocated. Freedomland opens May 26 but only operate on weekends until June 22 (when school lets out in Westchester and New Jersey). It is scheduled to stay open through Sept. 9 but may go on after that if the weather and other factors allow.

Sidney H. Ascher has been named publicity director for the operation and Bill Doll will handle the national public relations. "We are working on a national image," said Moss and he figures that the programming of the big bands and other entertainment features will be a big plus in this campaign as well as at the gate where it was such a strong factor last year. "It was a rough first two years," he said, "but we expect to do half again as much as last year."

On the Upbeat

New York

Jean Turner has joined **Stan Kenton's** orch as vocalist . . . **Robert M. Purcell**, president of Crowell-Collier Broadcasting Corp., will be guest lecturer at **Walter E. Hurst's** UCLA course today (Wed.). He'll speak on "The Record Side of Radio Stations" . . . Singer **Martin Walker** into the Paddock Club, Yonkers, this weekend (30-31) . . . **Cannonball Adderly's Quintet** open at the Comedy Club, Baltimore, April 2 for a week's engagement . . . **Shorty Rogers** and **Bill Ward & The Dominos** signed to the **Lutz & Loeb** management office . . . **Dan Terry** set as musical director for Basin Street East. He'll put the band together for the **McGuire Sisters'** date starting April 2 . . . **Kai Winding's Septet** will play at the State Teachers College in Bloomsburg, Pa., April 7 . . **Meyer Davis** will front the orch at the testimonial dinner for **Joe E. Lewis** next Sunday (1) at the Waldorf-Astoria.

Jeri Lynne Fraser, 16-year-old Columbia disker, has been signed for "Vive Le Twist," a **Harry Romm** production starring **Joey Dee . . . Satan & The Angels**, Twist group, and MGM singer **Tony Morell** currently at the Roundtable . . . **The Playmakers** play for Twisting at Cafe Leon . . . **Marisa Marielli** left **The Demensions** to marry **Frank Corti**. The singing group is looking for a replacement . . . Trumpeter **Erskine Hawkins** and his quartet joined pianist **Ronnie Brown's Trio** at the Embers Monday (26) for a week's run . . . Decca thrush **Brenda Lee** heading for London and a date at the Palladium Sunday (30). She'll follow with a two-week tour of one-niters throughout England.

The annual ARMADA convention, set for Miami Beach June 28-30, will again make time available to a limited number of manufacturers for sales meetings with their distributors. The meets must be cleared through **Jordan Ross**, ARMADA's exec secretary . . . The Detroit-made disk, "I Love You" by **The Volumes** on the Chex label, has been picked up for global distribution by Jay-Gee Record Co. . . . **Eddie Hazell Trio** begins a two-weeker at Bakers Keyboard, Detroit, April 2 . . . Opera singing chef **Vincent Ramellini**, owner of Vincent & Neal's Due Mondi eastside eatery, guest vocals on NBC's "Family" program April 4 . . . **Erroll Garner** will have to bypass his invitation to the First International Jazz Festival to be held in Washington at the end of May because of conflicting dates with his tour of Europe and England (May 10-June 15).

The Chordettes, currently at the Pirates' Den, Bermuda, open at the Fontainebleau, Miami Beach, on April 8 then move to Milwaukee April 27 for a stand at Holiday House there . . . Cadence mapping new singles by **Johnny Tillotson** and **Eddie Hodges**.

Philadelphia

Mel Torme cut his first LP for Atlantic with an in-person session at the Red Hill Inn . . . **Eddie Heller** exited 20th Fox Records, where he was an exec, to form his own label. He formerly headed Rainbow Records here . . . **Eddie "Cleanhead" Vincent**, recently at Pep's, just recorded on Riverside with **Cannonball Adderly & His Sextet** . . . **Joey Dee & Starlighters** did smash business in their three-day stand at the Erie Social Club and have been booked back at spot in June after they finish pic, "Oliver Twist."

Johnny Nace, of Club 13, just returned from New Orleans with handful of contracts from dixielanders, first of which is **Murray Campo** opening, March 26, to be followed by **Leon Prima** and **Paul Barbarin**. . **Anthony Capano**, son of the late **Frank Capano**, songwriter and music publisher, will follow in his father's footsteps as an ASCAP publisher . . . Singer **Val Damon**, after 10 weeks at the Latin Casino, switched to Venus Lounge.

The **Andrews Sisters** open at Frank Palumbo's, March 29 . . . **Frankie Avalon** set for a nitery date in Mexico City after winding up film chores in "Survival" and then will plan his LA cafe debut . . . **The DeJohn Sisters** set for **Andy's Log Cabin**, this week . . . **Maynard Ferguson** at the **Red Hill Inn**, March 30-April 1 . . . **Chris Conner** at El Condado, near Trenton, N.J. . . . A Twist party with **Chubby Checker** is skedded for a coast-to-coast closed circuit tv session from the Seattle World's Fair . . . **Johnny Nace**, of the Club 13, just returned from New Orleans with contracts for several Dixieland outfits. On March 26 he brings in **Murphy Campo**, just ending a record run of 54 weeks at the Famous Door. **Leon Prima** and **Paul Barbarin** follow.

HENRY JAFFE ENTERS PUBLISHING BUSINESS

Henry Jaffe Enterprises has moved into the music publishing field. The producing firm has formed Sewanee Music (ASCAP) and Lakeside Music (BMI).

Both firms were created for the purpose of publishing original compositions for Sewanee Productions, a joint venture of Dinah Shore and Jaffe. Sewanee is producer of the "Dinah Shore Show" on NBC-TV.

HAMBURG SYMPH DUE

Will Do 24 U. S. Concerts For Andre Mertens

From Hamburg, Germany, in January 1963 will come the NDR Radio Symphony under the Andre Mertens section of Columbia Concerts. Some 24 concerts are in the booking.

Two men will divide the stick: Hans Schmidt-Eisserstedt, introduced to U. S. audiences last season via guesting with Philadelphia, N. Y. and Los Angeles symphonies, and the Hungarian, Istvan Kertesz, who invaded America with the Detroit and Minneapolis orchestras.

Andrew Mertens, incidentally, departs on his annual European talent prowl April 20, but this time by ship, the Bremen.

LOVE LETTERS

(Edward Heyman-Victor Young)

Recorded by

KETTY LESTER

Era Records

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"THE YOUNG ONES"

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OTTO SCHMITT (Member 802)

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Motel Op Bets $8,000 Weekly Tab On Cafe Legiters Due to Name Lack

The legit shows tailored for cafe consumption will cost between $8,000 and $9,000 weekly, according to Julie Wilsker of the Westchester Town House, Yonkers, who is installing this policy April 5 with Lilo starring in "Can Can." Although this is a healthy outlay for a hoteliman taking his first fling in a show biz venture, Wilsker feels that it's a more logical start for his situation than regulation nitery shows because of the scarcity of the cafe headliners.

Wilsker feels that even if he lays out the sums demanded for the nitery toppers, there is no guarantee that he can get as many as he needs. In his suburban location, he feels, he has to have consistent draws, consequently he has turned to legit. Together with his brother Abe, he is negotiating currently for Dorothy Lamour in "The Boy Friend" and William Bendix in "Take Me Along" as the subsequent productions.

The situation in which Wilsker finds himself seems to be increasingly typical of motel, hotel and restaurant owners as time goes on. The Wilskers, who started as delicatessen owners in the Bronx and who expanded to a large eatery in the Cross Countdy Shopping Center in Westchester, took over the WTH, a new motel which had undergone reorganizations, on a 42-year lease. The spot had 100 rooms and a restaurant seating about 450. The major problem, according to Wilsker was to keep the restaurant well filled. The eatry was too large for the motel and the trade from transients stopping there was not enough to keep the place in the black. Should he close the restaurant, he would have to shut the motel also for at least three of the winter months. There isn't enough trade to make operation in that area worthwhile at that time.

Consequently, he's been going after convention business, meetings, and social functions, which will continue with the legit policy. A straight eatery wasn't attracting enough to keep it going and to attract the necessary mass business. Consequently, he had to look around for a talent policy and finally arrived at the legit venture.

The Wilskers will have a menu minimum of $6.95, which includes dinner, dancing and show. A cocktail outfit will prevail in the lounge. Emile Petti orch, long at the now defunct Versailles, N. Y., will be in the main room.

The Wilskers have entered into a contract with Theatre Dinners Inc. to produce the show. That outfit will also produce legit musicals for the Sheraton Jefferson Hotel, St. Louis; and the Bradford Roof, Boston, is homebased at the Meadowbrook, Cedar Grove, N. J.

The Wilskers are seemingly accustomed to gamble such as is necessary for show biz ventures. They also own a stable of trotters.

London's Bal Tabarin Op Preps Girlie Show After Fiscal Strip With Names

London, March 27.

After only three months—and three performers—London's newest nitery, the Bal Tabarin, is changing its policy. Owner Paul Raymond is mounting a different type of show. Previously he had a single act, doing two separate shows. Now he is planning a girlie floorshow instead of names.

Bal Tabarin marks the first late night restaurant venture of Raymond, known as the kingpin strippery maestro. But the/bare facts are that he has himself been stripped, fiscally, by the customers who stayed away.

Raymond's decision follows cancellation of Billy Daniels' stint, on advice of the singer's medico, and the calling off of bookings for Rose Murphy, Mel Torme, Deep River Boys and others.

Raymond was reputedly losing in the region of $4,000 a week at his room, which opened with Diana Dors, followed by Buddy Greco and then Daniels.

Typographical gremlin omitted an E in last week's VARIETY ad of comedian Billy Kelly. He's currently at Montreal's Queen Elizabeth Hotel for a fortnight.

Public Gets 1st Look At Japan's Court Dances

Tokyo, March 27.

Japan's classic court dances known as Gagaku, hitherto seen only at special events behind Imperial Palace walls or shrines before select audiences, is being observed publicly for the first time—and in a show with also features nude dances and jazz music.

Some 25 Gagaku performers are in the current presentation at the Mikado theatre-restaurant, a 1,200-seater which opened last October with a package dinner-show and a moderate price scale to attract family attendance. The Gagaku unit, headed by Yoshihisa Oshida, business section chief of the Japanese Society of Authors and Composers (JASRAC), took the engagement to popularize the ancient art before the general public and foreign patrons.

Cocoanut Grove Goes Legit With 'The Music Man'

Hollywood, March 27.

The legit policy in cafes made a major acquisition last week when the Cocoanut Grove of the Ambassador Hotel, Los Angeles, normally one of the major users of names, booked "The Music Man" starring Van Johnson, in a four-weeker starting April 21. Likelihood is that "Can Can" topped by Lilo will follow.

With the Cocoanut Grove going in for that policy, there is the likelihood that a western circuit of the cafe legiters will be started. There is already one route emanating from the Meadowbrook, Cedar Grove, N. J., in operation in the east. The Sheraton-Palace Hotel, San Francisco, is currently on the policy. "Can Can" will go into the SF Inn May 8, and possibility is that it will follow with the Los Angeles date.

The Grove has been one major room on the Coast having consistently been on a name policy.

JACK ARTHUR SIGNING TALENT FOR CNE SHOWS

Toronto, March 27.

Teresa Stratas, Toronto-born Metopera star, plus Davis and Reese and the De John Sisters, have been signed for the Canadian National Exhibition by Jack Arthur, producer of the 22,000-seater evening grandstand show, to run from Aug. 17 for 16 days (no Sunday performances).

For his separate afternoon grandstand show, Arthur has inked the Flying Wallendas for its climaxing pyramid act over the track (with no net), The Three Stooges and Tommy Hanneford in a new bareback riding act with his family.

Worked into the evening and afternoon grandstand shows will be Ken Buen and his comedy mule; Anne Marsdon, the English archery trick-shooter. The evening show will also include pageantry and the rhythmics of the 50-girl line of The Canadettes, though it is too early to include details.

Japanese Acts Irate As Imports Cut Tokyo Dates

Tokyo, March 27.

Local performers are irate over increased traffic of foreign talent to these shores which makes nitery bookings more elusive. At the same time, tv musical shows continue to use mainly youthful rock 'n' rollers who work at rock-bottom fees.

Tokyo's musicians also have the blues as Machito and 16-piece band are due to open Golden Akasaka (at old Benibasha site) with three-month engagement around June 1. Scarcity of choice Tokyo bookings for local names has led some standard acts to take to hinterland tours with greater frequency.

Blackpool's Space Motif

Blackpool, March 27.

Space travel will be a motif of the vast illuminating along the promenade at this northwest England show biz resort this fall.

Harry Carpenter, town's illuminations-officer, has sought assistance from the U.S. and Soviet ambassadors in London in producing a quarter mile long space travel feature. Estimated to cost $15,000, it will be located on the Central Promenade opposite Blackpool Tower.

Antitrust Suit Vs. 4 Ice Shows

Pittsburgh, March 27.

An antitrust sut against four ice show producing outfits in the U.S. has been filed by the U.S. Dept of Justice. The shows involved are "Ice Capades" and "Holiday on Ice." Currently, "Ice Capades" has two shows on the road in the U.S. "Holiday" also has one show in America, but has a total of five shows in various parts of the world.

Dept. of Justice alleges that "Holiday on Ice" and North American Ice Attractions, headquartered in Cleveland; International Ice Attractions, of Pittsburgh ("Ice Capades second show) divided up the country as far as schedules were concerned so that competition among the icers would be minimized. It's also claimed that they allocated territories for each show, and shared costs and profits. The fourth company involved, "Ice Capades" is also homebased in Pitt.

The ice shows have been one of the most profitable fields in the amusement industry for many years, despite a slump for some displays during the last two seasons. It's a field in which production costs are among the highest in the world for a live show. Until a few years ago, there was another company which Sonja Henie co-produced with Arthur M. Wirtz. However, that partnership was dissolved, and Miss Henie attempting to go into the business for herself, failed to make a go of it.

North American is the company formed as a result of an agreement between "Ice Capades" and "Holiday on Ice" in whch "Holiday" and "Ice Capades International" toured under a single management.

LIMELITERS MOP UP $26,800 IN NORTHWEST

The Limeliters, folksinging trio, racked up a total gross of $26,832 in three SRO one-niters last Wednesday (21), Thursday (22) and Friday (23). The dates in Edmonton, Alberta; Calgary, Alberta; and Spokane, Wash., were produced by Ken Kragen, the latter concert in association with KNEW, Spokane, radio.

In Edmonton, the group turned away an estimated 300 people for a gross of $7,780. The Calgary gig scored a $7,740 gross, with over 1,000 customers havin to be turned away. In Spokane the trio drew 4,070 patrons for a take of $11,312 at the Coliseum. It was the largest attendance for a single act in the last five years at the Coliseum.

The Limeliters, who are on the third week of a three-month, 55-city tour, plan to play these three cities again in the fall.

Belafonte's D.C. Benefit For Overseas Students

Washington, March 27.

Harry Belafonte has been lined up by the Foreign Student Service Council, a charitable outfit to aid scholars from abroad, to do a benefit performance here April 28.

Marking the fifth anniversary of the Council, headed by Associate Supreme Court Justice William Douglas, Belafonte's appearance will be the first benefit he's given in the nation's capital.

On the bill with Belafonte will be the South African singer, Miriam Makeba, who's accompanied Belafonte before. Belafonte and Miss Makeba will perform in the round at Uline Arena, which has lately been christened Washington Coliseum. It's been Washington's main boxing and wrestling hall.

Near Fadeout of Indie Agencies Leaves Small Night Clubs in Lurch

The passing of the small agent has handicapped a large segment of the cafe business. To some extent, the absence of the unattached percenter has forced many niteries to go on the name standard. The absence of the indies has deprived many cafe owners of a supply of low-priced and seasoned talent, many of whom had some characteristics that made them okay for the intimeries.

According to these operators, the indies used to bring youngsters around, who had been developed elsewhere. As a result, the auditions generally resulted in a booking. These bonifaces claim that they still hold auditons, but the chances of getting suitable acts are remote. Some have the innate ability, it's claimed, but need more grooming and, more than anything else, someone who will work with them for a long period of time. The owners say they cannot devote that kind of attention to an act. Therefore, they have had to buy whatever names they can afford, or bring back the same acts repeatedly.

The business in many of the intime rooms has suffered as a result, and goes up at the Blue Angel, for example, when there is a name. The use of headliners, it's claimed, have harmed their institutional standing. Time was, when a clientele came to one particular spot because of the general standard of entertainment. Today, the business in these spots is attracted by a particular name.

Personal managers, to some extent, have been bringing around new acts for perusal. But it's pointed out, once a personal manager is involved, the price on an unknown factor becomes fairly high. The net result is the greater reliance on names. And in a room with limited seating capacity, expensive headliners can become a dangerous practice.

It's No Gag—Ford & Hines Prefer Plaza in Lent

Managing director Neal Lang of the Hotel Plaza, N. Y., is still unconvinced that the strange request of the comedy team Ford & Hines, who completed an engagement at the Persian Room last night (Tues.), is for real. Lang, wanted to sign them for prime time next May, but the comics preferred the same period which they just completed—Lent. As a result, they're signed for five weeks starting Ash Wednesday of next year, which falls on Feb. 27.

Lang pointed out that Ford & Hines broke the house record for a single night on Saturday with a gross of $6,200. The team felt that if they can do this kind of business during a normally slow period, then they do not need the top time.

Shani Wallace opens at the hotel's Persian Room tonight (Wed.), with Enzo Stuarti and Eartha Kitt the remaining headliners for this season. Room reopens on Sept. 12 with Katyna Ranieri, to be followed by Carole Burnett, Robert Goulet and Shirley Bassey. There are two vacant four-week periods following and Ford & Hines are set immediately afterward.

Hub Burlesker Sez It'll Reform In New Site Plea

Boston, March 27.

The last burlesque house in Boston is seeking an okay to move from its theatre on Hanover St., about to be torn down to make way for a new government centre, to E. M. Loew's National Theatre in the south end, a nabe film house, which from time to time runs vaude.

The management told the city censor that "an entirely new format" and "grade-A vaudeville acts" will be presented." Atty. Walter H. McLaughlin, counsel for the theatre, said his clients will abandon use of the w.k. burlesque names, Casino and Old Howard, if permitted to relocate.

City censor Richard J. Sinnott took the request for transfer under advisement. No hearing is required on the transfer petition although Sinnott did grant a hearing to the burlesquer's earlier request for transfer to the Lancaster Theatre near North Station, which was denied after protests by merchants and clergy.

KING CIRCUS PREEMS PALISADES PARK, N.J.

The King Bros.-Sells & Gray Circus will open April 14 at Palisades Amusement Park, Fort Lee, N.J. for 15 days. The circus will include the Wallenda Troupe, Roy Rogers' Liberty Horses, Capt. Astronaut, Two Wallabys, Four Titos, Chet Juszyk's Animals, Mme. Lalage, The Mimes, Canastrellis, Zoppe's Dogs, Morris' Seals and others.

The circus will be presented in a tent, and will be concurrent during its run with the Ringling Bros. and Barnum & Bailey Circus at Madison Square Garden, N.Y. Palisades Park, incidentally, has opened its season with a circus for a number of years.

Pearl Bailey's D.C. Bow

Washington, March 27.

Pearl Bailey has been signed for her first hotel date here. She's been pacted for the Shoreham Hotel for a 10-day stand starting Aug. 21.

Deal for the Negro singer was made by the Associated Booking Corp.

Abe Saperstein Sets Up Own Cultural Exchange For Globetrotters' Tour

Chicago, March 27.

Abe Saperstein, manager of the Harlem Globetrotters basketball team, has negotiated a self-styled "jazz cultural exchange" for his upcoming 13th annual tour of Europe starting May 10. He's taking Bob Scobey's Dixieland band along on the 10-week tour and has arranged for England's Kenny Ball and His Jazzmen to play a fortnight in Scobey's Chi club, Bourbon Street.

Ball, who has been in the forefront of a wave of Dixieland popularity in England and whose "Midnight In Moscow" record is a big seller in Europe and the U.S., will play only this one date in this country before returning to England.

In addition to Scobey's band, halftime entertainment on the Globetrotter tour will also include batonist Guy Allan, juggler Ton Wells, hand balancer Jackie Kokonott, cyclist-jugglers The Sagittos, cyclist Kimi Yokoi and punching bag specialists Ross & Ross. Billy Carr will emcee the show and will do some vocals with the band.

The tour, with the Globetrotters competing against the American Giants, starts at Wembley Stadium, London, and then continues on through Scotland, Belgium, Holland, German (including West Berlin), France, Switzerland, Italy, Spain and Portugal, ending July 19.

Ken McKellar's BBC-TV Series After Aussie Trek

Glasgow, March 27.

Kenneth McKellar, Scot stage and tv singer, is inked for a new BBC-tv series in the fall. McKellar, who has completed two seasons in the SRO Scot musical pantomime, "A Wish for Jamie," at Alhambra Theatre, Glasgow, sails May 18 on the Oriana to Sydney, Australia, for a 13-weeks' stage tour, opening at Auckland, New Zealand.

He will be accompanied by Duncan Macrae, actor-comedian, and bandleader Jimmy Shand. Others in the group are Jimmy Warren (comedian), Moira Anderson (singer) and accompanist Dennis Woolford.

Barred in U.S. By AFM, Mex Family Act's B.O. Harvest in Cont'l Dates

By HAZEL GUILD

Frankfurt, March 27.

An amazing Mexican family act, The Zavalas, who never got permission to play in the U.S. headed for Europe a year ago and has been cleaning up in an incredible series of concerts, television shows and theatre dates in every land.

Despite the high costs of transportation for the 10-member act, plus their parents and personal manager, plus the freight for over a ton of instruments and 10 changes of costume for the 10 members, the group is about $65,000 ahead on their tours which started less than 12 months ago.

The Zavalas, a group of musician (they play 17 instruments, sing, dance, do their own arrangements and even write bilingual commercials set to music), range in age from 13-year-old Isabel, who is a soloist, singer, plays the bells, marimba, maracas and dances, up to 33-year-old Jose Antonio, who is the conductor, composer, arranger, piano and accordion player.

They were a click in Mexico, doing concerts, films, recording, and hold a Mexican record of 62 consecutive weeks on television. But because of strong opposition from the American Federation of Musicians, they were never permitted to play professionally in the U.S. They made several appearances in Texas, playing sans pay at the universities there.

But last May, they decided to trek to Europe. Under management of a New Yorker, Mathias Keleman, this large and costly troupe, completely unknown when they arrived, has become a hit.

They have several "firsts," explains Keleman—first large Mexican group in Europe, and first international musical family since the Trapp Family. And they are even more versatile than the latter because they sing and dance as well, and play a range of music from pops to Mozart and Mexican specialties.

The family has been paid as much as $3,000 a week, and has had some of Europe's top bookings. Included to date have been tv shows in Spain, France and Holland. In Germany, they did three television shows for Hessischer Rundfunk, the Frankfurt outlet of the German TV net, titled "Fiesta in Mexico."

Also in Germany, the group has as many performances as it can arrange at the Army and Air Force Officers and NCO Clubs. In Sweden, the Zavalas played at the Gronalund Tivoli.

During the Sweden run, the Russian ambassador to Sweden invited the unusual family to put on a concert tour in Russia, but strong-minded Papa, who is the

(Continued on page 52)

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Adult Dancing Schools Face Mpls. Licensing

Minneapolis, March 27.

A proposed ordinance providing for strict municipal regulations and licensing of dancing schools which cater to adults has been proposed in the city council. If the measure passes, as now indicated, licenses entailing an annual $50 fee would be granted only to persons possessing good reputations. Applicants would have to submit to a city license inspector's investigation and, in acting upon applications, the aldermen would be guided by his opinions and recommendations.

The proposed ordinance follows in the wake of some civil damage suits brought here against several large dancing academies. The plaintiffs have been pupils who alleged broken agreements after paying large sums for their lessons. Exempted from the measure's provisions would be dancing schools for only persons under 18 years of age and the local park board, schools, universities and colleges offering dancing courses.

'Ice Capades' Still On Block Despite Prior Deal's End

Pittsburgh, March 27.

Even though deals for sale of "Ice Capades" last month fell through, John H. Harris, operator of the big blader, said here this week that the property was still for sale and that negotiations are now being carried on with what he referred to as "powerful banking interests."

"They are willing to pay a fair price," Harris said, "commensurate with the gross annual earnings of Icecapades of $8,000,000—but the joker is that they want me to agree to stay on as general manager of the show for two years after the deal is made."

He indicated that he might sign a contract to that effect but is not positive about it. He said the big reason for the sale is that he is now 64 and most of the company's stockholders are also "getting up in years."

He pointed out that the sale would allow him to establish large trust funds for his three children whose mother is Donna Atwood, former star of "Icecapades" who is now divorced from Harris.

AL RITZ COLLAPSES, TAKING LONG REST

Las Vegas, March 27.

Al Ritz collapsed onstage during the brothers' act at the Dunes during the second show last Monday (19), and was rushed to So. Nevada Memorial Hospital, where his ailment was diagnosed as nervous exhaustion. Al, Harry, and Jimmy Ritz had three more days to play the Dunes, but cancelled out, being replaced by The Gaylords, who bicycled from the Thunderbird lounge. Ritz freres also cancelled their skedded Monday (26) opening at the Cork Club in Houston.

Doctors advised Al to take a long rest.

300G House Replacing Razed Glasgow Theatre

Glasgow, March 27.

A new Metropole Theatre is due to rise here to replace the old, destroyed by fire last October. New house will retain the intimate vaude atmosphere of its predecessor, but will be modern in its framework with new dressing-rooms, washrooms, etc. The old gallery will vanish, and the stage will have deluxe equipment.

Cost of rebuilding, now under way, is estimated at $300,000 House will be a 1,200-seater. Alex Frutin, owner, said seat prices will not rise.

The Metropole, once the Scotia, is 100 years old this year. The late Sir Harry Lauder made his first professional appearance at the Scotia. A tartan-style winter revue, starring comedy duo Clark & Murray, will preem the new vaudery in mid-October.

Madrid Hotel and U.S. Army Clientele

Officers Hit Roof, Non-Coms' Nevada Lounge—Talent Angles at Balboa

By HANK WERBA

Madrid, March 27.

Live entertainment is making the Hotel Balboa a happier transient stopover in Madrid for members of the U. S. Armed Forces. But the hotel's show biz ledger contains some curious entries.

Floorshow policy in the Balboa's Nevada Lounge (for NCO's) and the rooftop dinery (for brass) was initiated less than a year ago when Capt. Damron Owen took over management of the Armed Forces hostelry. The policy was successful from the outset and has been augmented to a point where Owen is now disbursing over $3,000 a month for entertainers drawn largely from local ranks.

Owen is particularly proud to have given initial Madrid exposure to the Trio Sevilla—flamenco dancers from Andalucia who are now past their sixth consecutive month of two-a-night, six-night-a-week performances and who recently signed for an indefinite stay, subject only to advance 30-day notice from either the Trio or the Captain.

Tophillers during Owen's regime include popular dancer Faico (with several repeats), Los Tres de Castilla, Cuban warbler Nella Castell, crooner Juan Antonio Paloma, the Juan Quintero Ballet Troupe and, most recently, Spanish screen and stage singer Mara Lasso, Perla Cristal will be headlined next month. Joe Fuste's swinging dance combo is another long-term favorite, having recently signed on for another six-month span. Fuste records for RCA Espanola.

Capt. Owen's entertainment policy has developed from situation, not always covered by regulations. His biggest problem was booking. Local talent agents, since eased out of the picture, played management against entertainers and vice-versa for a harvest of unethical kickbacks and percentages until the hotel stepped in to make deals sans intermediaries. From that point on, complaints and tribulations finished.

Balboa shows contribute considerably in filling the lounge and terrace night after night. Complimentary factors include a first-class Yank cuisine and a cheerful brand of spit-and-polish service.

To celebrate their new long-term pact last week, the Trio Sevilla

(Continued on page 52)

Andrews-Burnett Tour Off

A projected tour by Julie Andrews and Carol Burnett had to be called off last week because of the impending motherhood of Miss Andrews. She's married to designer Tony Walton.

The show "A Night at Carnegie Hall," was originally conceived after the taping of a teleshow produced by Jack Banner which will be shown on CBS June 11. MCA had been lining up dates for the touring package.

Playboy Club Ads Off-Key In Detroit

Detroit, March 27.

Playboy Club has been told by the State Liquor Control Commission to stop advertising that its proposed establishment will be a private key club. Order was issued after Commission said memberships were solicited with the implication that the club would be private.

The Commission said it had previously notified the club, which is seeking to transfer the former Stockholm Restaurant's liquor license to its name, that private club operations on a public license are prohibited in Michigan.

To Float 100,000 Shares

Washington, March 27.

Gaslight Clubs Inc. plans to open four new key clubs in Rome, St. Louis, Philadelphia and Los Angeles. This was disclosed in an application for a stock issue registration filed with the Securities & Exchange Commission.

The Chicago firm, which operates clubs in Chicago and Paris and leases club sites in New York and Washington, seeks to float 100,000 shares of common stock by public sale at a maximum of $7 a share.

Of the sale proceeds, $100,000 will be used to equip and operate the Rome club and $230,000 to operate those in St. Louis, Philadelphia and Los Angeles.

Gov't Slaps Ex-St. Paul Nitery Op With Order For 100G in Back Taxes

St. Paul, March 27.

Harold McEvoy, former local nitery owner, has been served with an order handed down by Federal Judge D. F. Donovan here entitling the Government to collect more than $100,000 in 1945 and 1946 federal income taxes from him.

Onetime owner of local Tugboat Annie's bistro and part owner of the Parkway night club here, McEvoy now is attempting to negotiate a compromise settlement. Judge Donovan's order resulted from an Internal Revenue Dept. suit against McEvoy in 1957 and represented a Government victory in a battle that started many years before that.

Internal Revenue had sought $105,912 for 1945 and 1946 and he refused to pay. In 1952, it filed a tax lien against him. When he acquired an interest in the Parkway, federal agents seized its city liquor license, valued at $22,000, to satisfy part of the tax claim against him. However, the city council held the license wasn't subject to such seizure by any third party, not even the federal government, and it issued him a new one.

The Government then brought its suit to recover the alleged delinquent taxes and to foreclose the lien, for partial payment, that it claimed it had in the seized liquor license.

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Pleasure Island Maps Expansion With Name Bookings For Summer Run

Wakefield, Mass., March 27.

Pleasure Island, rated as one of the most successful theme parks in the country, plans a bigger expansion move with new construction underway and the biggest talent budget in its three year history.

With a theme of "the show's the thing," and the premise that the price of admission alone is worth the show alone, the park has booked Ricky Nelson, Robert Horton, Hugh O'Brian, Troy Donahue, Frankie Avalon, Jimmy Dean, plus high wire, animal, thrill, flash, clown, magic and water acts. The park, which opens June 22, will operate both day and night this season.

A new Pleasure Island Pavillion, a 5,000-seater, with 35,000 sq. ft., designed as a multiple use year round facility, will be built starting in September on a site adjacent to the 3,000-car parking lot.

The pavillion will be set up as New England's first winter sports city with ice skating, and will also be used for industrial exhibits, shows, wrestling, collegiate hockey, ice shows, one-nighters and concerts. Plans also involve the possibility of strawhat legit musicals.

For the park's fourth season, a 10-week spread is anticipated. There'll be dancing six nights a week with a Pleasure Island orch on a new dance floor overlooking the Pirate Cove section of the 73-acre fun park, and a new lighting system is being installed.

Norman Prescott, executive vice president of the park, said the pitch this season will be "on the show." "In other words," he stated, "the price of admission only is worth the show alone and the customer is given a big bonus with 35 rides and attractions free."

There will be two shows daily, two hours long, comprising seven acts, going on from 2 to 4 p.m.; and from 8:30 to 10:30 nightly. All the park rides, boats, trains, carousel, burros, Moby Dick whaleboat and pirate sail to Treasure Island will be going night and day.

The biggest billboard campaign of any park in New England using 60 boards, showing the park's ident, a boy on a whale, will be run for four months. Each week snipe sheets, 25% of the board, will be changed every Monday morning showing full headshot of name appearing that week.

Backing up the billboard campaign will be a saturation newspaper, radio and tv ad campaign. A new stage is being built in the former 5,000-seat Show Bowl, where the names will be presented, which is being redesigned to seat 7,500 this season.

The park opens this year on June 22, continues through Labor Day, and then runs four weekends to Sept. 30.

Rumors of 'Encore' At Expo Persist

Seattle, March 27.

Rumors persist that the Seattle World's Fair would run a second year despite public statements by Fair officials that Seattle would end — definitely — after a six month's run, on Oct. 21, next.

This statement has been underlined with a recent reiteration, but at the same time there has been a proposal that the fair site and its many permanent buildings be used to stage some sort of alternate fair or exposition in 1963 and perhaps annually, but on a smaller scale than this year's world's fair.

After the fair, Seattle will have a large, handy and beautiful civic centre, so it is certainly proper to consider using it to best advantage.

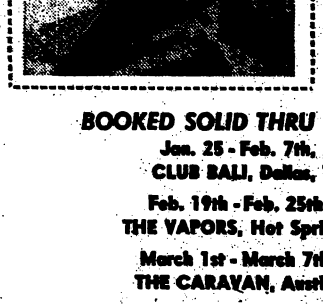
Nitery Now Gas Station

Honolulu, March 27.

Another onetime top nitery is now only a memory. South Seas, in Waikiki, has been demolished to make way for a gas station.

South Seas, opened in 1939, was an off-and-on booker of name talent until the mid-1950s.

JOANIE VINCENT



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Edie Adams has signed with General Artists Corp. . . . **Roosevelt Greer**, defensive lineman for the N.Y. Football Giants, bankers a show biz career and has signed with the William Morris Agency . . . **Fisher & Marks** go into the Copacabana June 7 . . . **Felicia Sanders** returns to the Living Room, June 4 and has also been set for the Caribe Hilton, San Juan, in October . . . **Pat Marand** to the Cotillion Room of the Pierre, April 24 . . . **Morty Gunty** goes to the Elegante, Brooklyn, April 4 . . . **Robert Goulet** tapped for the Shoreham, Washington, in October . . . **Johnny Mathis** inked for the Eden Roc, Miami Beach, April 19, and returns to Blinstrub's Boston, April 30 . . . **Alma Drake** pencilled in for the International, April 25 on the ball with the Andrew Sisters.

Hollywood

Danny Kaye plays two frames at Harrah's, Lake Tahoe, starting May 3, backed by **Johnny Mann** and chorus, accompanist **Sammy Prager** and **The Dunhills**. . . **Four Preps** open April 21 at Lagoon, Salt Lake City . . . **Elaine Dunn**, three years ago a Tropicana dancer, returns to Las Vegas April 9 as star of "Bye, Bye, Birdie" at Riviera. . . **Kay Stevens** into Cleveland's Chateau April 2 . . . **Robert Barron** skies to Rio de Janeiro for "Tio Samba" revue opening June 12 at Copocabana. . . **Karen Dolin** booked into Tidelands, Houston, April 2, with Ball in Dallas following. . . **Marie Wilson** revue tees off three-weeker at Crystal Bay Club, Lake Takoe, July 20. . . **Jol Lansing** joins **Mickey Rooney** and **Joey Forman** at Chi Chi, Palm Springs, March 30.

New Vaudfilmer In Mpls. Plugging AGVA 'Showcase'

Minneapolis, March 27.

With the reopening of the neighborhood Homewood film theatre here as a vaudfilm house on April 13, Minneapolis will take its place as one of AGVA's only three "showcase" cities, the others being New York and Chicago.

Paul Fink, former local nitery owner, and his two associates who still are operating a floorshow bistro here, the Gay '90s, have acquired the Homewood and they made the deal with AGVA.

The arrangement calls for the Homewood to present the "Showcase" once a month. As in New York and until recently in Chicago now, the AGVA newspaper will announce in advance the date and performers desiring to appear will file applications with the organization.

After the acts are screened by a three-man board four or five will be chosen and will receive the AGVA minimum, now $25 a night, for appearing at the Homewood. Nitery owners and talent agents are expected to be on hand here just as they are now for the New York and Chicago "Showcases."

The Homewood will be the first local vaudfilmer in many years and film exhibitors hereabouts already have started to wonder what will happen to what they regard as an experiment.

The opening show's stage performance will have pianist Peter Nero, who was a big draw during a recent local nitery engagement, and comedian Dick Curtis, a newcomer here. This show will involve a $3,500 cost, according to Fink.

Fink's other stage bookings to date are George Carlin, whose date hasn't been set yet; comedian Steve DePas, June 8; Robin Nelson's four-skaters "Jubilee on Ice," June 29; folksinger Miriam Makeba, July 13; and the Chad Mitchell Trio of folk singers, Sept. 14.

All acts are being booked for 10 days, although feature films will run only for a week. Thus far deals have been made for a number of Columbia reissues. The onening show's feature film will be "Oceans 11." It'll be followed by "Who Was That Lady," "Once More With Feeling" and "Our Man in Havana."

Memphis Drafting Rigid New Laws Against Private Clubs, Dance Halls

Memphis, March 27.

Memphis' private clubs and public dance halls are being screened by the city fathers who plan to put the heat on these establishments with stricter laws now being pennned by the City Attorney's office. It was asked to draft the new laws revisions after a session with members of the City Licensing Commission and Police Chief J. C. MacDonald.

"We were asked to draft an ordinance specifically setting up rules and regulations for conducting public dance hall business," assistant city legal chief Art Shea told VARIETY, "and we were also asked to look into the feasibility of drafting an ordinance governing the conduct of private clubs."

There are a number of private-ries here that work on a key basis and serve drinks over the bar which legally is taboo in this state. Legal whiskey is sold only by independent owned and operated package liquor store dealers under supervision of the Tenn. State Dept. of Revenue.

Shea pointed out that his office will work closely with the State Revenue office in policing private clubs and assessing taxes.

At the same time the State Revenue Dept. dealt another serious blow at private clubs which usually purchase liquor in quantities from various dealers in the city and state by setting a limit of only 10 gallons sold at one time and a record made of the purchase—time, date and space between buys.

Shea stated the clubs may be taxed $200 each by the city, county and state. He pointed out that the new laws are aimed at control of clubs "where the sole business purpose is the dispensation of alcoholic beverages and dancing or where dancing is only incident to the operation." The new ordinance will not be concerned with clubs established for social and athletic purposes such as country clubs.

Minn. Dancehall Ops Sue to Serve Setups

St. Paul, March 27.

Patrons of dancehalls in Minnesota are being denied the privilege of sitting at tables with their own liquor bottles in view, being served setups and consuming the alcoholic beverages on the premises. Operators of eight such establishments, contending that their customers should have this right have filed suit in district court here against William N. Joyce, state liquor control commissioner, to compel him to grant their applications for the $100 a year liquor consumption permits.

These permits are necessary in order for dancehall patrons to be allowed to imbibe booze in the places. This kind of permit undoubtedly would help business at the dancehalls, it's pointed out. For refusal to issue the permits, Joyce gives as a reason his opinion that Minnesota law forbids liquor consumption and display in any place, like a dancehall, frequented by minors.

A.C. Steel Pier, Repaired, Opens

Atlantic City, March 27.

Steel Pier, which suffered more than $2,000,000 loss because of the great March 6-7 northeast storm, opened its three theatres, indoor ballroom, fun spaces and sundecks Sunday (25). All are located in that portion of the pier nearest the boardwalk and the slight damage inflicted has been repaired.

Bobby Rydell headlines the vaudeville show with Les Elgart and his band, the attraction in the smaller ballroom. Two pictures are also offered, with a twist hop presented by Ed Hurst, host of the "Summertime on the Pier" tv spectacular.

'KLONDIKE KATE' SAGA OF YUKON DANCEHALLS

"Klondike Kate" by Ellis Lucia (Hastings House; $5.95), is the story of Kitty Rockwell, born in Junction City, Kans., 1876 (died, 1957), who became an entertainer in Dawson during the '90s, and self-styled "Queen of the Yukon." Kate was one of the last of the dance-hall girls, and the only one whose career persisted into the present era.

In 1943, Columbia made a film, "Klondike Kate," with Ann Savage as Kitty Rockwell. Original Kate found little truth in the film, and appeared on the radio program, "We, the People," to give the lie to lies about her and to fabricate further upon her own legend.

Not the least of Kate's show biz achievements, was her Alaska grubstaking of Alexander Pantages, with whom she operated the Orpheum Theatre in Dawson. Pantages went on to establish a vaude empire. Kate reemerged in his life in 1929, when the impresario was key figure in a sensational morals trial involving a 17-year-old girl.

Prior to her Yukon days, Kate was a chorus girl in New York. Following her Dawson period, she trouped the five-a-day circuits. Her "messenger boy" act with Arthur Searles gained some popularity in western bookings.

In 1933, Kate married her long-time beau, prospector Johnny Matson, and stayed married to him the rest of her life. Her ashes were scattered in the desert near Bend, Ore., where much of her later life was spent.

Kate was a combination of Lola Montez and Lotta Crabtree; also, she was a prime example of friendly, compliant womanhood, touching lonely hearts in one of the last male frontiers. Tome, with photos, does justice to her ribald memory.

Rodo.

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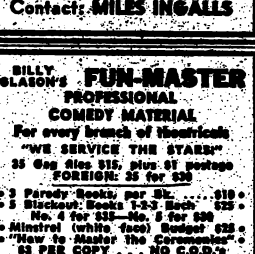

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THE VERSATILE CHUBBY CHECKER

New Acts

CHUBBY CHECKER
Songs
45 Mins.
Holiday House, Pittsburgh

Although Chubby Checker has appeared here in a concert and has been featured in some night clubs because of his hit records, he is documented under New Acts because he is presenting a new, topdrawer, excellently staged act in his nitery debut since his new-found prominence as the arch-exponent of The Twist.

During the past few years the record industry has introduced the talents of such present day topflight performers as Paul Anka, Bobby Darin and Bobby Rydell but you have to go back to Johnnie Ray to find anything like the electric excitement surrounding Checker. While it was the phenomenon of The Twist craze that projected him into public prominence, it is his basic talent, gilded to perfection by Lew Spencer's staging and directing, that makes him such a certain candidate for stardom.

He shows excellent voice quality and his material has been chosen wisely.

Lit.

VARIETY March 3, 1962

NIGHT CLUBS
Currently and (Booked to Return)

COPACABANA
New York

Just Completed and Booked to Return This Year

BLINSTRUB'S, Boston
THREE RIVERS, Syracuse
HOLIDAY HOUSE, Pittsburgh
STEEL PIER, Atlantic City

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SANDS HOTEL, Las Vegas

Fall of 1962

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Trade Show Review

N. W. Builders Show
Minneapolis, March 27.
Mills Bros. (4), Original Gutis Family (7), Harry "King" Cole, Lona Antalek and Her Dogs, Barlowe Orch. (16); Mpls. Auditorium, March 16-25; $1.25-$1.75.

For its stage presentation, this 28th annual Corrie-Cavanaugh Northwest Builders Show comes through in its usual shipshape fashion, offering a topnotch varied entertainment notable for song and fun.

Presence of the headlining Mills Bros. alone undoubtedly would make a visit worthwhile, even for those who might not be interested in what building aids are on display in the 250 exhibits. But around the Mills is also built a laugh melange.

It's the first time the three Mills warblers and their banjoist have appeared in any of these Builders Shows here. These vets stack up as better than ever, even if, over the years, their offering is little changed, if at all. The brothers' 20 minutes of melodics comprise nearly entirely oldies with which they've been so long associated.

This stage performance, unlike most of trade shows' such presentations in this Auditorium, utilizes the full big stage and is run off in front of the local 16-piece band.

Caucasian comedian Harry "King" Cole lands plenty of guffaws with his impressions of unknown characters and some of the nutty things that they do and their frequently rib-tickling behavior. He also glibly emcees the show.

However, it devolves upon the original Gutis gang to stir the wildest merriment. As they've done in the Ringling Bros. & Barnum & Bailey circus, they dish out the yocks in profusion by interspersing their acrobatics, including balancing feats and somersaults, with slapstick and madcap shenanigans. This is one of the liveliest and fastest moving bedlams extant.

Shapley Lona Antalek shows off her figure via scanty attire as well as her 14 well trained pooches. Nearly all of the dogs are white haired and good to look at, as is their capable trainer. Many of the canines' tricks are out of the ordinary.

All in all, this is a highly pleasant 60 minutes calculated to make sales for the exhibitors easier.
Rees.

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NORMAN JOYCE, Gen. Mgr.
VAN JOYCE, Publicity

Showman's Slant

Continued from page 1

owners feel about it. The winter sports and shows seem to be helping, instead of hurting, their patronage, stimulating transient trade and not keeping localites away, it's declared.

There was much grumbling last year by Twin Cities' exhibs and nitery owners over the alleged biz hurt that the first season of major league baseball was inflicting upon them.

Complaint was that the vast majority of numerous transients attracted by the Twins' big league games restricted themselves while here to the diamond sport attendance. The holler was they'd reach here just about in time for the games' start and depart for home in their chartered buses or autos immediately afterwards.

And as for the home folks the beef was that their attention and entertainment purchasing ability were diverted away from movies and bistros to the big league baseball and, in too many instances, were going to the latter entirely.

If localites in huge numbers didn't go to the games they'd watch them on television or listen to their radio broadcasts, it was claimed. If they attended the contests the drain on their purses would be so big as to leave little to spend on other entertainment. And after the games it would be so late—nearly all are played at night — they'd have to hurry home to get some sleep so that they'd be in shape to go to work next morning. Incidentally, it consumes well on to an hour for motorists to get out of the ball park's parking spaces.

But last week the state high school basketball tournament brought thousands of transients to the Twin Cities for three-day visits and the exhibs and nitery owners, who had been complaining about big league baseball's injurious effects, assert their patronage thrived during the tournament. Transients patronized them in large numbers and even localites weren't kept away, it was declared.

The same thing has been happening this winter when there have been other important sports events and even touring stage shows at the Minneapolis Orpheum and St. Paul Auditorium, according to the exhibs, etc.

The state high school basketball tournament drew around 100,000—many of the customers were transients — and for the three days grossed more than $110,000.

In his sports page column, Morning Tribune's Dick Cullum declared "what good fortune for our hotels and merchants and, for that matter, the whole town that sports and sports related activities fill what otherwise would be a big void in travel and commerce."

"First, the state high school tournament fills the Twin Cities for three days, then come the 'Ice Follies' and the Sportsmen's Show here for long runs during a period when, without them, we'd have nothing," Cullum went on to say.

"These three events alone bring a conservatively estimated 120,000 people to town from March to mid-April."

Singer's Dope Rap

San Juan, P.R., March 27.

Custom agents last week (March 21) picked up Ismael Rivera, featured Puerto Rican singer with the Cortijo Combo, took from him what they later identified as a bottle of cocaine, and booked him on illegal possession of narcotics charges.

The arrest took place at International Airport, where Rivera and 10 members of the Cortijo Combo were returning from a three-week tour of Venezuela. None of the other combo members were taken into custody.

Risman Inks Dennis Day For LQ; Off to Japan

Eddie Risman, managing director of the Latin Quarter, N. Y., has taken off for Japan to look at talent and study ideas for shows. It's recalled that one of the more successful outside productions at the Latin Quarter was a presentation of the Steve Parker unit, "Holiday in Japan" which was imported originally for the New Frontier Hotel, Las Vegas.

Risman is expected back in New York sometime next week.

One of the last inkings before his takeoff was the pacting of Dennis Day for the Latin Quarter, June 20 for two weeks. It's Day's first N. Y. nitery date.

'Cruise' Weekends Again Click as Biz Lure For Two Atlantic City Hotels

Atlantic City, March 27.

Chalfonte-Haddon Hall's three "cruise" weekends, aimed at luring guests to hike what otherwise would be an ordinary house count, continue to be major attractions of the hotel's winter schedule. Starting with the Caribbean in January, then the French in February, the "cruises" would up over the weekend (16-18) with the Hawaiian-South Seas. All drew near capacity, the French, always a fave, filling both hotels with more than 1,800 customers.

This time the big hotel's management just made it under the wire, for the great northeast storm of March 6-7 put the larger of the two houses, Haddon Hall, out of business for a few days, its guests being shifted into the smaller Chalfonte, which was not so badly hit.

Shows for the two evenings were produced by Tutasi Wilson of New York with some 75 musicians and entertainers being imported for the occasion.

Format followed closely those of other years with a cocktail party in Haddon Hall Friday evening (16) and a luau where island foods and drinks were the specialty. Hawaiian entertainment and music followed in Chalfonte's Mauna Loa Halle, a large theatre.

Big event of the weekend was a South Seas party in the Chalfonte's Polynesian Village. Here four nightclubs had been set up flanked by as many bars. Idea had guests "landed" from ship going down gangplank into the "village."

In the Mauna Loa Hale, largest of the rooms, two shows were presented while in the others three or continuous entertainment was offered. Island, or other drinks, were to be had at the bars.

WIP of Philadelphia and WILK, Wilkes-Barre, carried the South Seas party Saturday while the Mutual Broadcasting System also aired it.

JOE E. LEWIS' FRIARS DINNER 95G SELLOUT

A record $95,000 gross is anticipated for the Joe E. Lewis dinner being tendered the comedian by the Friars at the Hotel Waldorf-Astoria's grand ballroom next Sunday (1). More than 1,000 are expected at $50 and $75 per skull. It looks like the total will be about $60,000 for attendance and $35,000 from the souvenir journal, according to Friars exec sec Carl Timin.

Among those on the dais will be U.S. Ambassador to the U.N. Adlai Stevenson and Ralph Bunche. Abbott emeritus Milton Berle is flying in from the Coast for this event.

Mex Family Act

Continued from page 48

shepherd of the group and runs the family with a heavy hand, nixed it. He also has turned down all engagements where the act would be expected to appear at a rowdy club, or along with strippers or acts of low calibre.

Their biggest production number involves 10 concert grand pianos, and getting them all together, and in tune, presents another difficulty.

Notes Keleman, "Booking throughout Europe presents many problems because the agents are not international, and generally you have to get a different agent for every area. And too, some specialize in theatres, others specialize in television.

"So it means innumerable contacts to get us going, and to try to explain what the family does and to get decent pay for the acts."

The five boys and five girls have been sightseeing, visiting religious sites in Europe, and living well on the pay they have received. In addition, Jose Antonio is doing arrangements for an orchestra of engineering students at the U. of Mexico, and there is a tentative deal with J. Walter Thompson agency for the group to do commercials, which they would write, arrange, orchestrate and perform, for the Spanish-speaking countries.

Keleman says, "There is plenty of work over here. While the American military clubs in Europe say there are many acts available, it is usually the same talent over and over again offered to the clubs. And when something different like this appears, they can get innumerable offers. It's just a question of finding those that pay enough."

Main ambition of the talented family is to crack the barrier erected by the AFM in the U.S. and be permitted to play there, as a concert group. "After all," explains Kelman, "it isn't fair of the Musicians' Union to say that we would be taking work away from American musicians.

"American movies make more money in Mexico than Mexican films do. And just last year, in Mexico we had such performers as Nat King Cole, Louis Armstrong and Bill Haley, all big successes. We only ask for the right to perform in America, and to date no Mexican artists have been allowed to play in the major clubs in the U.S."

Whatever else happens to them, though, the Zavalas have come a long way from the little town of Guanajuato, where they were born —and where grandpa is still credited as being the composer of "El Rancho Grande."

Seattle's Nudes

Continued from page 1

Wolf Kochman. Show will have five production numbers and four specialty acts. Three acts are set —Bob Williams & Louis, ventriloquits Dick Weston, and Evy & Everto, a Swedish hicycle act. One more act will be set and Gracie herself will be in the show in a modified Texas Guinan role. Ashton and Kochman are due in April 13 to put show together and begin rehearsals.

La Petit Theatre will have two shows, Kajar the Magician in a daytime show and "Les Poupees de Paris" and adult puppet show, at night.

"Peep Backstage, U.S.A.," produced by Jack Matlach and directed and choreographed by LeRoy Prinz. Show will give illusion of two shows in one. View will be of a cutaway of the rear of a theatre, with dressing rooms below and stairs on both sides leading up to the stage on the level above. Featured will be 35 showgirls. There will be no seats in this show, just standees.

"Girls of the Galaxy" will be a 15-minute show with models posing for camera bugs on a revolving stage. Rental cameras will be available.

Matlack and Prinz may produce another show for "Show Street" called "Stage 9, Hollywood," but details are not set. Matlack will also have a Bavarian beer garden in the area.

The Paris Spectacular wax museum will have 6,300 square feet in a building on "Show Street" for a wax display.

An antique automobile show with 16 vintage cars. Roy, Thor and Lee Alexander, Chicago brothers will operate this show.

A "Gay '90s" club, still to be named, with buffet style restaurant, singing waitresses and turn of the century atmosphere.

McGuires' Gotham Date

Basin St. East, which has a comedy and jazz policy, has departed from its norm with the booking of the McGuire Sisters who go in April 2 for two weeks. Their last cafe date in New York was at the Hotel Waldorf Astoria.

Lenny Maxwell is also set.

6 Indpls. Niteries Form Assn. to Improve 'Image'

Indianapolis, March 27.

Rather than to try to cut each other's throats, as Harry Hochman, of the Crown Room, said, the six nightclubs using major entertainment in Indianapolis have formed the "Night Club Assn. of Indianapolis." This group will refrain from bidding against one another for acts, will try to present to the public a better image of nightclubs so they aren't considered "clip joints," and will also coordinate their advertising.

William Ball, of the Embers, was elected president; Hochman, v.p., and Paul Lennon, of the Lennon Ad Agency, secretary. Other clubs in the association are the Pink Poodle, LaRue's, the Lafayette Supper Club and B & B Restaurant.

Army in Madrid

Continued from page 48

broke into solos for the first time to feature Paco in the Flamenco dance-classic "Farrucca de Falla" while Marie Carmen and Purita introduced the Andalucian dance "El Vito." The Trio closed ranks with a series of sprightly Sevillanas.

Emceeing with a slow, Southern drawl and a painless brand of hinterland wit, Owen kept the show unencumbered by simply ordering waiters to stop serving food. Also programmed was Ramon Ibarra in a guitar medley from the music of Albeniz, Chopin and Granados. Another pleasing specialty was the Harmonica Trio Biok in a mixture of classic and popular tunes. Biok, who heads the group, won the International Harmonica contest at Barcelona last year. Unable to appear because of illness was a budding 18-year-old American songstress, Jane McPherson, who debuted time back at the Balboa and was later signed into the Rendezvous Room of the Hotel Castellana Hilton. Reprised at the Balboa, she was bedded wth the flu and could not make curtain.

There is no question in Madrid military circles of the success Owen has chalked up at the Balboa. Captain is now getting more and more requests from weightier brass to book the Balboa show for one night stands at assorted military installations and Air force fiestas in and around the Spanish capital city.

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CURRENT BILLS

WEEK OF MARCH 28

NEW YORK CITY

MUSIC HALL — Mary Tremain, John Lankston, Irene Apinee & Jury Gotshalks, Los Gatos, Melo-Notes, Corps de Ballet, Rockettes, Raymond Paige Orc.

AUSTRALIA

MELBOURNE (Tivoli) — Les Otharis, Sherrier, Howe & May, Francis Van Dyk, Nicoli Brothers, Big George, Montego, Diana Marquez, Amor Solar, Rita Moreno, Margaret & Maurice, Flat Tops, Barney Grant, Keith Peterson, Terry Scanlon, David Sterle, Ruby Lacy, Jack O'Dowd, Beryl Meekin.

SYDNEY (Tivoli)—Hutch, Freddie Morgan, Alec Finlay, Alistair McHarg, Roy & Toaduff, Kenet & Jani, Grecos, Jandy, Anne Lane, Paul Gavin, Vincent Grant, Beverly Thomas, Monica Sheargold.

PERTH (His Majesty's)—Pat Gregory, Frank Berry, Jodie Gray, Howard Hardin, Joe Chisolm, The Trapinos, Fay Melody, Ken Mackey, Ron Balcombe, Bill Christopher, Harvey Weber, De Jong & Dee, Adrienne Erdos.

BRITAIN

BIRMINGHAM (Hippodrome) — Ken Dodd, Eddie Calvert, Bluebell Girls, Dennis Spicer, Schaller Bros.

BRISTOL (Hippodrome)—Norman Wisdom, Morton Fraser's Gang, Eddie Leslie, Billy Whittaker, Terry Kendall, Patricia Stark, Betty Wheeler, Harold Holness.

LIVERPOOL (Empire)—Russ Conway, M & B Winters, Spring Fields, Janie Marden, Paul Andrews, Terry Kaye, Medini Trio, Les Franky Babusio.

LONDON (Palladium)—Charlie Drake, Janette Scott, Jackie Rae, Gary Miller, Billy Danvers, Bert Brownbill, Roger Delgado, Seven Volants, Holt & Gillis, Herbert Hare, Jack Francois, Sandra Michaels, Aida Foster Babes, Kirby's Flying Ballet.

MANCHESTER (Palace)—Bruce Forsyth, Yana, Thelma Ruby, Tudor Evans, Penny Calvert, Ken Wilson, Lionel Baker, Jimmy Lee, Munks Twins, Nicholas Brent, David Kirk, Winstanley Babes, Bill Shepherd Singers, Elizabeth Saunders.

NEWCASTLE (Empire)—Lex McLean, Carr & Vonnie, Guy Holloway & Pat, Margo, Melody Makers, Tommy Banner, Bill Gordon, Colin Stuart, Bobby Mack, Dorothy Dunn, Alexander Bros., Ronnie Dale.

NOTTINGHAM (Royal)—Ronnie Hilton, Peter Butterworth, Joe Black, Falcons, Jeanne Craig, Hassani Troupe, Trevor Richins, Jennifer Burch, Shelagh Miller, Lorna Green, Tony Cundell.

VICTORIA (Palace)—Nervo & Knox, Bud Flanagan, Naughton & Gold, Eddie Gray.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM — Afro-Caribbean, Johnny Barracuda, Larry Bonito, Trade Winds.

BASIN ST. EAST — McGuire Sisters, Lenny Maxwell.

BLUE ANGEL—Oscar Brown, Don Sherman, Clancy Bros., Tommy Makin, Bobby Short, Otis Clements.

BON SOIR — Three Flames, Tony & Eddie, Isobel Rob , Adam Keefe.

CHARDAS — Lily France, Lia Bella, Elemar Horvath, Tibor Rakossy, Dick Marta.

CHATEAU MADRID—Roberto Iglesias, Pupi Campo Orc.

COPACABANA—Chubby Checker, Allen & Rossi, Paul Shelley Orc., Frank Marti Orc.

EMBERS—Ronnie Brown Trio, Erskine Hawkins Four.

HOTEL ASTOR—"Vive La Difference," Lou Wills Jr., Marilynn Alwyn, Lester James, Camille Valle, Suzanne Munn, Dick Harding Orc., Eddie Lane Orc.

HOTEL LEXINGTON—Virginia Wing, Lillian Knight, Denny Regor, Tony Drake, Tony Cabot Orc.

HOTEL NEW YORKER—Milt Saunders Orc., Joan Baldwin, Joe Furst.

HOTEL PIERRE—B & M Hagett, Betty Madigan, Stanley Melba Orc.

HOTEL PLAZA — Shani Wallace, Emil Coleman Orc., Mark Monte Continentals, Payson Re Orc.

HOTEL TAFT—Vincent Lopez Orc.

HOTEL ST. REGIS — Evelyn Knight, Chauncey Gray, Chiquito Orc.

HOTEL ROOSEVELT—Guy Lombardo Orc.

HOTEL WALDORF-ASTORIA — Alan King, Emery Deutsch Orc., Milt Shaw Orc., Greta Keller, Joan Bishop.

HOTEL SAVOY HILTON — Tony Mitchell, Arturo Arturo Orc., Gunnar Hansen Orc., Ray Hartley.

INTERNATIONAL—Roberta Sherwood, Jackie Kahane, Mike Durso Orc., Aviles

JAZZ GALLERY—Count Basie Orc.

LATIN QUARTER—Liberace, Anden's Poodles, Adele Castle, Julie Gibson, George Carl & Arlene, Wallenda Ballet, Jeanine Pivoteau, Mello-Larks, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Ronnell Bright 3, Andy Hamon.

LIVING ROOM—Lyda Fairbanks, Wanderers, Morty Storm, Bob Ferro Trio.

NO. 1 FIFTH AVENUE—Hankinson & DeMaio, Cy Young, Julie Sargant.

ROOM AT BOTTOM — Jorie Remus, Chris Rayburn, T. C. Jones, Al Foster Trio.

ROUNDTABLE — Vibrations, Ronnie Hawkins, Nora Hayden.

SAHBRA—Four Ayalons, Esther Tohbi, Leo Fuld, Badoc & Sharobi, Louis Bannett Orc.

TWO GUITARS—Alya Uno, Sasha Polinoff, Ivan Nepa & Sonia, Kostya Poliansky.

SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Severn Darden, Dawn Daniel, Andrew Duncan, Lynda Segal, Eugene Troobnick, Gary Sherman, Barbara Harris.

UPSTAIRS & DOWNSTAIRS — Phil Bruns, Cell Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson Lovelady Powell, Freddie Webber, Jim Sheridan, Dick Riddle, Milrad & Colston.

VIENNESE LANTERN — Vicky Autier, Ernest Schoen Orc.

VILLAGE BARN—Ralph Pope, Peri & Ray, Tex Fletcher, Lou Harold Orc., Joe Shay Orc.

VILLAGE GATE—Sabicas, Sam Hopkins.

VILLAGE VANGUARD—Lenny Bruce, Bernard Peiffer Two.

CHICAGO

BLUE ANGEL—Christian Lamont Revue, Marliza, Lord Carlton, Roger McCall, Tito Perez Orc.

CLOISTER—Phil Tucker, Mary Noreen, Eddie Subway Orc.

CONRAD HILTON—"Pink Tights," Nip Nelson, Hincky & Allan, The Bokdams, Lacke Lorraine, Consuelo, Boulevar-Dons (3), Boulevar-Dears (6), Charles & Hasmick, Jimmy Palmer Orc.

DRAKE HOTEL—Susan Barrett, Jimmy Blade Orc.

EDGEWATER BEACH—"An Evening of Jerome Kern," Larry Douglas, Betty Benee, Felix Knight, Don Davis Orc.

GATE OF HORN—Dave Guard's Whiskeyhill Singers, George Carlin, Floyd Morris Trio.

HAPPY MEDIUM — "Medium Rare," Linda Donovan, Denise Foster, James Inman, Marc London, Donna Miller, Bert Vallencourt, Cindy Witsell, Tom Williams, Downstage Room: Beatrice Mila, Cy Touff Trio, Cliff Niepp Trio.

LE BISTRO — Duke Hazlett, Vic Cesario Trio.

LIVING ROOM — Kirby Stone Four, Sylvia Syms, Al Bernie, Joe Parnello Trio.

LONDON HOUSE—Teddy Wilson Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Joe E. Ross, Margaret Whiting, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE—Nat (King) Cole, Ben Arden Orc.

PLAYBOY CLUB—Jerry Shane, Chase & Reed, Dick Haviland, The Madcaps, Mickey Onate, The Diamonds, Suzanna Hall, Paul Etheridge, Connie Carroll, Joe Iaco Trio, Bob Davis Trio, Billy Wallace Trio, Harold Harris Trio.

SECOND CITY—"A Knocking Within," William Alton, Roger Bowen, Severn Darden, Del Close, Bob Camp, Mina Kolb, Irene Riordan, Richard Schaal, Avery Schreiber.

SHERATON BLACKSTONE—Jan Norris, Franz Benteler Orc.

LOS ANGELES

COCOANUT GROVE—Lisa Kirk, Guy Marks, Dick Barclay, Freddy Martin Orc.

CRESCENDO—Rusty Warren, Inkspots, Sandy Nelson Orc (5).

DINO'S—Tacey Robbins, Jack Elton, Steve La Fever.

INTERLUDE—Troy Walker & Hustlers.

LE CRAZY HORSE — Le Crazy Horse Revue, 3d Edition, The Tyrones.

SLATE BROS.—Dave Barry, Vic Dana, Herb Dell Trio.

STATLER HOTEL — "Les Girls de Paris" Revue, Skinnay Ennis Orc.

YE LITTLE CLUB — Carol Richards, Joe Felix Group (4).

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Andy Williams, Jackie Mason, Donn Arden Dancers, Carlton Hayes Orc. Lounge: Frankie Carle, Michael Kent, Dave Apollon, Milt Hearth, Sam Melchionne, Acapulco Boys, Three Suns.

DUNES — Tony Bennett, Rowan & Martin, Wilda Taylor, Art Johnson, Earl Barton Dancers, Bill Reddie Orc. Lounge: "Vive Les Girls," One Plus One, Travelers Three, Joseph Mack Four.

EL CORTEZ — Miguelito Valdes, Lorraine Barry.

FLAMINGO—Dick Shawn, Arlene Dahl, Diane Varga, Don Kirk, Nat Brandwynne Orc., Flamingoettes. Lounge: Earl Grant, Brook Benton.

FREMONT—Frankie Brent Revue, High Times, Newton Bros.

GOLDEN NUGGET — Hank Thompson, Sunshine Boys, Novelords, Georgi Edwards, Bobbie & Smoky Coats.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Billie Bird, Gil Lamb, Beauty & Beast, Gil & Nikki, So & So's.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER—"Minsky's Follies of '62," Irving Benson, Murray Briscoe, Allen Conroy, Janet Grey, Ingeborg Kjeldsen, Jack Mann, Ann Pett, Claire Werner, Dick Rice Orc. Lounge: Bob Crosby, Ink Spots Sunny Spencer.

RIVIERA — Marlene Dietrich, Louis Armstrong, Geo. Arnold Dancers, Jack Cathcart Orc. Lounge: Buddy Greco, Jimmy Burgett, Uninhibited 3, Melodye Condos.

SAHARA—Kay Starr, Jack Wakefield, Moro-Landis Dancers, Louis Basil Orc. Lounge: Don Rickles, Freddie Bell, Tunejesters, Rosa Linda, Lloyd Lindroth.

SANDS—Sammy Davis Jr., Pat Henry, Garr Nelson, Copa Girls, Antonio Morelli Orc. Lounge: Martin Denny, Dave Burton, Morrey King, Ernie Stewart.

SHOWBOAT—Red Foley, Little Jimmy Dickens.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. Lounge: Chas. Teagarden Orc., Jack Prince, Phyllis & Glen.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. Lounge: Roberta Linn, Happy Jesters, Bernard Bros., Micki Lynn, Jack Costanza.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Juanita Hall, Garwood Van Orc. Lounge: Gaylords, Timi Yuro, Four Coins, Piano Pasha.

TROPICANA—"Folies Bergere of '62," Ray Sinatra Orc. Lounge: Jerry Colonna, Gardner Sisters, Al Morgan, Del Rey, Al De Paulis Four, Dubonnet Trio.

RENO-TAHOE

GOLDEN — Barry Ashton's "Paris Playmates of '62."

HAROLDS — Don Cornell, Lucille & Eddie Roberts, Don Conn Orc.

HARRAH'S (Reno)—Sam Butera & Witnesses, Red Norvo, Judy Lynn, Monte Bleu, Tirades, Red Coty.

HARRAH'S (Tahoe)—South Shore Room: Kingston Trio, Paul Winchell, Dorothy Dorben Singers & Dancers, Leighton Noble Orc. Lounge: Kim Sisters, Denis & Rogers, George Rock Sextet, Jimmy Wakely, John Buzon Trio, Rudy Rodarte.

HOLIDAY — Joe Maize & Cordsmen, Matys Brothers, Esquires, Charles Gould's Satin Strings.

MAPES—Dick Ruedebusch, Betty Reilly, Donnie Brooks, Tyler Gilman.

RIVERSIDE — Marie McDonald, Lou LeVitt Orc. Lounge: Wanderers Three.

WAGON WHEEL (Tahoe)—Novelites, Bobby Page, Country Gentlemen, Four Jokers, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA—George Arnold Ice Revue, Phil Richards, Shirley Linde, Mitchell & Taylor, Lola & Lita, Johnny Flanagan, Michael Meehan, Mal Malkin Orc., Ice Models, Margii Lee.

BALMORAL—Sacasas Orc., Dick Merrick, The Accents.

BILTMORE TERRACE—Al Fike & Co.

CARILLON — "Scandales De Paree," Sue Carson, Ralph Young, The Rivieras, Colette Reidinger, Five Brutos, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

COPA CITY—Belle Barth, Duke Hazlett, Cootie Williams Four, Bobby Milano, Frank DiFabio Trio, Milt Trenier.

DEAUVILLE—Jack Carter, Brenda Lee, Temple & Le Mae, Jackie Heller, Les Rhode Orc., Don Rickles, Key Howard Trio, La Plata Orc.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Connie Francis, Bob Melvin, Mattisons, Art Freeman Orc.

FONTAINEBLEAU — Ziggy Lane, Choo & Veradero Sextette, Frank Natale Trio, Len Dawson Orc.

LUCERNE—"East Side Story," Eddie Schaeffer, Michel Rosenberg, Barton Bros., Norman Brooks, Esther Sutherland, Ray Abrams Orc.

MURRAY FRANKLIN'S—Freddie Ross, Kay Carole, Frankie Hyers, The Cooks, Eddie Bernard, Murray Franklin, Vic Perry.

PLAYBOY—Randy Sparks 3, Wick & Brand, Johnny Janis, Beverly Wright, George Kirby, Casey Anderson, Rosette Sgaw, Lee Caron, Sir Julian 3, Chico Randall Trio, Norm Geller Trio, Frank Natale Trio.

RONEY PLAZA—Tune Toppers, Orbits.

THUNDERBIRD—Frankie Scott, Phyllis Branch, Berp Vaughan Quartet.

SAN FRANCISCO

BLACKHAWK—George Shearing.

BLACK SHEEP — Earl Hines Orc., Fred Washington Trio.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Clancy Hayes.

GAY 90'S—Ray K. Goman, Bee & Ray Goman, Dick Keegan Orc.

FAIRMONT — Gene Barry, Ernie Heckscher Orc.

HANGOVER — Muggsy Spanier, Ralph Sutton.

HUNGRY i — Felicia Sanders, Bob Grossman, Jackie Vernon, Amy Rouselle.

JAZZ WORKSHOP—Thelonius Monk.

NEW FACK'S—Shecky Greene, Vernon Alley Trio.

PURPLE ONION — Jim Nabors, Don Crawford, Joy Marshall.

365 CLUB — Peggy De Castro, Barry Ashton Dancers, Roy Palmer Orc.

SUGAR HILL—Mose Allison Trio.

SAN JUAN

CLUB CARIBE—Barry Sisters, Miguelito Miranda Orc., Pepito Arvelo Five.

LA BOTELLA—Tally Brown.

LA CONCHA—Norman & Dean, Floriana Alba, Noro Morales Orc.

EL CONVENTO—Pepe Lara Orc.

FIESTA ROOM—Margie Finlay, Soler & Evans, Pepito Torres Orc., Barletta Queralt Five.

FLAMBOYAN CLUB—Los Coronados, Hoveler Ballet, Cesar Concepcion Orc.

MOULIN ROUGE—Humberto Morales Five.

SAND & THE SEA—Hal Hester, Calypso, Steel Band.

TROPICORO—Carmen Amaya Troupe, Charlie Fisk Orc.

Unit Review

Paris to Broadway

Santa Monica, Cal., March 12.

John Raitt, Jane Morgan, Mary Raitt, Lawrence Stith, Harry Zimmerman orch (19); $3.95 top.

This looks a potent package for so-called "concert" touring. Basically, it simply is this: John Raitt and Jane Morgan singling and dueting primarily showtunes, largely those with which they're associated.

Genesis of this gig is interesting. Pierre Cossette, who manages both singers, wanted to showcase them in a loose layout for a projected tv show. Unit broke in at San Jose for a night, then came here where Cossette brought such figures as tv musical producer Henry Jaffe (Bell Tel, etc.) and MCAgent George Chasen to ogle the orioling.

With very limited ballyhoo, bill also brought 2,207 payees for a boxoffice of $6,237. Concerts Inc. (Lou Robin) promoted and paid cost of orch, plus $1,500 to singers against 50% of take over $3,500. Gross at capacity would have been $8,800. It should be noted, in sizing up show's potential, that all the expensive seats went clean; balcony was the bleak area.

Raitt opens with 23-minute songalog, then Miss Morgan had her inning. The two should be brought together more quickly. Half-time intermission almost had been reached before the dueting (heart of show) began. There's a folksy note established by Mrs. Raitt accompanying her husband on piano, Miss Morgan's husband-arranger Lawrence Stith accomping his frau, and there's an arresting switch near finale when the accompanists team up in a vocal. Only one 88 was used; should be two for stage balance, so the keyboarders don't have to keep swapping the bench.

Raitt's solo highlights are "Oklahoma" medley, "Hey There" and his "Figaro" takeout. Miss Morgan's crests are "Fascination" of course, and her Continental chanteuse routines in French with emphasis on her poignant "When the World was Young." Their dueting wanders through Rodgers-Hammerstein, Berlin and Kern catalogs. Raitt should not use that gold dinner jacket (he has three changes) as it sallows his complexion. Miss Morgan's six gowns are enhancing. Harry Zimmerman batons the orch with eclat.

The two topliners have so many bookings this year—when they would be available to tour this tuner is moot; but the potential is there. Along the poptune concertized trail there isn't much like it, and as shown here there would seem waiting audiences for the better grade showtunes, expertly intoned. *Was.*

New Acts

DAVE GUARD'S WHISKEYHILL SINGERS (4)
Songs
35 Mins.
Gate of Horn, Chicago

Dave Guard exited the Kingston Trio last August in what was reported to be a dispute over the group's diversions from the "pure" folk idiom. He immediately set about organizing a new unit, and the resultant Whiskeyhill Singers is surprisingly less ethnically pure than might be expected from the incepting circumstances. Since comparisons of the two groups are inevitable, as of now the Kingston Trio is the more showmanly of the two. Although it might seem contradictory to report that the Whiskeyhill quartet eschews both commercial gimmickry and the rarified air of the purists, it's apparent that Guard has chosen the middle way with a slight bent toward a more authentic folk repertoire.

All four members of the group are vocally sound, proficient on a variety of instruments and work well together. Bassist David Wheat, who backed the Kingstons for three years, provides an aggressive beat and interesting instrumental work and also makes with some round-faced clowning. Baritone Cyrus Faryar is a fine guitarist and handles the romantic vocals smoothly. Probably the strongest personality projection in the quartet comes from Judy Henske, a tall girl with an intriguing face. Her dramatic vocal punctuation in the group's songery and her unabashed enthusiasm and hijinks add a freshly pleasing dimension to the act.

Included in the group's current repertoire are "Shine Your Light On Me," a Hawaiian novelty number, and a Fijian love song sung in the native language. (Both Guard and Faryar were raised in Hawaii.) Opener is a swinging rendition of "Banks of the Ohio," followed by a driving version of "Ox Driver's Song" and "Cruise of the Pearly May," the latter a whimsical modern whaling chanty. Also on the novelty side are "Long Time Gone," a country & western number with a mock-arty intro, and "When The War Breaks Out In Mexico I'm Gonna Move To Montreal."

The Whiskeyhill Singers shape as a solid and at times exciting entry for the folk clubs with a definite folk record potential. *Mor.*

BARRY RICHARDS
Songs
20 Mins.
Frolic, Revere, Mass.

Babyfaced, stomping, rocking young singer is only 21, his first pro outing. From disk work, "What Are You, Some Kind of Nut" (Victor) and with a new platter upcoming, "Every Day" and "I Don't Believe in Fairy Tales," he's essaying nitiries. His forte on the floor is to sing first choruses straight and then slam and rock with all the gestures and body movements associated with the school of juve singers. He does it well, though with overtones of Billy Daniels, and Jolson in his voice pyrotechnics.

The 5-foot-4 singer shows good floor presence in this his first date. He's got a big voice and uses it for full effect. First need, however, is for an act. With this in mind and seasoning, he could develop. *Guy.*

RUTH WALKER
Songs
35 Mins.
Walker Hotel, Toronto

Free from the limitations of the Canadian Broadcasting Corp. as the girl from next door, Ruth Walker is breaking in her "naughty" songs. Sexy blond in black had her own "Fancy Free" and "Swing Gently" CBC programs, appeared on the Wayne & Shuster Show, and makes her first appearance at the posh Franz Josef Room at the Walker Hotel, Toronto.

With all arrangements by Maurey Kaye, plus her own special material, Miss Walker stayed on 35 minutes and had a capacity audience in her mitt. Her indigo numbers included "A Lot of Loving."

Singer has changed her style entirely and promises much in lyrics and delivery. With her savvy gainful through nitery experience, she has infused a new vitality into her salesmanship. *McStay.*

GEORGE CARLIN
Comedy
22 Mins.
Gate of Horn, Chicago

George Carlin, one-half of the comedy team of Burns & Carlin until two weeks ago, is making his debut as a single following his parting with Jack Burns. The pair split up after an engagement at the Living Room, a few blocks down the street from where Carlin made his sole bow. Comic has taken much of the stronger material from their team routine and rearranged it so that straight lines are not needed, and, since Carlin had been playing the top banana role recently, the change of focus is smooth and makes for a lively standup monolog.

Carlin's forte is impressions. His carbon of President Kennedy is not only a sharp caricature but also contains some astute political satire. He works both sides of the political street by balancing off the Kennedy cameo with a cutting impresh of a doltish John Bircher. His other takeoffs include Jack E. Leonard, Mort Sahl, and a hilariously mumbling and mordant burlesque of Lenny Bruce.

With the exception of the much-done routine on a fundraiser looking for new diseases for which to solicit money, Carlin's material is fresh and his delivery refreshingly jaunty. He was well received by the Gate of Horn's essentially egghead clientele, and his style is sufficiently broad to appeal to regular nitery audiences. *Mor.*

House Review

Olympia, Paris

Paris, March 17.

Shadows (4), Jean-Louis Bleze, Frank Jordan Orch (12), Sine Cartoons, Najarros (4), Lon Purdy, Castel & Sahuquet, Menestrals (3); $2.75 top.

While waiting for singer Gilbert Becaud to be free for a month's headline stint, Bruno Coquatrix has been having five-day shows starring disk rock singers and orchs and a romantico Italian chirper. They have done okay biz since there is enough youthful following for short stints. But whether they have created new future in-person star names is doubtful.

After the fresh, disk name Helene Shapiro, who is a bouncy rock n' roller singer of 17 from Great Britain and statuesque belter from Italy, Milva, now headlining are the British twist foursome The Shadows.

Three souped up electric guitars and a drummer give out the growling, catchy rock numbers. Somewhat monotonous visually, act has okay musicianship, plus a musical reflection of today's youth, to give them a good reception.

Frank Jordan orch is a weak French rock group that just lacks the beat. The Menestrels give out witty production-type numbers about comic warriors, macabre antics, etc., helped by fine chorus work, staging and a sock songalog.

Jean-Louis Bleze pugnaciously faces the audience to win them with his clever standup comic patter, zany songs and a generally ingratiating personality. Bleze has poise and timing, but needs more heavyweight material. But his humorous flair and okay pipe and terp attributes label him a promising new comedian.

Lon Purdy does a crafty drunk act that has him putting on a shirt with a jacket on. It would be laborious if it did not have Prudy's insistent inventiveness that finally turns this into a solid offbeat act.

Castel & Sahuquet's sketch about two people musing at a dance is somewhat too obvious to make much impact here. But the delivery is good. Najarros have a hefty woman, with two beefy daughters, acrobatting around a small man. It is apparent but has enough lowdown comedics and passable tumbling to make it an acceptable filler.

Sine Cartoons are looks at types of suicide that are jolting but extremely funny on their irreverence, spark and satire. They get planty of laughs in spite of the grisly aspects with a good assist from narrator Pierre Doris. *Mosk.*

Waldorf-Astoria, N. Y.

Alan King; Milt Shaw and Emery Deutsch orchs; $3-$4 cover.

The Empire Room has played 'em all, but a standup comedian at the Waldorf is a rarity and, just as rare, was Alan King's boffo click.

A savvy monologist, with an intuitive pulse on the common comedy denominator, with him nothing is sacred. As he says, "I take on only the big ones," and he shellacs the vagaries of split-second aviation timetabling with a devastating rib on Eastern and Northeastern Airlines; the overbooked Puerto Rico hotel situation; the phoney blandishments of insurance company tv commercials; the frustrations with the "information puh-leeze" AT&T lassies; Florida doctors and — the old standby — life with mama and the kiddies in suburbia.

The audience identification in each category ranges a wide gamut and it's only a matter of degree as the risible decibels rise and subside.

King has a poised and polished approach yet with detached perspective on himself in that he remains a symbol of all the barbs and frustrations to which today's humanity is exposed. His experiences vis-a-vis accident insurance adjusters, spuriously smiling airline reservation clerks, hotel dittos, insolent cabdrivers, et al, strike a continuously hilarious responsive chord.

The piece-de-resistance, of course, is his old standby Frustration In Suburbia routine, now enhanced and polished into a comedy gem all its own.

Making with the small talk and large laughs for a solid hour in the environs of the Empire Room is no mean feat. King did it. And all clean. The manner in which he walked off with hand-to-hand music salvoing him would indicate he could up there yet. As he said, it was a novelty to play a room where no broads followed him. As for maestro Milt Shaw, "It's the easiest show I ever played in my long career in hotels — no music." Maitre d'hotel Louis Siccardi will be a happy kid for the next few weeks handling the customer traffic. It's a tribute also to Frank G. Wangeman, Clyde Harris & Co., of the Waldorf echelon, in daring to bring in such offbeat personalities into a hotel room. *Abel.*

Latin Casino, N. J.

Delaware Township, March 23.

Donald O'Connor, Louis DaPron, Sidney Miller, the Three Houcks, Jack Curtis, Moro-Landis line (17), Martyn King's Orch (15); $6 minimum, $3 late show week nights.

The Latin Casino management seems on the right track. Mitzi Gaynor built steadily in the big Jersey showplace, and on her heels, the spot brings in another nimble and pleasing Hollywoodian—Donald O'Connor, who hasn't played these parts since he last appeared with his parents in vaude at a neighborhood house in 1941.

An assured and informal entertainer, O'Connor dances when the spirit moves him, and offers a variety of song, comedy and impersonations. Star leads off with a bevy of song numbers, "Let's Face the Music and Dance" having some stepping interpolations. He has a chatty style and delivers even a tired story or two as though it just happened. He has a hard time with a hat trick (whether deliberate or not) that finds the audience getting into the playful spirit of the thing.

The act begins to move with an "Offbeat Me and My Shadow" routine, done against a translucent screen with Louis daPron (veteran choreographer) as the obstinate shadow who never follows with the right steps. Comedic high point is O'Connor's doubling with Sid Miller. They come on as a pair of songwriters, and for some reason, thought it necessary to have an office setting for this skit, which segues into a series of unusual impressions.

O'Connor has a good ear and catches the correct intonation for most of his takeoffs and never milks them. The O'Connor-Miller efforts result in a series of sight gags that build steadily for laughs with such far-out impreshes as Jack Paar and Gen. Clay, Eddie Fisher and Liz Taylor, Anthony Perkins and Janet Leigh, in the shower scene from "Psycho"; Charles Boyer and Maurice Chevalier, in "Fanny"; Chester and Matt Dillon, Pat and Richard Boone, Burt Lancaster and Melina Mercouri, among others. In the act's finale O'Connor engages in a variety of dance, with the audience mitting the beat, along with the Moro-Landis chorines for a production getoff.

The Three Houcks, two girls and a man, dress up a juggling routine with some adroit stealing of Indian clubs and hoops from each other, for an oke warmup. The line, with the Jim Wood Trio featured in an adagio turn, offers some well-drilled stepping (including a manual of arms) in a "Yankee Doodle Dandy" tribute to George M. Cohan. Jack Curtis does the vocals. O'Connor continues through April 4. *Gagh.*

Dunes, Las Vegas

Las Vegas, March 23.

Tony Bennett, Rowan & Martin, Wilda Taylor, Barton Dancers (13), Bill Reddie Orch (21); presented by Major Riddle; choreography by Earl Barton; stage Direction by Eddie Lynch; costumes by Berman; $4 minimum.

Tony Bennett sang 17 songs on opening night, wisely adding some freshies to his program presented on a recent outing here. Although his turn registers as is, it probably would be more effective if slightly abbreviated.

Included in this songalog: "Lullaby of Broadway," "Just In Time," "Chicago," "Smile," "Black Magic," and of course his discliks. He does a dramatic "Lost In The Stars," a rousing "Glory Road" bowoff, and most applause goes to his "San Francisco." Ralph Sharon at the piano, conducting the very fine Bill Reddie orch (21) is a strong asset, and Bennett's own drummer, Billy Exiner, provides the proper beat.

Dan Rowan & Dick Martin return for this one, prove again that they are major leaguers all the way when it comes to comedy teamwork. Their tv interview gets consistent laughs; Martin's classic drunk heckler bit is now embellished with visual humor which adds to its hilarity.

"Ole King Cole" production number by Earl Barton features sparkling footwork by ballerina Wild Taylor, and smooth assistance from the other terpers. However, it is overlong, and occasionally stumbles on its cuteness. Barton no doubt will improve the number with the proper editing.

This program, presented by Major Riddle, is in for four weeks, to be followed by Eleanor Powell April 19. *Duke.*

Living Room, N.Y.

Wanderers (4), Lyda Fairbanks, Morty Storm, Bob Ferro Trio, $4.50 minimum.

Danny Siegel has garnered an unusual bill for this semester with one of his more populous layout. The results are good enough to be considered one of the better sessions of this season. The focal point of the show, The Wanderers, a promsing quartet who have sound as well as performance values. Lyda Fairbanks, on a return trip, and Morty Storm making his bow here, make up the rest of the show.

The Wanderers use the two-mike technique for a robust as well as interesting sound. The Negro outfit dwells mainly on standards in a routine designed for adults. They take melodic liberties which make sense, and seem to be a logical extension of their development of the number. The sum total is well-balanced and saleable tune turn.

Miss Fairbanks, a striking blonde, is on a repeat visit here. She has developed nicely since her previous stand. She seems to have polarized her numbers so that they veer either to the dramatics or the light. She needs something in-between to provide a neutral ground so that the blacks and whites she purveys could get better graduation. However, her songs are pleasingly delineated, well-arranged and applause winning.

Morty Storm is an unusual comedian who has a dese and dem delivery and a rambling set of material. He doesn't stay on any one subject long enough to develope it fully. He touches bases on many things, and gets laughs with it. However, he seems to need more discipline to realize his full potential. *Jose.*

Fairmont, San Francisco

San Francisco, March 23.

Gene Barry, Ernie Heckscher Orch (11); $3-3.50 cover.

Gene Barry works very hard for an enthusiastically sympathetic crowd in the cavernous Venetian Room, and parts of his 43-minute stint go over very well. What doesn't make it, mainly, is his patter between songs and dances.

He comes on with "Make Someone Happy"—an opener which is overworn through nitery use by now—and follows with "I Could Write a Book," "Chicago" (intertwined with "I've Got My Love to Keep Me Warm"), an old-timey song-and-dance novelty about "Charm, Style and Sex" "Thank Heaven for Little Girls," a la Chevalier. None of this is very exciting, but midway in the act Barry seems to shift gears and knocks out "Just in Time," a fine, novel "Eleven O'Clock Song," "Everything I've Got Belongs to You," "Almost Like Being in Love" and "They Say That Falling in Love Is Wonderful." In this second clutch of numbers he sings, dances and prances a good deal more—and chatters less. Then he clobbers the crowd with a delightful version of "Just Mention My Name in Sheboygan" and winds up with "Life Is Just a Bowl of Cherries," the latter done without a mike because of some backstage snafu.

His voice is big and fairly true and his inflection is oddly like the late Al Jolson's. He's goodlooking, has a warm personality and softshoes pretty well. He gets good support from conductor Al Pellegrini and Ernie Hackscher's orch and if he could just forget the Bat Masterson quasi-jokes, act ought to develop nicely. *Stef.*

Golden, Reno

Reno, March 22.

Barry Ashton's "Paris Playmates of '62" (16) with Jay Nemeth, Kiki Paige, Yves Tomas, Joe Termini, John Blysdale; produced by Berry Ashton, Wold Kochmann; choreography by Larry Maldonado; costumes by Lloyd Lambert; music and arrangements by Val Grund; lightin by Conrad Penrod; John Carleton's Orch (10); no cover or minimum.

There's a new look to the Golden's Mardi Gras Room—both on stage and off. An all-new Barry Ashton production has been contracted for an extended date, and the show room has been enlarged, remodeled, and redecorated.

The Tomerlin brothers (Jim and Bill), obviously spurred by the heafty biz the three Ashton show booked in the Mardi Gras Room last year, took advantage of the off-season period (January and February) to give the new look to the room. And is it a creditable job. Tablers are now seated on three levels, food service has been added, and the room has been expanded to comfortably accommodate 315 persons. Back on his regular post at the rope is maitre d' Henry Davis, who handles the room to perfection. The added seating area classes the Golden's show room as one of the largest in Reno.

The current Ashton production is typical of the young producer's talents: accent on femmes, colorful costuming, nice musical arrangements, fast pace, limited use of semi-nudes, and several featured acts. Staging is somewhat tighter than in past Reno productions, but there's indication the lead acts are not as strong as some Ashton has used her before. But with his cast of 16, he gets full measure for the one-hour offering. Sets and props are imaginative, and the show girls were obviously picked for the eye appeal as well as the talent.

Opener if full company featuring singers Kiki Paige and Yves Tomas, with the eye catcher being a semi-nude encased in a tinted champagne bottle rising from below the floor center stage. Large champagne glasses, exuding a constant flow of bubbles, flank each side of the stage.

Miss Paige, a dark-haired looker, takes the solo spit for good endorsement on the likes of "Belle of the Ball" and "Figaro," the latter essayed in French. She also makes with the carbons of Keely Smith effective), July Garland (leaves something to be desired) and Ethel Merman (mpressive). She handles the beltier things with eclat and further proves her talents in a special-lyric production of "Think Pink" with the Ashton Playmates.

Yves Tomas, billed as the "Paris Playboy," wins the distaffers with a big voice, good looks, urbane mannerisms, and Parisian charm. He vocals both in French and English for good effect.

Joe Termini, on the program as "The Sound of Music," scores in comedic routines with breakaway fiddle and his expressive face interpreting the instrumental phrases on both violin and steel console. Instrumentally, he plays straight on the steel.

Jay Nemeth, gets good attention ventriloquizing with his dummy dog Nikky, cleverly encased in a zipper traveling bag. Voice-tosser manages to give his working partner some unusually accurate facial expressions.

Expertly backing the full show is the John Carleton orch. Despite the many cues and sometime tricky arrangements, the band moved through the show caught (third show, opening night) without a hitch. John Blysdale is lead dancer of the Ashton Playmates.

Ashton has been contracted to produce the Golden shows through all of '62, with new editions scheduled for each 12 or 14-wek priod. *Long.*

Harrah's, Lake Tahoe

Lake Tahoe, March 23.

Kingston Trio, Paul Winchell, Dorothy Dorben Singers & Dancers (13), Leighton Noble Orch (13); $3 minimum.

The Kingston Trio, in the first time out at Harrah's Tahoe, turns in a 50-minute segment of stylized song and chatter for hearty auditor approval. Boys are highly informal but polished in presentation, and each shows talent for winning chuckles with dry humor.

The three—Nick Reynolds, Bob Shane and John Stewart— run through more than a dozen titles during the 50 minutes, and self-accomped. They're backed by bass player Dean Riley. Stewart impresses with his banjo work on some of the numbers, while all three play guitar. Reynolds also works with bongos and other percussion instruments.

Big serious moment comes with impressive interpretation of "Where Have All the Flowers Gone." Other titles included in the songfest include "This Little Light," "Reuben James," "Scotch and Soda," and "Goin' Away for to Leave You."

Ventriloquist - comedian Paul Winchell, also new to the local scene, opens as a single with a few smart lines, then brings out his wooden, sidekick, Jerry Mahoney, who becomes the center of attraction. Winchell also works with a second dummy, Knucklehead Smiff, in a clever charades duet to "Down By the Old Mill Stream."

Dorothy Dorben Singers & Dancers open the show in a production using both side auxiliary stages and two winding staircases on the main stage. Production singer Ray Vasquez solos "There's Nothing Like a Girl," and "All I Need Is the Girl" for the opener.

Leighton Noble band backstops in usual top-league fashion and also present a 30-minute concert with Noble at the piano prior to the dinner show.

Donald O'Connor opens April 12. *Long.*

Jerry Lewis', L. A.

Los Angeles, March 23.

Berle Davis; no cover no minimum.

Berle Davis Wednesday night (21) made her Coast nitery bow in the La Coquille Room (main diningroom) of Jerry Lewis' plush new Sunset Strip supper club. Stint marks a new policy of using known entertainment at the club.

Miss Davis has the right quality of sophistication and fine grooming for the room. She sings in a soft, pleasing voice that fits the elegant atmosphere, showing plenty of polish on a short section of both ballads and swing tunes. "Mack the Knife," with special lyrics introducing ringside celebs, and "Make Someone Happy" were particularly solid and a "Happy Valentine" for Ernie Glucksman's birthday cute. Her style is intimate and overall presentation warm.

Singer shows fine musicianship, working with her own top trio, headed by Bobby Hammack's expert piano. Hammack played for her earlier on television's "Juke Box Jury." Bill Cooper is on bass, Dick Fisher on guitar.

Singer does three turns nightly. Opener was introed by her husband, Peter Potter. She's in for two weeks with options. *Dale.*

Hotel St. Regis, N.Y.

Evelyn Knight (with Joe Merman); Chauncey Gray & Chiquito Orchs; $2, $3 cover.

Evelyn Knight, who hasn't been in the N. Y. hotel rooms for some years, by an unusual happenstance became the first American to work the Maisonette of the St. Regis Hotel this season. It wasn't originally designed that way, Frankie Vaughan, the British singer, was originally booked for this slot, but couldn't make the date. Thus the room provided a showcase for one of the more charming native singers. After her trick, the Maisonette has the Danish-French singer Georges Ulmer, and closes with Patachou, who opened this season here.

The events that put Miss Knight again in view of the saloon set, are fortunate in light of the entertainment values this singer purveys. Miss Knight hasn't changed essentially since her last time around. She underplays, chooses bright, melodic and bouncy times with an occasional ballad for variety. Miss Knight shows a warm and easy charm that makes for comfortable listening. The old numbers with which she's been associated continue to do well for her. "Grandfather's Clock" not only serves as her theme, but also a midway applause-raiser. There is one special material tune that probes "The Man at the Ringside Table" a touch of the blues, plus a song-assortment that has something for everyone. Her walkoff to "A Little Birdie Told Me" signals a merited round of applause. Her additional accoutrements, gown, coif, etc., are first-rate.

The Chauncey Gray Orch, conducted by Joe Merman from the piano, beats out a good brand of backing as well as the dance music and Chiquito's Latin motifs provide the relief. Rudy presides at the tape. *Jose.*

The Ash Grove, L. A.

Los Angeles, March 21.

Clarence (Tom) Ashley & His Friends, Jean Ritchie, Greenbriar Boys, Stu Jamison; $2 admission.

Traditional American music, represented by two of the best known artists in the field, offers an attractive bill for afficionados of folk singing, though the long sets of generally similar material can be expected to appeal most to those seriously interested in the limited field and might be dull to a novice. Ed Pearl has established a clientele of regulars who are always enthusiastic.

Clarence (Tom) Ashley & his Friends and Jean Ritchie share top billing. Ashley is an oldtimer who spent his youth performing in circus and medicine shows long before the "Grand Old Opry" helped make country music popular throughout the U. S. He is certainly a pro, despite the typical disclaimers that these artists work essentially for their own pleasure and just hope others enjoy it too. Ashley, who plays banjo and sings in a soft, warm style, scores nicely with "The Cuckoo Bird" and "Sadie," but leaves most of the turn to his younger Friends, three fellows who do well with "Way Downtown" and "Maggie Walker Blues" as vocals and instrumentals featuring banjo, fiddel and guitar.

Miss Ritchie, one of the 14-member singing Ritchies family of Kentucky, is a plain and homespun artists who does acapella renditions of work and "walkin' down the road" songs in a clear, sweet voice that is untrained and natural. Accompaniment is mostly on two styles of dulcimer, both instruments made by her husband, and on guitar, which she merely strums. Scotch "The Cuckoo's Nest" is charming, "The Devil Song" cute and "The House Carpenter," in which she is aided by Stu Jamison, a good sampling of old Americana. She has a nice feeling for household comedy in her introductions.

Greenbriar Boys, Ralph Rinsler and John Herald, open bill with strong banjo and guitar mountain blues and revival songs delivered in nice vocal blend. "Folk music played by the folk" is their description of themseles, nicely displayed on "The Next Freight Train" and "Shine On Me."

Jamison, who replaces Greenbriars for last of the three-week run, did a short extra at Tuesday opening, aided by guitarist Bob Simmons. *Dale.*

Copacabana, N. Y.

Chubby Checker, Allen & Rossi, Copa Girls (8) featuring Angela Martin & Rita Harris; Paul Shelley and Frank Marti Orchs; $5.50 minimum.

The kiddie season is on at the Copa. Comes the Easter holidays, the spring vacation and the prom season, Julie Podell pitches his layouts to the younger set by turning to popular young recording artists. In the current instance, the transition is fairly easy for with Chubby. Checker headlining, the room has a personality that can attract the regulars as well as their offspring—and it's all because of the Twist.

Checker is wise enough to know that the Twist is what brought him out of the jukeboxes to the Copa floor and he stays with it practically through his entire 35-minute turn. (Headliners at the Copa are usually on for longer than that but few of them have the Twisting strain to contend with.) What's to become of him after the Twist fad retires into limbo with the Charleston and the shimmy is something his managers should start to work on now for without the excitement and identification of the Twist, Checker has little to fall back on. His few non-Twisters, "Hey Look Me Over," "I Like Coffee," "Georgia" and "Time After Time" show a pleasant mood-range in an amiable personality but that's not enough for big-time durability.

However, Podell has little to worry about with this two-week booking. The Twist still reigns supreme and Checker helps him cash in on it. He pushes it to the hilt with an around-the-world medley which Twists up "La Paloma," "Alouette," "Never On Sunday," "Marie" and "Hava Nagela." It's a solid bit that draws plenty of appreciation. There's also a "Twist Lesson," in which some uninhibited souls from the audience show their stuff on the floor, and touches of such other teen-terps as "The Pony," "The Fly" and "The Mess Around" thrown in for good measure. Closer is "I'd Love To Twist All Night," which is probably true if he had the strength.

Checker apparently is out to give his fans more than just a rehash of his diskings. The act is produced and staged by Lou Spencer. Arrangements are by Sy Oliver and Spencer. Special lyrics are by Kal Mann, and the musical conductor is Frank Owens. All hands served well.

(Marty) Allen & (Steve) Rossi offer a happy balance to the headliner. Their madcap comedics, especially when delivered by odd-looking Allen grab lotsa laughs. The "Hello, Dere" routine, pegged on capsule interviews with famous people from Columbus up to Kennedy, are pitched at a fast pace and hit the risibilities for peak laugh reaction. The routines on a punch fighter and the Peace Corps are expertly etched and draw maximum reaction. Much of their work has been put on disks (recorded at the Sands in Las Vegas by ABC-Paramount) but Allen has visual additions that makes the material worth hearing again. In between the funny business, Rossi belts some strong items highlighted by "Lonesome Road." A frantic bit in which Allen switches ladies' handbags, booze and hot dinner plates from one table to another ends everything on a proper wild note.

The young looking Copa line of eight cuties are okay in a couple of song-and-dance numbers and Angela Martin and Rita Harris step out of the line occasionally to belt some banal lyrics to "A Rag, A Bone, A Hank Of Hair" and "Love Potion."

The orchs of Paul Shelley and Frank Marti do their jobs in tip-top manner. *Gros.*

Living Room, Chi

Chicago, March 19.

Kirby Stone Four (with Bobby Doyle Three), Sylvia Syms, Al Bernie, Joe Parnello Trio; $2.50 cover.

Danny Segal has put together a pleasing potpourri for the Lenten fare at the Chi edition of his Living Room. Al Bernie, working against a seasonally-light second show crowd, managed to elicit a solid yock level as he punched across a full bag of gags and anecdotes. He's a hardworking comic with a nice array of fresh topical and domestic material and an ingratiating manner.

Sylvia Syms' songs of new-found and long-lost love are as distinctive and haunting as ever. It's a thoughtful and personal songalog, custom-tailored to her moodful style. On the soft side, she delivers "Let There Be Love," "Remind Me" and "I'm Glad There Is Love" with tender care. Of her uptempo numbers, she scored best with a swinging "Hey, Look Me Over" and a bouncy "To Be In Love."

The Kirby Stone Four & Bobby Doyle Three close the show with their astute harmonizing and clever musical clowning. Stone recently added the Doyle group while on tour in Texas, and the three newcomers not only give the act a big sound, but add several exciting vocal and instrumental effects of their own. The septet clicks with excellent arrangements of "Everything's Coming Up Roses," "Lullaby of Broadway" and "Birth of the Blues." Chief farceur for the group is Larry Foster, who does surefire impreshes of such unlikely personages as President Kennedy, Pa Kettle, Marlon Brando and others singing "Lazy River." It's a fast-moving and firstrate turn.

Joe Parnello's fine house trio backs Miss Syms expertly and plays cool music between shows. Show is in for three weeks. *Mor.*

Crescendo, L. A.

Los Angeles, March 23.

Rusty Warren, Charlie Owens' Ink Spots; $2.50 cover plus 2-drink minimum.

Rusty Warren doesn't use four-letter words, but the material that makes up her act could just as easily put Gene Norman into a situation like the court case the Cloister had two years ago over Belle Barth.

With a rough whisky voice and a devil-may-care style, Miss Warren belts a hefty patter of comedy and song centered on just one subject—sex. No newcomer to the local scene, she was low billed a few years ago at the Interlude and has been knocking around the suburban circuit until her "Knockers Up" comedy album hit the big sales and put her into top nitery jobs.

Most of the performer's stuff follows the title of her album, hardly a deception as to its contents. It seems apparent what the law might not like the customers dig and Miss Warren got a hefty reaction at the Wednesday opener.

"Don't Do It" is the theme of much of her patter, the story of a mother's warning to her daughter. Delivery is fun and she never does a bit for the sake of being dirty.

Charlie Owens' Ink Spots share the bill with attention to old favorites, though group has now developed into too much use of gimmicks and too great an attempt at stylization. High-voiced Owens holds them together. Show is in through April 3. *Dale.*

Ye Little Club, L.A.

Los Angeles, March 23

Carol Richards, Joe Felix, Jack Smalley; two-drink minimum.

Now on the comeback trail, Carol Richards will be demonstrating her vocal prowess for at least the next fortnight at Marshall Edson's intimate BevHills establishment. A singer of experience and rich resources, she exudes poise and professionalism, only a trace of vocal difficulty tarnishing her otherwise slick work on the show caught.

Miss Richards, formerly regular songstress on the "Bob Crosby" and "Breakfast Club" daytimers, weaves through seven or eight standards with lyric sensitivity and phrase-worthy imagination. Her delivery of "It Never Entered My Mind," a foremost "singer's song," embodies depth and intensity of feeling.

Other selections include a vivacious "Squeeze Me," a lighthearted, multi-rhythmed "Why Shouldn't I," an alternately measured and uptempoed approach to "Bye Bye Blackbird," and a wistful, deeply sincere "Wonder What Became Of Me."

Slow ballads are emphasized in Miss Richards' act, which would benefit from at least one more excursion into the rhythm area, on which her adept phrasing and sense of swing show to special advantage. Though hindered once or twice by an errant glide, an abrupt huskiness or the necessity to force and strain a vibrato, her pipes seems to be in good form. It's a pleasant voice, with a broad range and a variety of volume and expression. Able backing is supplied by pianist Joe Felix and bassist Jack Smalley. *Tube.*

Riviera, Las Vegas

Las Vegas, March 23.

Dinah Shore, Gene Baylos, George Arnold Dancers (12), Jack Cathcart Orch (19); presented by Ben Goffstein; choreography by George Arnold; stage Direction by Milt Bronson, lighting by Hugo Granata, Miss Shore's Act Staged by Nick Castle, $4 minimum.

Dinah Shore's show is one of the best she's done here, and two bold innovations make it especially refreshing: no dancing boys and no twisting.

Wearing a handsome peach-colored gown with bugle beads, elbow-length sleeves and a high neckline, Miss Shore concentrates on singing instead of costume-changing. She initials the session with "Wrap Your Troubles in Dreams," and offers such as "The Man I Love," "Hello Young Lovers" (which she calls her all-time fave), "Tall Hope," a spiritual medley, and a blues medley. Her one unfamiliar tune, "Without Love," is done with typical charm.

The staging by Nick Castle is strong in its simplicity, and Hugo Granata's lighting is especially effective. Ticker Freeman at the 88, guiding the excellent Jack Cathcart orch, gives solid backing.

Gene Baylos is comedy star of the program, delivering lines which are done in his seemingly ad-lib style. Unfortunately, Baylos is a victim of his own originality; most of his gags have been heard over and over on the Strip, but the fact that they were stolen from him by other standup comics won't take away the accusation that he's using old material.

One holdover production number, and a new one, with a familiar tropical setting, are choreographer George Arnold's colorful contributions. First show ran about half hour too long. Tony Martin and Jose Greco take over here April 16. *Duke.*

Chi Chi, Palm Springs

Palm Springs, March 20.

Ted Lewis & All-Star Revue with Beverly Marshall, Bet E. Martin, Eddie Chester, Chop Chop & Charlene; Bill Alexander's Orch; cover, $2.50.

Ted Lewis and his shadow (Eddie Chester) blot out more of the sun than they did 35 years ago but time nor added weight have slowed down their pace a particle. They gave the Chi Chi Starlite room its fastest, liveliest and best integrated show the bistro has enjoyed in years.

There is no build-up before Lewis comes on. He opens the show and never leaves the stage, except to return for a long encore to cries of "More, more!" Normally this is a house where Bordon's best milker couldn't get an extra round of applause, so the degree to which Lewis and his grand band of entertainers got the customers off their hands was heartwarming to the old top hat, cane and clarinet king.

And it isn't all Lewis. He has singers and pantomimists. And even with a chronic dislocated hip he has in Eddie Chester the hottest twister unstriped with peppermint.

Show opens with the old philosopher making claims to being quite a lover. Bet E. Martin, quite a busty looker, doubts it but he insists he taught the birds and bees all they know. He assures her he is the cure for her troubles. She tells him she has no troubles but he warns her, "You ain't home yet."

After that she belts out "Chicago" loud enough to scare the bones of the late Mayor Thompson and does a singularly sentimental version of "Can't Help Lovin' That Man Of Mine" as a tribute to Helen Morgan, "another Chicago girl."

Lewis then goes into his standbye, "Me and My Shadow" with Chester who was his original shadow in 1927. They sing the old souper and then go into their light walking-dance under darkened lights. Quite a number.

From there they hop to an excellent burlesque of "Dragnet," done in pantomime with deep male recorded voices projected offstage. It's so good that nothing is lost by the death of "Dragnet" from the channels.

Only incongruous note comes along at this point when Lewis ends the ballad, "I'm Even Getting Jealous of Myself," with "Is Everybody Happy?"

But this falsie by this old smoothie is soon forgotten when he sings "Carolina" and then is handed his clarinet to see if he can squeeze out one more novelty from "Tiger Rag," which he claims has sold 5,000,000 disks.

Chop Chop & Charlene do their regular act, with Lewis aiding but not lousing up their routines. Whole company finish with audience singing "Swanee River" while Chester belts out Berlin's "Call of the Southland."

Bill Alexander's orch is in there somewhere and must be good because they aren't noticed.

Mickey Rooney follows in March 30. *Scul.*

Steuben's, Boston

Boston, March 22.

Patsy Shaw, Ellis & Winters, Don Dennis, Tony Bruno Orch (6); $2.50 minimum.

Tumulter Patsy Shaw, clowning it up for Steuben's patrons, looks to do biz despite the Lenten doldrums. Miss Shaw, a buxom comedienne from Miami, is making her debut in the 400-seat boite in the heart of Hub's theatre area, and comes off okay albeit a bit raucous. She snaps out some sharp one-liners, and runs through some earthy impresh bits. Special material bits such as "Rodriguez Levine" are typically intimer fare, but go over with femme partyites, thronging the room. She switches to straight singing at act close, and is okay with "He's Just My Bill," and some Jolson bits, and a shouting Sophie Tucker.

Don Dennis, room fave, has a field day with "You Make Me Feel So Young." He pushes it out with "Hello Young Lovers," and climaxes with "Oklahoma." Ellis & Winters, classy terp team, show spins and twirls with lifts that bring dark haired femme looker to perilous positions against the low ceiling. They win a cowpoke and gal hoedown number that shows their versatility from opening ballroom and modern jazz sets. A one-hand airplane spin gets them off to a big round of mitting. Tony Bruno and his six tooters cut the show in fine style.

New show opens April 5, headed by comic Jerry Vernon, with Lawrence & Mitzi on the bill, and stays for 16 days. *Guy.*

Downtown Vegas

Continued from page 2

proletarian clientele by headlining c&w acts.

Current topliner is country singer Hank Thompson, a Golden Nugget regular, as are such country acts as Bob Wills, Wanda Jackson, Leon McAuliff and Jimmy Wakeley. Filling out the round the clock entertainment schedule are the Sunshine Boys, the comedy team of Bobbie & Smoky Coats, and the Novelords, the latter a novelty music group which does its last show at 7:30 a.m.

The Fremont Hotel claims to be the tallest building in Nevada (10 stories) and to have the highest occupancy rate of any hostelry anywhere (averaging 96% of weekdays and usually full up on weekends). It is currently adding 500 rooms, a 400-car garage, an Olympic size swimming pool and a projected 1,000-seat convention hall. Playing on the revolving stage in its lounge are the comedy and music of the Jets, the Knockabouts, an a&r and Twist group, and the Frankie Brent Revue.

Mint's Talent Lineup

The half-block-long Mint has a tabloid edition revue, "Pat Moreno's Artists and Models of 1962," in its Mini-Mint Theatre in the early evening hours, and the Twist antics of Gil & Nikki and the So-And-So's from midnight to four a.m. A fairly recent entry, the Mint is currently adding a multi-level garage. Down the street at the El Cortez lounge are Miguelito Valdes and Lorraine Barry, and the other downtown casino with entertainment, the Showboat, has the Hank Penny orch and the Starr Sisters.

Still in the drawing board stage for the downtown Las Vegas area is the extension of Fremont Street westward to the Union Pacific depot, and the construction of a monorail train from downtown to the Strip. The downtown owners have recently formed a promotional group, called the Casino Center, and are organizing a campaign to make the area as well-known as the Strip.

The Casino Center has no illusions of outstripping the Strip. However, with its huge banks of neon signs (there are 30,000 bulbs in the Mint sign), it is well on its way to becoming a self-proclaimed "Great White Way of the West."

International, N. Y.

Roberta Sherwood with Don Lanning; Jackie Kahane, Mike Durso & Aviles Orchs; $7 minimum.

Roberta Sherwood is a durable item in the nitery marts with a lot of saleability in the age brackets which presumably have more to spend on entertainment. She has made the rounds of the major spots in New York with this date, having previously played the Copa and the Latin Quarter. In her stand at this Jack Silverman spot, she has the support of Jackie Kahane and the combination gives the room a potent agenda.

Miss Sherwood, the Southern matron who was catapulted anew into a career at a time when most singers are thinking of retirement, has the necessary zest and know-how to register well in the large-seaters. Despite the fact that a rather immovable frog lodged in her throat during the greater portion of her act, she came off well as far as the assemblage was concerned. Her stock of oldies has an ease that creates a swingy gait and she gets the crowd rolling with her. In her entourage, is her son, Don Lanning, a likeable lad who solos out a pair of tunes, joins Mama in "Old Man River" before retiring to ample mitts. Miss Sherwood comes back for the coup-de-grace and wraps up the crowd further with her singing.

Mike Durso's musicians were augmented by Miss Sherwood's hirelings, and at times provided too much music for the singer's needs and diminished vocal range during her opening show. The defect seemed minor in the overall scheme.

Jackie Kahane, who achieved national notoriety when a group of Chi hoods didn't like a particular routine of his, is back seemingly completely healed and in good shape comedically. Kahane, discourses on a number of subjects with facility and charm. He has some fresh throughts on credit cards, provides some funny viewpoints on the epidemic of medical shows on teevee and generally makes a strong impact.

The Boots McKenna Line is both decorative and entertaining to give further roundness to the show. *Jose.*

Renaissance, L. A.

Los Angeles, March 21.

Josh White, Josh White Jr., Jazz Crusaders, Murray Roman; admission $2.00.

In his first local nitery appearance since Cosmo Alley about four years ago, Josh White proves him still at the top of the folk blues field. Vet artist, however, these days apparently is pushing his 21-year-old son Josh Jr., who has every innate quality to carry on in his father's footsteps.

Jr. works much like his father and has a touch of the same quality. Youngster has a strong voice and uses it well, though experience will polish up loose ends. Lower sustaining notes are still wavy, but he belts with power. "Pastures of Plenty" and "Keep My Skillet Good and Greasy" are top entries, done with his own fine guitar accompaniment. "Lonesome Road," with his father's accompaniment, was consistently flat in show caught, a point which won disapproving glances from an obviously proud parent.

White Sr., working with bass Jimmy Bond of the cobilled Jazz Crusaders, has polish of a real pro. "Free and Equal Blues," parody on "St. James Infirmary," is strong in its social racial message and "Jelly" shows the double entendre that White can make look and sound dirty even when lyrics are clean.

Crusaders (5) show potential not yet fully developed. They indicate strong rhythm & blues influence, but stick carefully to form and content that needs more relaxed abandon. Sounds are generally the same which makes stint lack lustre. Individually, pianist Joe Sample and drummer Sticks Hooper show nicely, with good entry a straight jazz delivery on "Clear Out of This World." Group occasionally works rock 'n' roll gigs disguised as the "Nite Hawks."

Comic Murray Roman doesn't quite come off with a hat full of stale jokes in the social area. Delivery is in a Negroid vocal pattern, though he is white.

Whites and Roman in for a week, Crusaders hold an additional stanza. *Dale.*

Star-Booking Season for Stock; San Fernando Spot for Musicals

Booking of headliners for stock productions next summer is moving into high gear. As usual, top names from virtually all show business media will be on the rustic trail. At this early date, the list of probable stars, not all of whom are definitely committed, and vehicles in which they'll probably appear, includes:

Gordon and Sheila MacRae, "Bells Are Ringing"; Shelley Berman, Jack Carter, "Do Re Mi"; Gisele MacKenzie, "Annie Get Your Gun"; June Havoc, "Gypsy"; Tom Bosley, "Fiorello," in the title role he originated on Broadway; Patti Page, Martha Raye, "Wildcat"; Kathryn Grayson, "Rosalinda"; Phil Ford and Mimi Hines, "Hit the Deck"; Andy Williams, Tom Poston, "Bye Bye Birdie," and Van Johnson, Bert Parks, "Music Man." Johnson starred in the musical in London and Parks succeeded Robert Preston in the Broadway original.

Floyd P. Ackerman, a leading summer stock packager, is sending out Pat O'Brien and his wife, Eloise, in "Dear Ruth"; Maureen O'Sullivan, "Roomful of Roses"; Dorothy Lamour, "Critic's Choice"; Ann Sheridan, "Taste of Honey," and Joan Bennett and John Emery, "The Reluctant Debutante." Others slated for Ackerman packages, but with plays still to be set, include Rhonda Fleming, Margaret O'Brien and Gypsy Rose Lee. A tentative Ackerman entry is "The Thurber Carnival," with Anne B. Davis, Billy DeWolfe and Paul Hartman.

New San Fernando Theatre
Hollywood, March 27.

A mid-July opening is planned for the Valley Music Theatre to be constructed in the San Fernando Valley by Nick Mayo, Randolph Hale and Cy Warner. The spot is to be a concrete dome 2,500-seat theatre-in-the-round, at a cost of $900,000. A 20-week season is contemplated with such star talent as Janet Blair (Mrs. Mayo), Shirley Jones, Gordon and Sheila MacRae, Jane Powell, John Raitt and Ginger Rogers. The deal for the stars includes a participation in the venture's profits.

Mayo has been represented on Broadway as a producer, and Hale is a San Francisco legit producer and, until it was demolished recently, operator of the Alcazar Theatre there. Besides playing 20 weeks of musical presentations, the spot will also be available the balance of the year for other bookings such as sports events, ice shows, circuses, conventions, etc.

Acquire Robin Hood, Arden, Del.
Wilmington, March 27.

Pirie MacDonald and director-stage manager William Woodman have taken over the Robin Hood Theatre, Arden, Del., for a season of stock beginning in June. MacDonald is an actor, currently touring with the National Repertory Theatre.

Woodman was stage manager earlier this season of the Broadway production of "Garden of Sweets."

Brennan to Williamstown
Williamstown, March, 27.

Tom Brennan, who's in Milwaukee this week directing "The Marriage of Figaro" for the Civic Opera there, will return to the Williamstown (Mass.) Summer Theatre as associate director for its upcoming eighth season. He recently staged the off-Broadway musical, "All in Love."

The Williamstown season in the Adams Memorial Theatre of Williams College will run from July 5-Sept. 1. Nikos Psacharopoulos is executive director of the operation and Robert T. Mathews is business manager.

Allenberry Skeds 30 Weeks
Harrisburg, March 27.

A 30-week season, starting April 23, has been set for the Allenberry Playhouse, Boiling Springs, Pa. The semester, which will be the 14th for the 400-seater, is slated to end Nov. 3.

Richard North Gage is managing director.

San Diego Bard Fest
San Diego, March 27.

The Old Globe Theatre in Balboa Park, San Diego, will open June 12 for its 13th National Shakespeare Festival. A repertory of "Taming of the Shrew," "Henry IV, Part 2" and "Othello" will be presented during the season, which will run until Sept. 9.

Directing the productions will be Craig Noel, "Shrew," William Ball, "Henry," and Allen Fletcher, "Othello."

To Relight Deertrees Barn
Portland, Me., March 27.

The Deertrees Theatre, Harrison, Me., has been purchased by Riverside Theatre Inc., in association with Samuel L. Lebovitz. An eight-week summer season is scheduled to begin July 1. Mrs. Clara H. Lebovitz is lining up the productions.

Edward S. Dangel is president of Riverside.

Season at Harvard's Loeb
Boston, March 27.

The Harvard Summer School Players will present a second season of four plays during July and August at the Loeb Drama Center at Harvard, Cambridge, Mass. Robert Chapman, director of the Loeb Drama Center, will produce the four plays, each to run two weeks during the period from July 2 to Aug. 25.

Joseph Everingham, director of drama at M.I.T. and George Hamlin, assistant director of the Loeb Drama Center, will each stage two of the plays.

Webster College Strawhat

Webster College in Webster Groves, Mo., will sponsor a non-profit stock operation next summer in the outdoor Patio Theatre on the college's Fine Arts Campus. A five-week season of five plays from June 27-July 29 is planned for the operation, tagged Theatre Impact of St. Louis.

Paul Roland is executive producer and Wayne A. Loui is artistic director.

Buffalo Going for Names
Buffalo, March 27.

Melody Fair, suburban music tent, is starting a new policy for this summer with star package shows. The list so far includes Kathryn Grayson in "Rosalinda," June 12-17; "Bye Bye Birdie," June 26-July 1; Van Johnson in "Music Man," July 3-8; Gordon and Sheila MacRae in "Bells Are Ringing," July 17-22; Donald O'Connor, July 24-29; John Raitt in "Pajama Game," July 30-Aug. 12; Gisele MacKenzie in "Gypsy," Aug. 14-19; Nat King Cole, Aug. 21-26.

In addition, negotiations are on for presentation of Harry Belafonte, Jerry Lewis, Betty Hutton and a production of "Fiorello."

Scheduled B'way Preems

Great Day, Miller's (3-26-62).
Thousand Clowns, O'Neill (4-5-62).
Venus at Large, Morosco (4-10-62).
Infidel Caesar, Music Box (5-1-62).
Funny Thing Happened, Alvin (5-3-62)
Can-Can, City Center (5-16-62).
Bravo Giovanni, Broadhurst (5-19-62).
Brigadoon, City Center (5-30-62).
Fiorello, City Center (6-13-62).

Off-Broadway Shows

(Figures denote opening dates)

APA Repertory, Folksbiene (3-17-62).
Blacks, St. Marks (3-4-61).
Brecht on Brecht, de Lys (1-3-62).
Checkhov Plays, Gramercy (2-15-62).
Dear Liar, Marquee (3-17-62).
Fantasticks, Sullivan St. (5-3-60).
Fly Blackbird Mayfair (2-5-62).
Ghosts, 4th St. (9-21-61).
Golden Apple, York (2-12-62).
Hostage, One Sheridan Sq. (12-12-61).
Moon on Rainbow Shawl, E. 11 (1-15-62).
Mummers & Men, Provincet'n (3-26-62).
Nathan the Wise, 76th St. (3-22-62).
Oh Dad—Sing to Me, Phoenix (2-26-62).
Premise, Premise (11-22-60).
Repertory, Living Theatre (9-12-61).
Repertory, Masque (2-27-62).
Red Roses, Greenwich Mews (11-27-61).
Side of Paradise, Sher. Sq. (2-21-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED

Electra, Players (3-21-62); closed last Sunday (25) after seven performances.
French Way, East End (3-20-62); closed March 20 after one performance.
Pilgrim's Progress, Gate (3-20-62); closed last Sunday (25) after eight performances.
Theatre Absurd, Cherry Lane (2-11-62); closed last Sunday (25) after 55 performances.

SCHEDULED OPENINGS

Long, Short, Tall, Maidman (3-29-62).
Mary Sunshine, Cherry Lane (3-30-62).
Romeo & Juliet, Midway (4-2-62).
Man Out Loud, Cricket (4-3-62).
Half-Past Wed., Orpheum (4-6-62).
Entertain a Ghost, Actor's (4-9-62).
Rosmersholm, 4th St. (4-11-62).
King Damn World, Jan Hus (4-12-62).
Bring Warm Body, Martinique (4-16-62).
Witches' Sabbath, Mad. Ave. (4-19-62).
Alcestis, Mermaid (4-23-62).
Pair of Pairs, Vandamm (4-24-62).
Difficult Woman, Barbizon (4-25-62).

LOIS HUNT

Currently appearing on Broadway as "Elsa Schraeder" in "THE SOUND OF MUSIC."

"Miss Hunt handles pop songs artistically and is equally delightful on the eyes."—VARIETY.

Exclusive Management
WILLIAM MORRIS AGENCY

Mrs. Hans Bartsch Has Book on Agent's Papers

Contracts and correspondence of the late play agent-producer Hans Bartsch are the basis of a recently-completed book by his widow, Mrs. Irene Palasty Bartsch. The author, who still controls the rights to several properties previously handled by her husband, has titled the book, "In Consideration of One Dollar."

The letters and contracts involve such top theatre names as George Bernard Shaw, Daniel Frohman, Florenz Ziegfeld, C. B. Dillingham, Sam Harris, Minnie Madern Fiske, Oscar Straus, Franz Lehar and Ferene Molnar.

Slonin's 'Russe Theatre'

"Russian Theatre" by Marc Slonin (World; $7.50) is actually an introduction to the complex history of Russian theatricals. Admittedly curtailed in examination of ballet arts and children's theatre, among other subjects, book nevertheless treats drama beyond the Urals with considerable thoroughness, from early days of the Empire to Soviet period. The author, currently teaching at Sarah Lawrence, has impressive academic background.

The book clearly indicates early and consistent government participation in Russian theatre affairs, and uses of propaganda, both Czarist and Red, through means of the stage. Passages on Moscow Art Theatre, Meyerhold and Stanislavsky are well-done. Author is able to examine shortcomings of latterday Russian stage, especially the paucity of dramatists, without rancor. *Rodo.*

London Shows

(Figures denote opening dates)

Affair, Strand (9-21-61).
Arms & the Man, Mermaid (3-20-62).
Becket, Globe (12-13-61).
Beyond Fringe, Fortune (3-10-61).
Big Killing, Princes (2-1-62).
Blue Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Bonne Soup, Wyndhams (10-23-61).
Critic's Choice, Vaudeville (12-6-61).
Everything in Garden Arts (3-13-62).
Four to the Bar, Criterion (2-21-62).
G & S Rep, Her Majesty's (2-8-62).
Guilty Party, St. Martin's (9-17-61).
Idiot, Lyric Hammersmith (3-5-62).
Joyce Grenfell, Haymarket (3-14-62).
Juliette Greco, Savoy (3-26-62).
Keep, Royal Court (2-20-62); transferred last night (27) to the Piccadilly.
Knack, Royal Court (3-27-62).
Luther, Phoenix (7-27-61).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
Old King Cole, Palladium (12-20-61).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
One Over Eight, Duke York's (4-5-61).
Out of Your Mind, Lyric H. (11-29-61).
Play With a Tiger, Comedy (3-22-62).
Repertory, Aldywich (12-15-60.
Signpost, Cambridge (2-9-62).
Scapa, Adelphi (3-8-62).
Secret of World, Royal E. (3-7-62).
Sound of Music, Palace (5-15-61).
Step the World, Queens (7-20-61).
Young in Heart, Vic. Pal. (12-21-60).

CLOSED

French Rep, Piccadilly (2-19-62); closed last Saturday (24) after 38 performances.
Yves Montand, Saville (2-28-62); closed last Saturday (24) after 29 performances.

SCHEDULED OPENINGS

Write Me a Murder, Lyric (3-28-62).
Scatterby, Royal Exc (4-2-62).
Look Homeward, Phoenix (4-4-62).
Last Alley, Lyric H'smith (4-4-62).
Two Stars, Garrick (4-4-62).
School for Scandal, Haymk't (4-5-62).
Private Ear, Globe (5-10-62).
Minstrels, Vic. Palace (3-25-62).

Show on Broadway

I Can Get It for You Wholesale

David Merrick presentation of musical comedy in two acts (7 scenes), with book by Jerome Weidman, based on his novel of the same title; music and lyrics by Harold Rome. Staging, Arthur Laurents; musical staging, Herbert Ross; settings and lighting, Will Stevens Armstrong; costumes, Theoni V. Aldredge; musical direction and vocal arrangements, Lehman Engel; orchestrations, Sid Ramin; dance and incidental music arrangements, Peter Howard; production supervisor, Neil Hartley. Features Lilliam Roth, Jack Kruschen, Harold Lang, Ken LeRoy, Marilyn Cooper, Barbra Streisand, Bambi Linn, Elliott Gould, Sheree North. Opened March 22, '62, at the Shubert Theatre, N.Y.; $8.60 top.

Miss Marmelstein	Barbra Streisand
Maurice Pulvermacher	Jack Kruschen
Meyer Bushkin	Ken LeRoy
Harry Bogen	Elliott Gould
Tootsie Maltz	James Hickman
Ruthie Rivkin	Marilyn Cooper
Mrs. Bogen	Lillian Roth
Martha Mills	Sheree North
Mario	William Reilly
Mitzie	Barbara Monte
Eddie	Edward Verso
Blanche Bushkin	Bambi Linn
Teddy Asch	Harold Lang
Buggo	Kelly Brown
Miss Springer	Pat Turner
Velma	Francine Bond
Lenny	William Sumner
Norman	Stanley Simmonds
Manette	Luba Lisa
Gail	Wilma Curley
Rosaline	Marion Felz
Noodle	Jack Murray
Sam	Don Grilley
Moxie	Ed Collins
Sheldon Bushkin	Steve Curry
Edith	Margaret Gathright

Musical numbers: "Well Man," "The Way Things Are," "When Gemini Meets Capricorn," "Momma, Momma," "The Sound of Money," "Family Way," "Too Soon," "Who Knows?" "Have I Told You Lately?" "Ballad of the Garment Trade," "A Gift Today," "Miss Marmelstein," "A Funny Thing Happened," "What's In It for Me?" "What Are They Doing to Us Now?" "Eat a Little Something."

Manhattan's garment industry, successfully exploited about a decade ago in Sylvia Regan's straight-play, "The Fifth Season," gets a more ambitious workout in "I Can Get It for You Wholesale," a musical comedy which opened last Thursday night (22) at the Shubert Theatre. The David Merrick production should be a moderate boxoffice bet and, subject to shrewd adaptation, seems a possible bet for pictures. Its stock potential is questionable, but may be helped by the apparent pop numbers in the score.

"Wholesale," to condense the marathon title, has a book by Jerome Weidman, based on his novel of a quarter-century ago. The songs are by Harold Rome, who coincidentally made it to Broadway as composer-lyricist of "Pins and Needles" at about the same time Weidman wrote "Wholesale." To extend the analogy, "Pins and Needles" was a revue, presented by the International Ladies Garment Workers Union and, natch, it also dealt with the cloak and suit trade.

As readers of the novel may recall, "Wholesale" is a tough story about a Seventh Ave. Sammy Glick who climbs to success over the stabbed backs of friends and professional associates. The musical is generally true to the original, and in that regard differs from the kidding and generally palatable flavor of the basically similar plot of Broadway's current musical goldmine, "How to Succeed in Business Without Really Trying."

The evident authenticity of "Wholesale" is probably an asset, but the unpleasant flavor of the yarn, especially fact that the hero is an unrelieved doublecrosser and jerk, may be a serious limitation to the show's popularity. Even so, Rome has provided a number of click songs, and there are several notable dance and production numbers, plus effective scenery and costumes. Also, the production appears to have a reasonable operating hookup, so it has a good chance to recoup.

As "The Fifth Season" demonstrated, any reasonably entertaining show about the apparel trade has a built-in appeal in the environs of Seventh Ave. The absence of boxoffice names is apt to be a drawback, however, particularly in the case of the unknown, inexperienced, unexciting performer playing the heel-hero.

But although the show has nobody in the cast who's likely to sell many tickets, it has several interesting performers and personalities. Former film, vaudeville and cabaret singer Lillian Roth, who achieved overnight re-eminence as the author of "I'll Cry Tomorrow," one of the first of the self-expose femme autobiogs, makes her return to Broadway with a solidly professional performance.

There is also Sheree North, who capitalized on a wiggle dance bit in "Hazel Flagg" to get to Hollywood and repeat her act in a number of pictures. Also making return appearances are dancer Harold Lang and ballerina Bambi Linn, both in primarily straight roles. Arthur Laurents has strayed from his playwright-librettist beat to provide the overall staging, and Herbert Ross has directed the striking dances and musical numbers.

Elliott Gould, who played small parts in several previous musicals, seems out of his depth in the long and terribly difficult role of the unscrupulous Bronx youth who parlays treachery into a paying business until, in this adaptation, he comes a-cropper. Where Robert Morse makes the anything-to-win hero of "How to Succeed" an amusing and somehow disarming character and Gene Kelly was able to make the verminous lead of "Pal Joey" personable, Gould tends to leave the audience cold. He sings passably and moves well enough, and with experience and more confidence he should improve, but at the moment his negative impression is a fundamental weakness in the show.

Miss Roth is believable and likable as the hero's understanding, disapproving and loyal mother. Her voice seems to have lost little of its old quality and she still has an old pro's enunciation and phrasing of Rome's expertly turned lyrics. Her handling of the show's big number, "Eat a Little Something," is a standout.

Miss North is decorative and believable, with a bonus asset of directness and personal warmth as the hero's expensive show business sideline, scoring in two dances, inevitably including her gyratory terp trademark. Barbra Streisand is a bullseye as the pinchface pixie office drudge, mopping up with a nifty comedy song, "Miss Marmelstein," in the style of the unforgettable "Nobody Makes a Pass at Me" number from "Pins and Needles."

Harold Lang has a single brief dance number with Miss North, and is otherwise plausible as a dissatisfied partner in the apparel firm, and Ken LeRoy is convincing as the other partner who almost goes to the clink for his loyalty. Miss Linn has an attractive quality as his devoted, tactful wife, and there are acceptable performances by Jack Kruschen as the ex-boss who picks up the pieces when the hero outconnives himself and Marilyn Cooper as the not-so-bright girl who loves the four-flusher in spite of everything.

"Wholesale," like the original novel, is strongly Jewish in flavor, and several of Rome's better numbers are apparently adaptations of traditional Jewish songs, notably "Momma, Momma" and "Family Way." Other hit numbers, at least in stage terms, are "Well Man," "The Way Things Are," "Have I Told You Lately?" "A Gift Today," "What's In It for Me?" and, of course, "Miss Marmelstein" and "Eat a Little Something." As a production number, "Ballad of the Garment Trade" is a smash.

Despite all its positive elements, however, "Wholesale" must overcome a cynical story about an unpleasant central character played by a performer who lacks bigtime experience and, at least at present, personal magnetism. Presumably the garment trade and its clientele will overlook those shortcomings, but the general public may be less tolerant. *Hobe.*

Touring Shows

(Figures Cover March 25-April 8)

Advise and Consent—Curran, S.F. (26-31); Hartford, L.A. (2-7).
Best Man—Mostly one-niters (26-7).
Bye Bye Birdie—Forrest, Philly (26-7, closes).
Carnival (2d Co.)—Colonial, Boston (26-7).
Funny Thing Happened on the Way to the Forum (tryout)—Shubert, New Haven (2-7).
Irma La Douce—O'Keefe, Toronto (26-7).
La Plume de Ma Tante—National, Wash. (26-7).
Miracle Worker—Mostly one-niters (26-31, closes).
Music Man—Auditorium, Miami Beach (26-31); Mostly one-niters (2-7).
My Fair Lady (2d Co.)—Bushnell, Hartford (26-31); Shubert, Philly (2-7).
National Repertory Theatre—Mostly one-niters (26-31); Cass, Det. (2-7).
Old Vic—Eastman, Rochester (26-27); Masonic, Det. (29-31); Opera House, Chicago (2-7).
Prescription: Murder (tryout)—Fisher, Det. (26-31); American, St. Louis (2-7).
Sound of Music—Shubert, Chi (26-7).
Taste of Honey—Blackstone, Chi (26-7).
Tenth Man—Auditorium, St. Paul (26-31); Pabst, Milwaukee (2-7).
Thousand Clowns (tryout)—Wilbur, Boston (26-31, moves to N.Y.).
Thurber Carnival—Mostly one-niters (26-7).
Unsinkable Molly Brown—American, St. L. (26-31); Auditorium, Denver (2-7).
Venus At Large (tryout)—Walnut, Philly (26-7).

LEGIT TIX VIA DEPT. STORES

ATPAM May Drop or Cut Yiddish Group's Representation on Board

The steady decline of Yiddish legit in the U. S. is having repercussions in the Assn. of Theatrical Pressagents & Managers. That's evident in two proposed amendments to the union's constitution. The more severe of the two, submitted by 57 members of the association, calls for the elimination of Yiddish theatre representatives from the ATPAM board of governors.

However, the board, itself, in a counter move, has submitted an amendment whereby the Yiddish group would have one representative on the governing body instead of two, as in the past. Both amendments have been mailed for voting to the ATPAM membership. The outcome will be reported at the union's overall membership meeting April 19 in New York. At that session, nominations will also be made for officers and board members for the year commencing June 11.

The present setup of the union's 10-man board includes four from the managers' group, two from the New York Pressagents' group, two from the advance agents' group and two from the Yiddish group. Under the proposed amendments now before the membership, the composition of the board could be reduced to either nine or eight members.

Obliging Guest

Washington, March 27.

Donna Zimmerman, 12-year-old actress who portrays the rebellious young Helen Keller in the touring, "The Miracle Worker," goes in for realism, offstage, too.

Interviewed by Mark Evans on local television station WTTG, Washington, the young performer was asked to demonstrate how she is slapped in the drama. She complied, and Evans carried a red mark on his face for several days.

ATPAM Studying Off-B'way Setup

The Assn. of Theatrical Pressagents & Managers is investigating charges that the union's Yiddish group permitted Yiddish-language productions at the Folksbiene Playhouse, N. Y., to function as a 276-seater with just a union pressagent and no manager. That's contrary to ATPAM's policy requiring the employment of both a union p.a. and manager at off-Broadway theatres with more than 199 seats.

A squabble between the union and the Assn. of Producing Artists, which is presenting a repertory program at the Folksbiene, brought about the charge that Yiddish-language productions at the house had used an ATPAM pressagent only. The Yiddish group, as an autonomous body in the union, sets its own working conditions and wage scale, but has to conform to the basic ATPAM constitution.

Since the APA is a regular English-language off-Broadway operation, it's not covered by the Yiddish group, but by the N. Y. Pressagents' Chapter of the union. When the APA opened at the house recently with a revival of "The School for Scandal," ATPAM insisted that both a union p.a. and manager be employed because of the theatre's seating capacity. However, "Scandal" bowed with just a union p.a. in its employ, which resulted in picketing of the theatre by ATPAM. The picketing terminated when the APA reduced the capacity of the Folksbiene to 199 seats.

The employment of a union manager and pressagent in an off-Broadway theatre with over 199 seats requires minimum weekly payments of $165 to the former and $144.40 to the latter. The p.a. stipend is the same when there are 199 seats or less. Although ATPAM doesn't now require the employment of a union manager in off-Broadway houses with less than 200 seats, an effort to change the situation is being made by the union.

It's the association's aim to have managers also employed in such houses at a weekly salary of $100. This has already been accomplished in some instances, but is not yet generally enforced.

Aurelio Fabiani Named GM. of New Philly Opera, Merger of Lyric, Grand

Philadelphia, March 27.

Aurelio Fabiani, wrestling promoter, concert violinist and founder of the Lyric Opera Co., has been named general manager of the newly-formed Philadelphia Opera Co., at a salary of $20,000 a year. The merger of Philadelphia's rival opera groups was effected last week, when the board of director of the Grand Opera Co. voted by the narrow margin of 21 to 19 to link forces with Fabiani's Lyric troupe. Fabiani was selected at a joint meeting of the directors of both companies.

The promoter-fiddler had served as the Lyric's manager without pay since the company was founded six years ago. The merger will not be completed until court approval is obtained, since two now-profit corporations are involved. Also involved is a City grant of $50,000, currently divided between the two companies, which will now go to the consolidated unit.

The immediate goal of the Philadelphia Opera Co. will be to bring a 16-performance season the City, which lost the eMt last fall after 75 years.

Various Tangles Delay 'Molly Brown' in London

Bernard Delfont may not present "Unsinkable Molly Brown" in the West End after all, because of the inability of Janis Paige and stager-librettist Richard Morris to grant a second postponement, owing to prior commitments. As result, composer-lyricist Meredith Willson, and the Theatre Guild and Dore Schary, producers of the Broadway original, are mulling two other bids for the London presentation of the musical.

Delfont wants to clear the Saville Theatre for the show, the house has prior bookings until September. That would mean another delay, which all concerned can't give, especially because of Miss Paige's and Morris' other commitments. Schary directed the show on Broadway, but Morris is designated to stage the London version. Meantime, MGM closed for the film rights, hence a postponement until fall is inadvisable.

For the British version, Miss Paige was to have re-created the title role which Tammy Grimes did on Broadway and is continuing on tour.

DETROIT SHOW PLANE TO 'GREAT DAY' PREEM

Detroit, March 27.

A round-trip theatre party for the opening of "Great Day in the Morning" at the Henry Miller Theatre, N.Y., tomorrow night (Wed.) is being promoted by the show's producer, Theatre of Michigan Co. The $70 cost includes plane fare, tickets to the play. Hotel Algonquin accommodations, a theatre party after the play with the cast and lunch and cocktails on the plane.

"Great Day," by Alice Cannon, played a tryout engagement last week at the Shubert Theatre here. The management, Theatre of Michigan Co., was partly financed by local investors.

SHOW-OF-MONTH TIE WITH MACY'S

By JESSE GROSS

A Broadway boxoffice boom may be in the making. Cueing the prospect of such a development is the department store expansion into the theatre ticket business of Macy's in New York and Bamberger's in New Jersey. Macy's, the world's largest store, and Bamberger's, its subsidiary in Newark, have formed theatre clubs for the sale of tickets to Main Stem legit and other presentations in the New York-New Jersey area.

The announcement of the establishment of the clubs was released to the press last week with follow-up full-page ads Sunday (25) in the New York Times and two Newark papers, plus another Monday (26) in the Bergen (N. J.) Record. But, what Macy's didn't disclose is that the clubs are actually being run by a newly-formed corporation, in which theatre club operator Jerome Rosenfeld is partnered with Columbia Artists Management Inc.

Rosenfeld, who's been operating the Show of the Month Club in Boston since the 1957-58 season and opened the N.Y. Theatre Club during the 1960-61 semester and the Philadelphia Theatre Club this season, is president of the new corporation — National Theatre Clubs Inc. Herbert Fox, a vice-president of CAMI, the concert management-booking agency which also operates in the legit area, is veepee of NTC. Fox is also president of Columbia Theatrical Enterprises Inc., the CAMI successor to Broadway Theatre Alliance, which booked a network of sub-

(Continued on page 58)

'Family,' 'Children' Have 545G Loss

"A Family Affair" and "Isle of Children" folded on Broadway last weekend at a combined loss of around $545,000. Both shows are figured to have run through their entire investments. "Family" was capitalized at $420,000, including 20% overcall, and "Isle" was financed at $125,000.

"Affair," the James Goldman-John Kander-William Goldman musical, ended a nine-week run at the Billy Rose Theatre with a matinee Sunday (25). "Isle," written by Robert L. Joseph and presented by Lester Osterman, in association with Shirley Bernstein, shuttered Saturday night (24) after 11 performances.

Shelley Berman and Carol Bruce, the latter a successor to Eileen Heckart, costarred in "Family," which was produced by Andrew Siff. The b. o. scale was reduced during its final week at the Rose, but the move failed to save the musical.

Saratoga's Spa Theatre Switching to Musicals

Saratoga, N. Y., March 27.

The Saratoga Summer Theatre, closed last summer after 14 years' strawhat operation by John Huntington, reopens June 29 as the "Spa Music Theatre." Raymond Rizzo will be producer and director.

Probable shows for the season are "Guys and Dolls," "The Boy Friend," "Can-Can," "Bye Bye Birdie," "Oklahoma," "Brigadoon" and one or two traditional musical comedies or operettas. Rizzo, a member of the faculty at Iona College in New Rochelle, N.Y., has a wide strawhat background.

Huntington withdrew from the Spa Theatre because he said the overhead made continued operation unprofitable. Dr. David E. Liston, director of the Saratoga Springs Reservation, chose Rizzo, from a number of applicants to take over the spot. The 585-seat Spa Theatre has been refurbished, under Dr. Liston's guidance.

See Future Equity-AFTRA Battle Over Telecasting of Legit Shows; 'Gideon' Agreement Merely a Truce

A showdown fight to establish jurisdictional control over closed-circuit transmission of legit performances may yet develop between Actors Equity and the American Federation of Television & Radio Artists. The Equity-AFTRA agreement giving the latter jurisdiction over this week's telecast of five performances of "Gideon" from the Plymouth Theatre, N.Y., to the Auditorium, Rochester, could be the lull before the storm.

Friction between the two unions is reflected in a charge by an AFTRA representative that Equity had attempted last week to employ a backdoor tactic to crossup AFTRA on "Gideon." According to the AFTRA rep, Equity had tried to swing a contractual condition stipulating that no member of the "Gideon" cast would be required to join AFTRA because of the closed-circuit telecasting of the show by Dynamic Theatre Network Inc.

As explained by the AFTRA spokesman, Equity had requested the management of the legit production to insist on the insertion of such a clause in its pact with Dynamic. Equity does not have a contract with Dynamic, but its standard agreement with the Broadway producers of the Paddy Chayefsky play contains a provision giving it approval over closed-circuit television deals.

AFTRA, when it heard about the Equity maneuver, labelled the proposed clause a "scab provision" and threatened to take the matter

(Continued on page 60)

Twofers for Real

Discount exchange tickets, now in circulation for the Broadway production of "Write Me a Murder," have a dual function. They're being used not only for the standard purpose of luring customers to the play by offering two seats for a little more than the price of one, but also as an advertising gimmick for the presentation.

The discount pasteboards for "Murder" are wider and longer than those usually used for Broadway shows so as to provide ample space for a rundown of favorable critical quotes. The ducats therefore have a two-in-one application for the management of "Murder" as an item of exchange and a medium of advertising.

'Seasons' Profit Is 250% So Far

The profit on the Broadway production of "A Man for All Seasons" is now around the 260% mark. The Robert Bolt drama, in which Paul Scofield is repeating the part he originated in London, is figured to have netted about $156,000 thus far on its $60,000 investment. Income earned by the play represents only operating profit, as there has been no subsidiary revenue.

As of last March 3, the American National Theatre & Academy presentation of the Robert Whitehead-Roger L. Stevens production had netted $114,526. That amount is figured to have increased about $42,000 in the last three weeks. Thus far, there's been a profit distribution of $80,000 to the backers and management.

The operating profit for the five weeks ending March 3 was $62,264. Expenses charged to the production during that period include $1,008 as its share of construction costs for moving the boxoffice of the ANTA Theatre, N. Y., from the inside lobby to the outer lobby.

The drama, which has been playing to virtual capacity, has been clearing around $15,500 on most weeks and the advance ticket sale has been holding steady at around $200,000. The success of the show is giving ANTA a much-needed financial hypo. The organization, which took a beating last season on its investment in the flop Broadway production of "The Conquering Hero," gets a percentage of the profits on "Man."

Costarring with Scofield in the play, which is now in its 19th week at the ANTA, are Thomas Gomez and George Rose. Scofield is scheduled to withdraw from the cast next June 30

WEINSTEIN & FELDMAN PLAN MINEOLA STOCK

The Mineola (L. I.) Theatre will take another crack at legit beginning next summer. The 1,200-seater, which had an unprofitable switch from films to stage fare last year, is being acquired as a stock house by Henry T. Weinstein and Laurence Feldman. They will operate it with Dr. Frank A. Calderone, the owner.

With the takover of the Mineola spot, Weinstein and Feldman will now be opeating a chain of three proscenium stock theatres. The others are the Westport (Conn.) Country Playhouse and the Paper Mill Playhouse, Millburn, N.J. A 40-week season, with stars, is planned for Mineola starting May 24. The opener will be "Fiorello," with Tom Bosley in the title role he originated on Broadway.

'Half-Past Wednesday' To Open With Cutrates As Launching Booster

The reduction of ticket prices for the purpose of boosting business will be given a new twist when "Half-Past Wednesday" opens next Monday (2) at the Orpheum Theatre, N.Y. The musical will begin its off-Broadway run on a cut-rate basis. Tickets for previews and the first three weeks will be priced at $1.99 and $2.99. Thereafter, the seats will advance to a $4.90 top.

Hal Raywin and Jerome Rudolph, who are producing "Wednesday," are resorting to the bargain gimmick on the theory that it takes three-to-four weeks for an off-Broadway show to catch on with the public even when the reviews are good. This thinking has also prompted off-Broadway producers to open shows with discount tickets in circulation for the first few weeks of performances. In such cases, however, tickets at the regular scale are also peddled at the b.o.

Another instance of ticket price-cutting off-Broadway occurred recently when Kermit Bloomgarden reduced the admission tab on his production of "Moon on a Rainbow Shawl" at the East 11th Street Theatre, N.Y., to a flat $3.95 Friday and Saturday evenings and a straight $2.95 for other performances.

"Wednesday," which Raywin is directing, has a book by Anna Marie Barlow, music by Robert Colby and lyrics by Colby and Nita Jonas. Gene Bayliss is choreographer.

Sutherland-Boynge Hire Met Opera's Walter Price

Joan Sutherland, who gave the Met Opera only four performances last season, and her coach-husband, Richard Boynge, have hired a Met official, Walter Price. He'll join them in Milan during April and will serve as their personal business rep.

Price was with Met for six seasons as subscription secretary under Francis Robinson.

Consider Central B.O. for B'way

Phone Co. Exec Powwows with Theatre League Group —Shubert Also Present

A special committee of the League of N.Y. Theatres met last week with a representative of the N.Y. Telephone Co. to discuss the feasibility of establishing a centralized information and ticket distribution system for Broadway legit. A. Lee Jone, the telephone company's sales manager for the Times Square area, endorsed the idea.

The committee which met with Jone was the one formed by the organization of Broadway producers and theatre owners to study ways to eliminate ticket-scalping and build legit attendance. It's figured that a centralized ticket operation would serve both purposes. At the meeting, Jone explained how the telephone company could set up a communications apparatus for the feeding of information to theatre patrons calling from various parts of the country.

Also discussed at the meeting were such angles as the manning of a ticket agency on a 24-hour basis, the creation of an inventory ticket board, possible credit systems that might be applied to legit and the inclusion in a centralized operation of tickets to sports events. Among the more important matters still to be resolved if a centralized ticket distribution setup is to materialize is how such a system is to be financed.

The meeting with Jone followed a prior get-together by the league committee with representatives of the International Business Machines Corp. to discuss the use of electronic computers in the centralization of ticket distribution. Robert W. Dowling, producer-realtor and Mayor Robert F. Wagner's Cultural Executive, has stated that equipment may be rented from both IBM and the telephone company. Dowling and N.Y. License Commissioner Bernard J. O'Connell sparked the formation of the special league committee.

The meeting with Jone, attended by Robert Whitehead, president of the league; Leland Hayward, chairman of the committee; Herman Shumlin, Lester Osterman, Herman Bernstein and Dowling, was also attended by John Shubert as representative of 18 of Broadway's 34 legit houses. Shubert is not a member of the league.

Beaucoup Henry James

San Francisco.

Editor, VARIETY:

Your excellent reviewer, in covering "The Aspern Papers," brings to mind other Henry James' novels or stories adapted for the stage. Besides "The Heiress," "The Innocents" and "Portrait of a Lady" that he mentions, here are a few more:

"Disengaged," a comedy in three acts, by Henry James received a special matinee performance at the Hudson Theatre, March 11, 1909. Louise Closser Hale, Frank Gillmore, Dorothy Donnelly and Lumsden Hare were in the cast.

"Berkeley Square" was done as a play in 3 acts by John L. Balderston at the Lyceum, Nov. 4, 1929, and ran for 229 performances. It was based on an idea from James' "A Sense of the Past." Gilbert Miller was the producer and Leslie Howard and Margalo Gillmore were the stars.

The Equity Library Players performed James' three-act comedy, "Daisy Miller," at the Lenox Hill Playhouse on Oct. 18, 1956.

"Child of Fortune" was adapted into a play by Guy Bolton at the Royale, Nov. 13, 1956, for a run of 23 performances. This was based on "Wing of the Dove." Martyn Green, Betsy von Furstenburg, Edmund Purdom and Mildred Dunnock were in the cast.

"Eugenia," adapted by Randolph Carter from "The Europeans," was produced by John C. Wilson with Tullulah Bankhead as the star, at the Ambassador Theatre, Jan. 30, 1957, for 12 performances. An earlier adaptation of "The Europeans" was the three-act comedy, "Sentimental Journey," performed Aug. 25, 1955 at Lake Hopatcong (N. J.). *Sam Stark.*

Jane Fonda is to star on Broadway next season in **Jay Julien's** production of "The Fun Couple."

CONVENTIONS SLATED FOR N.Y. DURING APRIL

Scheduled major conventions and industrial-commercial exhibitions likely to draw substantial numbers of visitors to New York during April, with the respective dates and estimated attendance of each, are as follows, according to the N. Y. Convention & Visitors Bureau:

Bookfair of the Antiquarian Booksellers Assn. of America, April 2-4 (3,000); American Management Assn.—Packaging Exposition and Conference, April 9-12 (35,000); Greater N. Y. Safety Council, April 9-13 (2,000); N. Y. Antiques Fair, April 9-14 (60,000).

Also, Eastern Arts Assn., NEA, April 11-14 (1,000); Speech Assn. of the Eastern States, April 12-14 (1,400); National Paper Trades Assn., April 15-18 (2,000); Ski Industries American Trade Show, April 15-19 (1,500); International Automobile Show, April 21-29 (200,000).

Also, Associated Press, April 23 (1,000); American Newspaper Publishers Assn., April 23-26 (1,000); National Assn. of College Stores, April 23-27 (2,500); American Academy of Neurology, April 23-28 (1,300); National Office Furniture Assn., April 26-29 (6,000); American Ceramic Society, April 29-May 3 (2,000); National Shoe Fair of America, April 29-May 3 (7,500); American Academy of Pediatrics—Spring Session, April 30-May 3 (2,500).

Seattle Novelty: Seats Move To Face 2d Stage

Seattle, March 27.

An intimate two-stage theatre, revolutionary in concept and design, is now being constructed at the Seattle World's Fair. Named Le Petit Theatre, it will seat 293 on a revolving turntable.

Theatre, conceived by Roland Terry and Associates, Seattle architects and interior designers, is believed unique. When the curtain comes down on one of the two stages, the entire audience section will be rotated 60 degrees, much like the trays of a lazy suzan, so that the seats face the second stage. Audience is seated on a 56-foot turntable, operated by a geared-down electric motor. Rear of the turntable is 5½-feet higher than the front to give clear view of the stages.

Of the two stages, one will be 35 feet wide and 18 feet deep and the second will have a main proscenium 18 feet wide with two small revolving stages on either side.

Shows for the new little theatre are not set, but plans call for different shows to be presented in the afternoon and evening through the six-months run of the fair.

The new theatre will become the fifth show place in the fair's theatrical complex, which, says Harold Saw, fair's performing arts director, will have no equal anywhere in the world. The others are the Opera House, seating 3,100; the plush new Playhouse, seating 800; the 5,500 seat Arena and the Century 21 stadium where 12,000 may view marching bands, military tattoos, western shows and sport exhibitions.

"This tiny theatre rounds out our facilities so we can offer every conceivable type of production," Shaw said, "and it is my hope that at the end of the fair it will be accepted as a permanent part of the Seattle civic centre."

WHAT'S IN A NAME?

Will Seattle Opera House Present Opera? Not Much!

Seattle's new "Opera House," one of four integral units which will operate after the World's Fair period, is not expected to present much, if any, grand opera. Even the San Francisco Opera can hardly afford to play Seattle, because of transportation costs, for under $25,000 a performance.

However the 3,000-seater will justify its name during the Expo period by mounting at least one opera, the inevitable "Aida" of Verdi. Gloria Davy will have the title role with Robert Merril and Robert Joffrey set.

Store Ticket Club

Continued from page 57

scription cities for touring legit shows.

The department store clubs, which are independent operations, are officially tagged Macy's Theatre Club Inc., and Bamberger's Theatre Club Inc. Macy's and Bamberger's have an agreement with NTC whereby the latter will handle the detail work for the two clubs, which are headquartered in New York.

Officials of Macy's Theatre Club are John A. Blum, president; Marvin Fenster, secretary, and Jack Hanson, treasurer. David L. Yunich is president of the Bamberger's club, for which Fenster is also secretary and Gerald Goldstein, treasurer.

An annual membership fee of $5 is being charged by the Macy's and Bamberger's clubs. Those with credit in the stores can charge the enrollment fee to their accounts, but not the subsequent purchase of tickets. Club members are entitled to buy at least two orchestra or balcony ducats at b. o. or at discount, when offered, to each of clubs' selections. Members are under no obligation to buy tickets unless they choose to do so.

Members of the clubs will be informed of available shows months before the mail order ads for the presentations are published. Besides legit productions, the clubs will handle tickets to concerts and firstrun films. Special New Jersey presentations will also be covered by Bamberger's. Enrollment in the clubs began last Sunday for the year beginning next October.

A Philly First

The first department store in the U. S. to have a theatre club plan was Wanamaker's in Philadelphia. The store is the membership agent for Rosenfeld's Philadelphia Theatre Club, for which the membership charge is also $5 annually. The same fee applies for Rosenfeld's Boston operation and his N.Y. Theatre Club. In connection with the Manhattan setup, Rosenfeld intends sending letters to members of the club suggesting they transfer membership to either Macy's or Bamberger's.

The N.Y. Theatre Club apparently hasn't fared too well in bucking Helen Thompson's Play of the Month Guild, which has been servicing members with tickets to Broadway shows since 1941. Regular membership in the Guild is now $16 annually for priority seat locations. What effect the Macy's and Bamberger's clubs will have on Miss Thompson's extremely successful operation, and on the New York ticket brokers, theatre party agents and the Broadway b.o. remains to be seen.

In Boston, Rosenfeld's Show of the Month Club expects to be responsible for a total gross business this season of $1,500,000-$2,000,000. Thus far this semester, SOMC has offered its members 44 presentations, covering legit, concerts, films, sporting events and arena shows. Of those, 19 were made available to club members at discount prices.

Highlights of SOMC business (the agency's share) for Boston shows this season is as follows: "Sail Away," $45,000; "Kean," $88,000; "Kwamina," $42,000; "Bye Bye Birdie," $68,000; "Fiorello," $120,000; "Subways Are for Sleeping," $50,000; "Advise and Consent," $68,000; "Music Man," $90,000; "I Can Get It for You Wholesale," $45,000, and "Carnival," $74,000. This is the club's fifth season in Boston.

In Philadelphia, where Rosenfeld's theatre club is in its first season, it's figured a gross business of $750,000-$850,000 will be attributable to the club. There have been 33 presentations offered club members thus far this season. Highlights of club business there is as follows: "Kean," $42,000; "Sail Away," $27,000; "Carnival," $26,000; "Subways," $24,000, and "Music Man," $40,000.

Mailings with detachable coupons covering about 10-15 presentations are sent by Rosenfeld four or five times yearly to his club members. The coupons list the available dates for each of the shows, ticket prices, the maximum number of ducats that can be purchased and a deadline date for the mailing of ticket orders.

Susan Roy is managing director and **Joseph Kapfer** is stage manager for the off-Broadway production of "The French Way."

Inside Stuff—Legit

Attorney Albert Spar says he's been asked by Christopher Isherwood and the John van Druten estate to look into the announcement by N.Y. producer David Black he plans to produce "I Am a Camera" as a Broadway musical.

Request was made, according to Spar, because Isherwood, who wrote "Berlin Stories" from which Van Druten adapted "Camera," and the Van Druten estate themselves are arranging such a musical and Black's announcements on several different occasions might interfere with finalizing plans.

Canadian actors William Brydon and Michael Granger have had to change their first names for their appearance in "The Long and the Short and the Tall," opening tomorrow night (Thurs.) at the Maidman Playhouse, N.Y. Actors Equity requested the switch in names so as to avoid confusion with two similarly-identified members of the union. Brydon made a simple switch to Bill and Granger made a complete change from Michael to Neville.

Manhattan Ordeal for Concert Artist

Ruggerio Ricci Tours Globe 50 Weeks a Year—Cites Best Acoustical Halls

By TRUDY GOTH

Woodrow Wilson Rich may be the busiest violin virtuoso in the concert trade. He is on tour globally up to 50 weeks annually. Of course the concert public knows him as Ruggerio Ricci, the name they hung on him when he was a boy prodigy from the Berkeley side of San Francisco Bay.

Asked his judgment on acoustics around the world Ricci stated that the halls were mostly poor in that regard. He named as best:

Carnegie Hall, New York
Symphony Hall, Boston
Colon Opera, Buenos Aires
Concertgebouw, Amsterdam
Fredric Mann Aud, Tel Aviv
Great Hall, Leningrad
Knights of Pythias Temple, N.Y.
Conservatory, Leige, Belgium
Kingsway Hall, London

He does not speak well of London's new Festival Hall acoustically.

Ricci was in Manhattan recently. He explained that a concert fiddler must play here periodically to maintain prestige, though it's hard to sell even the best-established artist to New Yorkers. But the custom of the concert platform branch of show biz demands N.Y. notices—even though bad notices at the start of a career can mean that no career follows.

Appearing in Manhattan is an ordeal, no matter if the artist has done so 20 times. The performer is tense, the audience blase, the reviewers of uncertain mood. Too much depends upon one concert.

Ricci feels that the U.S. although it has made some slight progress, still does not appreciate its artists and does not send enough of its representative ones out of the country. The State Dept.-aided tours help many young, serious and devoted people, like the Santa Fe Opera, the Jose Limon Dance Group, a student orchestra from Rochester University—but does not concentrate on its most representative artists. Audiences here have stayed relatively small and tv has not helped as much as it could have, nor have the radio stations which will broadcast classical music perhaps in N. Y. on FM but rarely in the country is longhair music broadcast around the clock.

He told of his own experience when he contracted for an American video appearance of four and a half minutes. After selecting with difficulty a number to play, the first rehearsal because of some technical difficulties in setting lights cut his solo to less than three minutes but at the subsequent rehearsal because of acoustical balance his part had to be scratched altogether. He received a very handsome fee, as per contract, for his non-playing.

Any out of the ordinary musical program is frowned upon by managers and agents in this country—whereas in Geneva, Amsterdam, Goeteborg and London the best reviews of his career appeared for a program of unaccompanied violin sonatas. No manager in this country will allow him a whole evening of Bach, Bartok, Prokoffief and Hindemith without the benefit of a pianist.

Horst Buchholz is to star on Broadway next season in the **Cheryl Crawford-Roger L. Stevens** production of **Max Frisch's** "Andorra."

FONTEYN IS WITHOUT THEATRE FOR SYDNEY

Sydney, March 27.

James Laurie, independent British producer, will now play Dame Margot Fonteyn and dance troupe under his own management here following a blowup of negotiations with J. C. Williamson Ltd. Troupe is due to preem April 10 in Melbourne at the Palais, St. Kilda, semi-naber indie-owned.

Presently, Laurie is stymied for a Sydney house. Williamsons, Elizabethan Theatre Trust, Garnet Carroll, Tivoli Circuit and Metro say they have no house available during April-May, which means Laurie is out in the cold insofar as this territory is concerned, unless as has been suggested, he can set a deal for the Stadium, a 12,000-seater and regarded as unsuitable for an artist of the calibre of Dame Fonteyn.

Year or so ago, Laurie brought "The World of Suzy Wong" here on a house deal with Metro for the Minerva, King's Cross, semi-nabe pic house.

Laurie went into the red with "Wong," then tried with a home-brew revue to added financial disaster and returned to London.

Laurie's break with Williamson created some surprise in local show biz circles. Inside, however, has it that Laurie was asking too high a percentage for the Aussie run.

Book Comedie Francaise For Vancouver Festival

Vancouver, March 27.

The Vancouver International Festival will present The Comedie Francaise, for three evening performances and one matinee Aug. 2-4 in the Queen Elizabeth Theatre here. The booking was arranged in cooperation with the Greek Theatre, Los Angeles. The three-way deal provides a guarantee of over $100,000 for a concentrated three-week tour of the West Coast.

The troupe will fly directly to Vancouver from Paris. The French government, through Culture Minister Andre Malraux, is supplying round trip trans-Atlantic transportation as its part of the deal. The company will present Moliere's satirical comedy, "Le Bourjeois Gentilhomme."

Kentucky Forms State Performing Arts Group

Louisville, March 27.

The new Kentucky Council of Performing Arts, at a meeting last week in Frankfort, the state capital, was given official status by an executive order of Gov. Bert Combs. The Council has been formed to encourage and work for full recognition for Kentucky writers, composers, designers, directors and actors in preparing and staging of centennial dramas, pageants, festivals and theatrical performances.

Eben Henson, producer of the Pioneer Playhouse, Danville, was named head of the council. His theatre will be the headquarters for the group. Purpose of the Council, according to Henson, is to use local production talent with a background knowledge and feel for Kentucky. He thinks it is a mistake for local groups to call in outside pro talent in the staging of productions.

Road Good, 'Carnival' $55,185, Bost.; Old Vic Record $44,928 (7), Philly; 'Music Man' $51,298 (7), Split-Week

Business was good for most road shows last week. The Old Vic, in the first frame of its post-Broadway tour, registered a home record for the Walnut Theatre, Philadelphia, on only seven performances.

Top-grosser for the stanza was "Sound of Music" in Chicago.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net: i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Carnival, Colonial (MC-RS) (1st wk) ($6.50-$7.50; 1,685; $66,671). Previous week, $32,364, Ford's, Baltimore.

Opened here March 19 to three affirmative notices (Hughes, Herald; Maloney, Traveler; Rogers, Monitor) and two mildly favorable (Kelly, Globe; Norton, Record American).

Last week, $55,185 with Theatre Guild-American Theatre Society subscription.

Thousand Clowns, Wilbur (C-T) (2d wk) ($4.95-$5.50; 1,241; $36,699) (Jason Robards Jr.). Previous week, $6,482 for four performances.

Last week, $13,359.

CHICAGO

Irma La Douce, McVickers (MC-RS) (4th wk) $6-$7; 1,975; $72,000). Previous week, $34,173 with TG-ATS subscription.

Last week, $35,724 with TG-ATS subscription.

Sound of Music, Shubert (MC-RS) (19th wk) ($5.95-$6.60; 2,100; $72,000) (Florence Henderson). Previous week, $59,277.

Last week, $64,013.

Taste of Honey, Blackstone (D-RS) (3d wk) ($4.95-$5.50; 1,447; $42,000) (Hermione Baddeley, Frances Cuka). Previous week, $22,563 with TG-ATS subscription.

Last week, $25,084 with TG-ATS subscription.

DETROIT

Great Day in the Morning, Shubert (C-T) ($4.95-$5.50; 1,900; $28,000). Previous week, $3,752 for four performances.

Last week, $10,212.

Prescription: Murder, Fisher (D-T) (1st wk) ($4.95-$5.50; 1,606; $51,000) (Joseph Cotten, Thomas Mitchell, Agnes Moorehead, Patricia Medina). Previous week, unreported.

Opened here March 19 to one rave (Mossman, News) and one pan (Cook, Free Press).

Last week, about $49,100 with Fisher Playgoer subscription.

LOS ANGELES

Thurber Carnival, Hartford (R-RS) (2d wk) ($4.95-$6; 1,032; $33,000) (Imogene Coca, Arthur Treacher, King Donovan). Previous week, $21,634.

Last week, $25,389.

NEW HAVEN

My Fair Lady, Shubert (MC-RS) (2d wk) ($6.50; 1,650; $56,400) (Ronald Drake, Caroline Dixon). Previous week, $42,159 for seven performances.

Last week, $49,112.

PHILADELPHIA

Bye Bye Birdie, Forrest (MC-RS) (2d wk) ($6-$7.60; 1,760; $62,000). Previous week, $38,296.

Last week, $53,409.

Old Vic, Walnut (Rep-RS) ($4.80-$5.40; 1,884; $42,000). Previous week, $71,588, City Center, N.Y., for repertory of "Macbeth," "Romeo and Juliet" and "Saint Joan."

Last week, house record, $44,928, for three performances of "Macbeth" and four of "Romeo."

SAN FRANCISCO

Advise and Consent, Curran (D-RS) (1st wk) ($5.40-$5.95; 1,758; $54,000) (Farley Granger, Chester Morris). Previous week, $43,715, seven-performance split.

Opened here March 20 to three qualified approvals (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $35,170 for seven performances.

ST. LOUIS

Unsinkable Molly Brown, American (MC-RS) (1st wk) ($6.50; 1,863; $66,000) (Tammy Grimes). Previous week, $53,801. Hanna, Cleveland.

Last week, $55,160.

TORONTO

Little Mary Sunshine, Royal Alexandra (MC-RS) (1st wk) ($4.50; 1,525; $37,548) (Pat Galloway).

Opened here March 19 to one endorsement (Whittaker, Globe and Mail), one qualified approval (Evans, Telegram) and one thumbdown (Cohen, Star).

Last week, $13,192.

WASHINGTON

La Plume de Ma Tante, National (R-RS) (1st wk) ($5.95-$6.95; 1,673; $55,133). Previous week, $82,628 with O'Keefe-TG-ATS subscription, O'Keefe, Toronto.

Opened here March 19 to three raves (Coe, Post; Donnelly, News; MacArthur, Star).

Last week, $49,311 with TG-ATS subscription.

SPLIT WEEKS

Miracle Worker, (D-RS). Previous week, $44,546 with TG-ATS subscription, National, Washington.

Last week, $34,413 for eight performances: Bushnell, Hartford, Monday (19), two, $7,298; Loew's Poli, Worcester, Tuesday (20), one, $4,500; Memorial, Burlington, Wednesday (21), one, $5,000; Strand, Albany, Thursday (22), one, $5,100; Masonic, Scranton, Friday-Saturday (23-24), three, $12,515.

Music Man (MC-RS). Previous week, $36,645, seven-performance split.

Last week, $51,298 for seven performances: Civic, Knoxville, Monday-Wednesday (19-21), three, $27,388; Memorial, Spartanburg, Thursday (22), one, $7,386; Tower, Atlanta, Friday-Saturday (23-24), three, $16,524.

National Repertory Theatre (Rep-RS) (Eva Le Gallienne, Faye Emerson). Previous week, $13,464, five-performance split.

Last week, $24,909 for six performances: Municipal, New Orleans, Sunday-Monday (18-19), two, $9,230; City Auditorium, Beaumont, Tuesday (20), one, $4,615; Municipal, Lafayette, Wednesday (21), one, $4,615; Auditorium, Kilgore, Tex., Thursday (22), one, $1,834; Central High School, Springfield, Saturday (24), one, $4,615.

Tenth Man (D-RS). Previous week, $20,138, Curran, San Francisco.

Last week, $24,255 for six performances: Capitol, Salt Lake City, Monday (19), one, $1,929; Auditorium, Denver, Tuesday-Friday (20-23), five, $22,326 with TG-ATS subscription.

Osaka Fest Lineup

Tokyo, March 27.

A new French one-act play called "L'Impromptu du Palais Royal," being written especially for the event by Jean Cocteau, will have its world preem at the Fifth Osaka International Festival this spring with the Comedie Francaise presenting it. It will bow on May 1.

The Comedie Francaise, which will tour here with a company of about 30, also will stage Racine's classical tragedy, "Britannicus," and Edouard Bourdet's modern comedy, "Le Seze Faible." The visit will mark the first by the Comedie Francaise to Asia.

Fest is due to open April 12 with a concert by Amsterdam Concertgebouw Orch. Other events on fest schedule of 18 programs include Asian preem of Richard Strauss' opera "Salome"; solo recitals by Spanish harpist Nicanor Zabaleta and French violincellist Andre Navarra; an evening of works by contemporary Japanese composers and Japan's classic Noh drama.

Equity Engages Lawyer As Washington Lobbyist

The theatre is becoming legislation-conscious. Actors Equity, a union, has followed the lead of the League of N. Y. Theatres, a management organization, in the appointment of a Washington representative. Equity has hired Jack Golodner as its lobbyist in the capital. Attorney Joel H. Fisher has been active in a similar capacity for the league for about two months.

The Equity appointment of Golodner marks the first time in the association's 49-year history that it's had a lobbyist in Washington. The 30-year-old Yale Law School graduate was administrative assistant to Rep. Robert N. Giaimo (D., Conn.), being involved in recent hearings by the House Education & Labor subcommittee on the problems of legit.

Equity president Ralph Bellamy has notified all Congressmen of Golodner's appointment. The attorney will concentrate on the passage of a bill to create a Federal Advisory Council on the Arts, aimed at giving national status to the arts. Tax allowances and unemployment insurance for actors are other matters to be worked on by the union's new representative.

Legit Cues

Jose Vega, production stage manager of the Broadway presentation of "The Aspern Papers," has optioned **Frank Gero's** "Dealer's Choice" for a Main Stem outing next fall.

Harry Granick's "Witches' Sabbath" is being produced for an April 19 opening at the Madison Playhouse by **Jay Broad,** director for the last five years of the Playhouse, Fort Wayne, Ind.

A new workship theatre group has been formed in New York by **Peter Levin,** currently appearing on Broadway in "A Gift of Time," actress **Audrey Davis** and director **David Wheeler.**

Salome Jens is playing Lady Macbeth in the current Pittsburgh Playhouse production of "Macbeth."

A revised version of "Knickerbocker Holiday," to be directed by **Howard DaSilva,** is planned for Broadway presentation next season, following a scheduled summer theatre tour, by GF Productions, headed by **Budd Friedman.**

Larry Kasha, casting director for the Broadway producting team of **Cy Feuer** and **Ernest H. Martin,** directed "Wonderful Town," which opened last week at the Meadowbrook Dinner Theatre, Cedar Grove, N.J., with **Dody Goodman** starred.

Mrs. Viola D. Seff has joined **Roger L. Stevens** and **Alton Wilkes** in producing **Elena Miramova's** "Tender Loving Care," to be tested April 10-22 at the Coconut Grove Playhouse, Miami, with **John Payne** as star. Also appearing in the cast, under **Tamara Geva's** direction, will be **Michaele Myers** and **Lynn Loring.**

Bits of London

London, March 27.

"Becket" will be withdrawn May 5 from the Globe Theatre because **Christopher Plummer** is committed to play "Macbeth" at Ontario and **Eric Porter** is due for the same role at Stratford-on-Avon.

Joyce Grenfell is signed for an Australian "solo performance" tour in the summer.

Christopher Fry has translated his third **Jean Giradoux** play, "Judith," which **Harold Clurman** will stage for H. M. Tennent.

Ruth Gordon opens April 24 in "A Time to Laugh," **Robert Crean's** first play, at an unspecified theatre.

The Critic's Circle will hold its annual dinner May 14.

William Stoker, director of the Liverpool Playhouse, will stage **Harold Fielding's** presentation of "A Thurber Carnival."

Bernard Sarron will design the costumes for the new **Lionel Bart** tuner, "Blitz."

B'way Off, But 'Strings' SRO $67,389, 'Honey' 59G, 'Mary' 42G, 'Iguana' 41½G Bolger $61,653, 'Can Get' $41,732 (6)

Broadway dropped last week from the rising previous session. Last week's two newcomers, the musicals "All American" and "I Can Get It for You Wholesale," got off to snappy starts. "No Strings" was a sellout in its first full week at the 54th St. Theatre, with "How to Succeed in Business Without Really Trying" the only other show to go clean.

"A Family Affair" folded abruptly after its matinee Sunday (25). "Isle of Children" went dark the previous night (Sat.).

Attendance this week is figured likely to be off a bit, on the basis of light receipts Monday night (26) and the advance for the balance of the stanza. The only opening during the week is "Great Day in the Morning," due tonight (Wed.).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Asterisk denotes show had cut-rate tickets in circulation.

All American, Winter Garden (MC) (1st wk; 8 p) ($9.40; 1,404; $75,000) (Ray Bolger).

Last week, $61,653.

Aspern Papers, Playhouse (D) (7th wk; 53 p) ($6.90-$7.50; 944; $37,000) (Maurice Evans, Wendy Hiller, Francoise Rosay). Previous week $22,177.

Last week, $19,247.

Camelot, Majestic (MC) (68th wk; 545 p) ($9.40; 1,626; $84,000) (Julie Andrews, William Squire). Previous week, $71,724.

Last week, $71,110.

Carnival, Imperial (MC) (50th wk; 396 p) ($8.60; 1,428; $68,299) (Anna Maria Alberghetti). Previous week, $58,397.

Last week, $53,813.

Come Blow Your Horn, Atkinson (C) (57th wk; 453 p) ($6.90-$7.50; 1,090; $43,522). Previous week, $23,609.

Last week, $22,401.

***Gideon,** Plymouth (D) (20th wk; 156 p) ($7.50; 999; $45,000) (Fredric March, Douglas Campbell). Previous week, $23,730.

Last week, $25,686.

Gift of Time, Barrymore (D) (5th wk; 36 p) ($6.90-$7.50; 1,067; $42,000) (Henry Fonda, Olivia de Havilland). Previous week, $25,433.

Last week, $23,287.

How to Succeed in Business Without Really Trying, 46th St. (MC) (24th wk; 185 p) ($9.60; 1,342; $66,615). Previous week, $67,297 with parties.

Last week, $67,462.

I Can Get It for You Wholesale, Shubert (MC) (1st wk; 4 p) ($8.60; 1,461; $60,000).

Opened last Thursday night (22) to two favorite reviews (Kerr, Herald Tribune, Nadel, World-Telegram), one yes-no (Taubman, Times) and four unfavorable (Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post).

Last week, $41,732 for four performances and and two previews.

Man for All Seasons, ANTA (D) (18th wk; 141 p) ($6.90-$7.50; 1,214; $49,600) (Paul Scofield, Thomas Gomez, George Rose). Previous week, $49,143.

Last week, $48,857.

Mary, Mary, Hayes (C) (6th wk; 436 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,799. Scott McKay will pinchhit for Nelson for two weeks beginning next Monday (2).

Last week, $42,007.

Milk and Honey, Beck (MC) (24th wk; 191 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Molly Picon, Tommy Rall). Previous week, $63,063.

Last week, $59,002.

***My Fair Lady,** Broadhurst (MC) 314th wk; 2,500 p) ($8.05; 1,214; $57,523) (Michael Evans, Margot Moser). Previous week, $37,201. Evans is subbing for the ailing Michael Allinson.

Last week, $39,537.

Night of the Iguana, Royale (D) (13th wk; 100 p) ($6.90-$7.50; 999; $42,000) (Margaret Leighton, Bette Davis, Alan Webb). Previous week, $40,084. Shelley Winters succeeds Miss Davis next Monday (2).

Last week, $41,553.

No Strings, 54th St. (MC) (2d wk; 12 p) ($9.20; 1,434; $67,000). Previous week, $41,946 for four performances and one preview.

Last week, $67,389.

Passage to India, Ambassador (D) (8th wk; 61 p) ($6.90-$7.50; 1,155; $43,000) (Eric Portman, Gladys Cooper, Zia Mohyeddin). Previous week, $22,769.

Last week, $21,014.

***Purlie Victorious,** Longacre (C) (26th wk; 204 p) ($6.90-$7.50; 1,101; $40,019). Previous week, $11,742.

Last week, $11,579.

***Rose,** O'Neill (D) (13th wk; 103 p) ($6.90-$7.50; 1,076; $47,823) (John Mills). Previous week, $21,340. Moves next Monday (2) to the Hudson Theatre.

Last week, $21,754.

Shot in the Dark, Booth (C) (23d wk; 181 p) ($6.90-$7.50; 807; $32,400) (Julie Harris). Previous week, $30,064.

Last week, $27,935.

Sound of Music, Lunt-Fontanne (MD) (117th wk; 932 p) ($9.60; 1,407; $75,000) (Martha Wright). Previous week, $52,635.

Last week, $50,351.

Subways Are for Sleeping, St. James (MC) (13th wk; 101 p) ($8.60-$9.40; 1,615; $69,500) (Sydney Chaplin, Carol Lawrence). Previous week, $53,860 with parties.

Last week, $49,007.

***Sunday in New York,** Golden (C) (17th wk; 133 p) ($6.90-$7.50; 773; $30,000). Previous week, $15,863.

Last week, $15,750.

Take Her, She's Mine, Biltmore (C) (14th wk; 108 p) ($6.90-$7.50; 936; $40,108) (Art Carney, Phyllis Thaxter). Previous week, $33,165 with parties.

Last week, $31,149.

***Write Me a Murder,** Belasco (D) (22d wk; 172 p) ($6.90-$7.50; 967; $38,500) (James Donald, Kim Hunter, Denholm Elliott, Torin Thatcher, Ethel Griffies). Previous week $19,747.

Last week, $18,838.

Closed Last Week

Family Affair, Rose (MC) (9th wk; 65 p) ($8.05-$8.80; 1,162; $48,000) (Shelley Berman, Carol Bruce). Previous week, $26,875. Closed last Sunday afternoon (25) at an estimated loss of its entire $420,000 investment, including 20% overcall.

Last week, $20,220.

Isle of Children, Cort (D) (2d wk; 11 p) ($6.90-$7.50; 1,155; $39,000). Previous week, $5,839 for three performances. Closed last Saturday night (24) at an estimated loss of its entire $125,000 investment.

Last week, $4,573.

Opening This Week

Great Day in the Morning, Miller's (C) ($6.90-$7.50; 840; $33,500.)

Theatre of Michigan Co. Inc. (Theodore Mann, George C. Scott) presentation of play by Alice Cannon. Financed from a corporate capitalization as part of a two-play producing project, of which "General Seeger" was the first offering; opens tonight (Wed.) at a cost of about $100,000 and can break even at around $25,000.

Actor **Paul Valentine** and his playwright-wife, **Flavine Valentine,** plan making their Broadway managerial bow next season with **Joseph Carole's** "Deceive Me Gently," which was presented in Paris under the title, "De Doux Dingues" ("The Sweet Insanity").

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Underworld" (MC). Producers, Joseph I. & Johnna Levine (21 E. 40th St., N.Y.; LE 2-3773). Available parts: lead man, 28-35, wild and dashing air, strong baritone voice; femme, 20's, very attractive, belter with strong chest voice vocal range G to C); character femme, 40's, elegant but rough around the edges, chest singer (vocal range F to B flat); man, 40's, skinny, gabby, funny Irishman, baritone; femme dancer, wild Spanish beauty, young, appealing; man, early 30's, evil-looking to play Al Capone, big legit baritone voice; man, 50's, wise, dignified, baritone, perfect enunciation; mello-glad-handed Irishman; man, simple, big, young, muscular; several men, 20's-30's, Irish-looking, roughneck, loveable, must move and sing well, baritone and bass voices; man, 40, beefy, not bright; character femme; several men, 20's-30's, Italian-looking, menacing, baritone and bass voices; several femmes, young, bouncy, gay, must sing and move well, all chest voices. Equity call for male and femme singers Monday (2) at 11 a.m., at the 46th Street Theatre (226 W. 46th St., N.Y.). Photos and resumes also being accepted c/o above address.

OFF-BROADWAY

"Day of Grace" (D). Producer, Michael Simone (55 W. 56th St., N.Y.; CI 5-1086). Available parts: man, 20-21, slender, virile, 5 ft. nine inches to six feet tall; man, 45-55, leading character man, forceful yet gentle and understanding; man, 24-25, tall, lean, worldly, a leader; man, 20-22, dark, short, tough, well-built; man, 20-22, tall, perceptive, mature, sturdy; man, 20's, bit clumsy and gangling, good natured, around six feet tall; man, 18-20, must sing and play guitar, warm, outgoing, short; man, 18-20, tall slight, naive, fastidious; man, 45-50, dominant, self-made businessman; femme, 40-45, well-groomed housewife and doting mother; femme, 17, pert, pretty. Mail photos and resumes c/o above address.

"Golden Apple" (MC). Producers, Dorothy Olim & Gerald Krone (206 E. 11th St., N.Y.; SP 7-8383). Audition for Equity male and femme singers, all types of voices, and male dancers next Tuesday (3), 5:30-6:30 p.m., at the York Playhouse (64th St. and First Ave., N.Y.).

"Hop Senior" (D). Producers, Lynn Michaels & Harry Baum (133 Second Ave., N.Y.; GR 5-9431). Available parts: several male dwarfs with acrobatic experience for speaking roles; character men, 30's-50, thin, haggard. Bring photos and resumes to above address, 2-3 p.m., today (Wed.) through Friday (30).

"Seventeen" (MC). Producer, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). Several parts available. Auditions today (Wed.), 5-10 p.m., at ELT rehearsal studio (Hotel Marseilles, 103d St. & Broadway, N. Y.). There is no chorus as such in the production and all singers and dancers will have substantial acting parts. Some non-Equity actors may be used but all AEA members must bring membership cards to calls. Script is available at Samuel French (25 W. 45th St., N.Y.).

OUT OF TOWN

BUFFALO, N.Y.

Seven Ages Production. Managing director, Henry A. Wicke Jr. (Richford Hotel, 210 Delaware Ave., Buffalo, N.Y.). Parts available for male and femme dramatic and comedy performers for a resident company to perform a repertoire of productions from various theatre styles. The operation will run on a year-round basis. Mail photos and resumes c/o the Off-Broadway Theatre, above address.

CHICAGO

"8 . . . On the Go" (R). Producer, M. J. Boyer (33 E. Bellevue Ave., Chicago, Ill.). Parts available for male and femme singers who can dance, (21-26). Mail photos and resumes c/o above address.

"Medium Rare" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Part available for a male comic, 25-30. Contact Weiner, above address.

"Put It in Writing" (R). Producer, Robert Weiner (234 W. 44th St., N. Y.; LO 3-4370). Parts available for young male and femme revue types. Auditions next week by appointment only, through agents only. Contact Weiner, above address.

HYANNIS, MASS.

"Compass at the Yachtsman" (improvisational cabaret theatre). Producer, Harvey Epstein, Compass Theatre, Hyannis, Mass.). Parts available for male and femme actor-singers, adept at improvisations. Mail photos and resumes c/o Compass (301 E. 10th St., N.Y.).

STOCK

"Bye Bye Birdie" (MC). Producer, Lenny-Debin Agency (140 W. 58th St., N.Y.; JU 2-0270). Several parts available for a tour of stock tents and theatres this summer. Mail photos and resumes Auditions April 3; Equity teen boys and girls, must sing and dance, 10 a.m.; Equity male dancers, mature types who sing, 2 p.m.; Equity femme singers, 4 p.m. April 4: Equity male singers, 10 a.m.; open call femme singers, 12 noon; open call teen boys and girls, must sing and dance, 3 p.m, April 5: open call male dancers, mature types who sing, 2 p.m.; open call male singers, 4 p.m.—all calls at Showcase Studios (950 Eighth Ave., N. Y.).

"Bye Bye Birdie" (MC) Producer, Lee Guber, Frank Ford & Shelly Gross (40 W. 55th St., N.Y.; LT 1-3250). Auditions for male and femme teeners who sing and dance today (Wed.), 11 a.m., at Variety Arts Studio (225 W. 46th St., N.Y.; rm. 302). Also accepting photos and resumes for the rest of the company which will tour this summer c/o production office.

Four Packages of Musical Stock. Producer, Hugh Fordon (403 E. 58th St., N. Y.). Auditions today (Wed.) for femme singers who dance, at 11 a.m. and men singers who dance, at 12 noon, both calls at Variety Arts Studio (225 W. 46th St., N. Y.).

BEVERLY, MASS.

North Shore Music Theatre. Managing director, Stephen Slane (130 W. 56th St., N. Y.). Audition for Equity singers Friday (30): men, at 1 p.m. and femmes, at 3 p.m., at 130 W. 56th St., N. Y.; room 5-M. Open call for singers Saturday (31): men, at 1 p.m., and femmes, at 3 p.m., at Dance Players Studio (1233 Sixth Ave., N. Y.).

CALUMET, MICH.

Keweenaw Playhouse. Producer, Paul Barry (407 W. 54th St., N.Y.). Auditions for the coming 10-week, all musical comedy season will begin the first week in April for an Equity resident company. Parts available for character males and femmes; lead soprano, ingenue; lead baritone and tenor; young character comedienne; chorus singers and dancers. Mail photos and resumes c/o above address.

CANAL FULTON, OHIO

Canal Fulton Summer Arena. Producer, Fulford Dempsey (60 W. 45th St., N.Y.). Parts available for the Equity resident company for a 15-week dramatic season, beginning June 5. Mail photos and resumes c/o above address.

COHASSET, MASS.

South Shore Music Circus. Managing director, Bill Ross (120 W. 44th St., N.Y.; JU 2-2803). Audition next today (Wed.) for Equity male and femme singers, at 11 a.m. and open call for singers: femmes, at 1 p.m. and men, at 2 p.m.; Equity male and femme dancers, next Monday (2), at 11 a.m., all calls at Columbus Circle Studios (981 Eighth Ave., N.Y.).

EPHRATA, PA.

Legion Star Playhouse. Producer-director, John Cameron (P.O. Box 334, Ephrata, Pa.). Parts available for males and femmes with musical and dramatic experience and chorus singers and dancers for the resident company. Star system used here. New York casting by appointment only by the end of April. Mail photos and resumes c/o above address. The 16-week season of six tuners and six straight plays opens June 7.

HARRISON, ME.

Deertrees Theatre. Managing director, Ralph Brown (283 Beacon St., Boston, Mass.; KE 6-3231). Parts available for male and femme Equity actors for resident company. Star system is used here. Mail photos and resumes c/o above address. Season opens July 2 and runs for eight weeks.

LAKE LUZERNE, N.Y.

Lake Luzerne Playhouse, Producer, George Patrick (347 W. 55th St., N.Y.). Parts available for the Equity resident company, particularly a leading man and woman who can play comedy, as this season's schedule calls mostly for comedies. Mail photos and resumes c/o above address. Auditions, by appointment only, will be held within the next few weeks.

SARANAC LAKE, N.Y.

Saranac Lake Summer Theatre. Producers, Marta Byer & Joan Frank (4550 193d St., Flushing, N.Y.). Parts available for males and femmes with dramatic and musical experience for a repertory company of 25 that will do a season of five musicals and four straight plays this summer. Mail photos and resumes c/o above address. Auditions will begin early in April.

STORRS, CONN.

Nutmeg Playhouse. Managing director, Dr. Cecil E. Hinkel (c/o department of theatre, U. of Connecticut, Storrs, Conn.). Parts available for Equity males and femmes for the resident company and apprentices. For audition appointments mail photos and resumes c/o above address. New York casting will be held May 3-6. Eight-week season opens June 26.

SULLIVAN, ILL.

Summer of Musicals. Producer, Guy S. Little, Box 155, Sullivan, Ill.). Accepting photos and resumes of experienced Equity musical comedy performers for resident company, jobbers and paid apprentices, c/o have address. Schedule will include four musicals and three straight plays. Interviews and auditions will be held early in April.

TRAVERSE CITY, MICH.

Cherry County Playhouse. Producer, Ruth Bailey (Spring Hill Lane, Cincinnati 26, Ohio). Parts available for male and femme character actors for the resident company and apprentices. Theatre uses the star system. Mail photos and resumes c/o Ruth Bailey (42 W. 58th St., N.Y.). Season runs July 3-Sept. 2.

WASHINGTON, D.C.

Shakespeare Summer Festival. Producer, Ellie Chamberlain (813 S. Lee St., Alexandria, Va.; TE 6-9137). Parts available for "As You Like It" and "Taming of the Shrew." Mail photos and resumes c/o above address. Season runs July 9-Aug. 5.

WILLIAMSTOWN, MASS.

Williamstown Summer Theatre. Executive director, Nikos Psacharopoulos (Yale School of Drama, New Haven, Conn.). Photos and resumes being accepted c/o above address for the 1962 season. Auditions will be held in April by appointment only for this company of 10 Equity and six non-Equity male and femme dramatic actors, as well as 15 apprentices.

Industrial

Milliken Industrial Show. Producer, A. J. Pocock (485 Lexington Ave., N.Y.). Audition for femme singer-dancers, dress size 10 & 12, Friday (30), at 10 a.m. at the Astor Hotel (Broadway & 44th St., N.Y.). Room number will be posted in the lobby.

Henry Ford's Fortune Backs 'Golem'

Continued from page 2

tion without cultural-assistance crutches. And so there must be appreciation again for the Ford willingness to help the unusual, the improbable, and the special.

Composer Abraham Ellstein has been a writing-performing participant on WEVD and other Manhattan language radio stations for a quarter century. Cite as a passing irony that this Yiddish talent is presented to a wider audience by courtesy of the late Dearborn, Mich., chum of the phoney Elders of Zion.

Sylvia Regan, author of "The Fifth Season," which had a Broadway legit run some seasons back, joined her husband in fashioning the libretto out of an adaptation by Yiddish actor Joseph Buloff of a work by Halper Leivick. The setting is Prague in the Bohemia of the 16th Century, a time of intense ignorance and bigotry between Jews and Christians.

"The Golem" starts slowly, fails badly at the outset to evoke the superstitious feeling. And yet the libretto picks up momentum later and a certain plot-tension is achieved, though neither the music nor the words (in English) rise to the inherent challenge of the theme —the pride of man in making a living thing from clay, or seeking to manipulate it and of coming to ultimate grief.

Juxtaposed against the Jewish community is a fiend of malice in the form of a Catholic priest who attempts to plant the body of a Christian child in the crypt under the synagogue, in order to incite his brethren to massacre. This is a pretty grim recall of the classic Mittel Europa roots of religious hatred, though the issue is left suspended.

Steeped in the mystique of the Kabbalah, the intellectually foolhardy rabbi of Prague thinks of his Golem as an instrument of vengeance against the enemies of the Jews. His attitude shocks his elders who see his faith in might rather than God. There is a call here for a Goethe or a Shakespeare. The libretto "plays," but does not transcend its literalness. The requisite poetry of high eloquence never emerges though the Golem acquires some power to touch the heart when he begins to display human weaknesses—notably a terrible loneliness and a half-sentimental, half-sensual interest in the rabbi's granddaughter. Though a "thing," held in some contempt by his creator, the Golem captures a hint of human joy before put in his place by the rabbi.

The music follows rather than leads the action on occasion and yet it combines with the book to generate a sense of time and place. Of set pieces, conventional arias and so on Ellstein provides none. There is no allowance for applause.

Kingsize Adlers

Playing on six-inch lifts Chester Ludgin is a massive monster, though the horror films of the past 35 years have squeezed all the surprise from mere physical dimension in the monster's child-like delight in the girl's red scarf was the vein of drama that ought to have been explored in death. Something memorable might then have resulted.

The production values are probably pretty good, given the usual paucity of rehearsal time at N.Y. City Center. The premiere performance seemed over-lighted by stager Allen Fletcher notably in the crypt score when the dance macabre was pre-signalled by the fully visible movement of dancers taking position backstage while the rabbi was still singing. This ballet of the dead is surely a tricky undertaking in which choreographer Sophie Maslow may be said to have succeeded, though again the lighting was too bright for wraiths in their burial fabrics.

The stenery of Lester Polakov and Ruth Morley's costumes are in mood. Credit, too, the make-up work of Michael Arshansky on the motley crew of beggars. "The Golem" is full of mass movement and is a group rather than a solo singer type of vehicle. Some 28 names are billed. The stagemanagement of these numbers and the strong beat in the pit of Julius Rudel all spell out a conscientious production. However, it would perhaps be unjust to imply that production excels the score.

Jon Crain, often used by Rudel, was an unusual but successful choice for the intellectually-proud rabbi. Chester Ludgin was impressive as the tormented creature who goes berserk when he tastes blood. Another dramatic figure was Maurice Stern as the harmlessly demented religious zealot strangled by the Golem.

The feminine roles are the wife (Gladys Kriese) and the girl Deborah (Lee Venora). Both ladies did well with limited singing changes.

It is, of course, precisely because "The Golem" is not the ordinary stuff of operatic repertory or popularity that its presentation is an experiment of interest for this company and for the Ford Foundation.

Equity-AFTRA

Continued from page 57

to the membership of all the performer unions. Equity subsequently withdrew its request for the insertion of the clause and members of the "Gideon" cast are being requested to join AFTRA on a special initiation fee and dues setup.

The wage formula agreed upon by AFTRA and Dynamic for the telecasting of five performances of the play covering four nights beginning this evening (Wed.) and the Saturday (31) matinee calls for a minimum of $400 or two weeks' regular performance salary, whichever is higher. It's understood the cast, except for costars Fredric March and Douglas Campbell, are to get the AFTRA minimum. The weekly Equity minimum for eight stage performances is $112.50.

The terms of the AFTRA-Dynamic agreement, which apply solely to the transmission of the "Gideon" performances, also cover rehearsal pay, a 5% pension and welfare contribution by Dynamic and a 1% proportionate split of boxoffice receipts amounting to not less than $10,500.

The potential gross for the five Rochester showings of the play will be $27,000 on an admission scale of $1.50 to $3. The Fred Coe-Arthur Cantor production will get $3,600 as its 40% share, less 10% commissions, of a $10,000 payment by Dynamic for the use of the property. The other $6,000, less commission, goes to Chayefsky.

Stock Items

Richard Evans, former executive stage manager for the American Shakespeare Festival, Stratford, Conn., has been upped to the post of artistic administrator, in which capacity he'll assist producer **Joseph Verner Reed.** Recent additions to the Festival talent roster for the upcoming season include **Richard Basehart,** who'll portray the title role in "Richard II," and **Hal Holbrook,** who'll also appear in that play and "Henry IV, Part I."

Ben Cowall, entertainment and sports promoter in Columbus, O., has been set as business manager for the Playhouse-on-the-Green, Worthington, O., which begins a 12-week season June 13.

Victor Di Bello, conductor of the Hamilton, (Ont.) Philharmonic Orchestra and the Pro Arte Orchestra, is music coordinator for the upcoming Stratford (Ont.) Shakespearean Festival's music season.

Van Johnson, who recently completed a lengthy run in the London production of "The Music Man," will repeat his starring assignment in the musical June 12-17 at **Ben Kapen's** Charlotte (N.C.) Music Theatre.

Howard Pell, a Philadelphia producer, will run the Grist Mill Playhouse, Andover, N.J., next summer.

James M. McKenzie, former general manager for the Westport (Conn.) Country Playhouse, has been upped to co-producer status at the spot with **Henry T. Weinstein** and **Laurence Feldman.** He continues as general manager for Paper Mill Playhouse, Millburn, N.J., and will also function in that capacity for the Mineola (L.I.) Playhouse. **Spofford Beadle Jr.,** former resident manager at the Paper Mill, moves over in that capacity to the Mineola theatre.

Literati

Curtis Streamlining

Curtis Publishing, in a move to keep its Philly-based mag empire intact, has effected some more streamlining of its big three—Saturday Evening Post, Ladies' Home Journal and American Home.

All three are cutting back on issues, with the Post additionally setting a new editor at-the-top, the second change of command in three months. He's Robert Lee Sherrod, the managing ed, succeeding Robert Fuoss, who had taken the reins earlier from longtime shot-caller Ben Hibbs.

As for issue cutbacks, there's to be some doubling up henceforth—as with some of the competitive slicks—with the Post reducing from weekly to 45 appearances a year. Journal and American Home cut back from 12 to 10 (combining the January-February, July-August issues).

Latest actions extend the shake-and-rattle continuity at Curtis in the backwash of the Herbert Mayes-McCall's ascendancy to top berth in the distaff field after overcoming the Journal lead. Not to mention battle losses vis-a-vis leviathans Look and Life, and tv-siphoned ad revenues. Stating the moves are designed to effect economies in the millions of dollars, Robert E. MacNeal, Curtis prez, also pointedly declares his company out of the "numbers race."

Another policy innovation is that the Journal and American Home, hitherto teetotaling, are now receptive to liquor advertising. At McCall's, however, it's still verboten.

Hibbs, as Post editor-in-chief, held sway from 1942. When he bowed out three months ago, observers looked for the Post to stoke up some editorial moxie, extending also to fiction material. Consensus is that no such updating materialized.

With Sherrod the new man at the top, his assistant, Clay Blair Jr., becoming managing editor.

Stockholder restlessness in the Curtis family has been noted, including threat of a proxy fight. Curtis' net operating loss for the first nine months last year was $1,458,330.

Hal Cohen's Stand-Ins

Win Fanning, entertainment editor of the Pittsburgh Post-Gazette, and drama desk staff member Lee McInerney have started a local show business column in the paper which will run three times a week until the return of drama critic Harold V. Cohen who is on leave of absence due to illness. The column will cover the entire local scene with emphasis on films, night clubs, legit and various touring productions.

Fanning will write his tv column daily in the magazine section and the new column will go back to Cohen when he returns to his desk.

Overseas Press Club's Show

Nearly 40 members of the Overseas Press Club have had books published in just the past six months, and the club honored them with a special Book Fair held at the club last week. Anita Diamant, literary agent, is chairman of the book night programs.

Not all the books deal with foreign correspondence, although many of them do. They range in title from "The Overseas Press Club Cookbook," by Sigrid Schultz to "A Pictorial History of Vaudeville," by Bernard Sobel.

Incidentally, a troupe of famous vaudevillians right out of the pages of Sobel's book will entertain at the Book Fair; Jack Waldron, David Mallan, Eddie "Blackface" Nelson, Fred Hillebrand, Senator Ed Ford, Eddie Weber, and Georgie Price.

The authors to be honored include Cyrilly Abels, Helen Alpert, Algernon Black, Art Buchwald, Bennett Cerf, Ben Lucien Burman, Dickey Chappelle, Bob Considine, Norman Cousins, Lawrence Fertig, Benjamin Fine, Charles Friedlander, John Guenther, Fannie Hurst, Lt. Col. Victor de Guinzbourg, Dan James, Alvin Joseph Jr., Frank Kane, Jerome E. Klein, Amelia Lobsenz, Juliet Lowell, John Le Vien, Nicoll Maxwell, Nanette Kutner, Ruth Gruber Michaels, Edgar Ansel Mowrer, Charles G. Muller, Will Oursler, Marion Preminger, Harrison Salisbury, Sigrid Schultz, Ralph Lee Smith, Lowell Thomas, John Toland, Richard Tregaskis, James R. Ullman, Betty Wason, Tom Whitney and Dorothy K. Whyte.

Most of the authors will be on hand to autograph copies of their books, which will be for sale.

French 'Obscenity' Test Suit

Arresting for English-speaking bibliophiles is the $1,200,000 suit against the French government by Paris publisher Maurice Girodias (Olympia Press). Girodias, specialist in books like "Lady Chatterley," the Henry Miller output, etc., charges the Ministry of Interior (with jurisdiction over all manner of periodical under the Freedom of Press Law of 1881) is discriminating against him by forbidding publication of sexy livres in English (albeit okay still in French). That, natch, knocks out the pub's market from abroad.

His suit cites 41 titles barred from English publication, including Vladimir Nabokov's "Lolita" and Jean Genet's "Our Lady of Flowers," latter a hot 200,000-seller in the Gallic version.

Girodias is not contesting the legality of the Interior Ministry ban, his only point being that "we are being abnormally penalized" because the crackdown works only against Olympia and not pornography put out by other pubs in the French language. Under the law, the ministry doesn't have to account for its suppressive actions unless a counteraction is initiated. But in that case, only explanation it need offer—and almost invariably does—is "obscenity."

As to why the tough policy, the dispatches last week shed no light, but the suspicion is that the French have been pressured from Washington, which in turn was reacting to lay and Congressional bluenose stimuli. This harks to the Capitol Hill rumblings of late anent the "subversive" influences of "obscene" film and literary imports, stressing in particular the French originations. Suspicion the Yanks are behind it, however, remains unverified.

Girodias' appeal is before the Administrative Tribunal of Paris. If it rules for the publisher, the Interior Ministry can appeal to the Council of State. It's pointed out, however, that a favorable ruling probably would bring on a flood of similar actions against the government by newspapers, mags and other publications.

Glam Gals' & Other Biogs

"A Portrait of Joan: An Autobiography," by the film star in collaboration with Jane Kesner Ardmore, and "Marlene Dietrich's ABC," also w.k. on global marquees, will both be published in June by Doubleday. Latter's book ranges from Academy Awards, aspirin and alimony to zabaglione and zippers.

Same firm is also reissuing the same month Robert Lewis Taylor's "W. C. Fields: His Follies and Fortunes"; and in July will publish French playwright's memoir, "The Time of Secrets," translated by Rita Barisse. Yet writer's "The Autobiography of Jack Woodford," as it is simply titled, is due in August. Newspaperman Richard O'Connor's "The Scandalous Mr. Bennett" (also Doubleday) is another blog, about yesteryear newspaper publisher James Gordon Bennett Jr. A saga of another sort is newspaperman J. Roy Stock's "Frank Frisch: The Fordham Flash."

Bette Davis calls her autobiog, "The Lonely Life," which Putnam will publish in June.

Also from Putnam is another sort of memoir, Lawrence (Theatre Guild) Langner's "Bernard Shaw and The Lunatic." Latter refers to the author. Langner and the TG produced 25 of GBS' plays and when Langner wrote Shaw for a contract allowing the Guild to produce "Back to Methuselah," which consisted of five separate plays in eight scenes with a cast of 45 characters, Shaw replied, "It isn't likely that any other lunatic will want to produce 'Back to Methuselah.'" Much of GBS' correspondence with Langner is included in this new volume by the TG bossman.

More Algonquin Stuff

"A Good Time Was Had," by John Baragwanath (Appleton-Century-Crofts; $4.95), is a collection of sprightly, autobiographical recollections by widower of Neysa McMein. Author and explorer, writer proves to be something of a minor Pepys of the Algonquin Round Table crowd of the '20s and '30s in New York. Anecotes of the wits, wags and gals of Mr. Case's inn sprinkle this lightweight book. Its spine is the tender devotion of the author for the memory of his late artist-wife.

Fringe benefit reading for devotees of the O. O. McIntyre era.

Rodo.

Publishing Stocks

(As of March 27, closing)

Allyn & Bacon (OC)	37	+3½
American Book (AS)	63½	—2¼
American Heritage (OC)	17	
Book of Month (N.Y.)	28	+1
Conde Nast, (N.Y.)	10½	— ½
Crowell Collier (N.Y.)	41⅛	— ½
Curtis Pub. (N.Y.)	10⅜	—1⅛
Ginn & Co. (N.Y.)	31	+ ¼
Grolier (OC)	41¾	—1
Grossett & Dunlap (OC)	17½	— ⅝
Harcourt Brace (OC)	38¼	+ ⅛
Hearst (OC)	25	
Holt, R&W (N.Y.)	37½	+ ⅝
L.A. Times Mirror (OC)	33½	—2
Macfadden Bartel (AS)	3⅞	
McCall (N.Y.)	27½	—1¼
McGraw-Hill (N.Y.)	31	—1¾
Nat'l Periodical Pub.	14¾	— ⅝
New Yorker (OC)	98	
Pocket Books (OC)	20¼	+ ½
Prentice Hall (AS)	41½	—1¼
Ran'm House (N.Y.)	25⅞	—2⅛
Scott Foresman (OC)	26¼	— ¼
H. W. Sams (OC)	49½	— ½
Time Inc. (OC)	81	—6½
Western Pub. (OC)	56	—1¼

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Legit Bits

Nancy Wickwire, not **Nancy Walker**, as erroneously reported in a recent issue, will appear in the off-Broadway production of "Rosmersholm."

Zoe Caldwell is appearing in the title role of "Saint Joan" at the Adelaide Festival of the Arts in her native Australia.

A revue by cartoonist **Jules Feiffer**, with music and lyrics by **Stephen Sondheim**, is planned for Broadway production next fall by **Lewis Allen** for Allen-Hodgon Productions, with **Mike Nichols** directing.

Gerard Oestreicher, producer of "Milk and Honey," planed last week from New York to Israel for a stay of several days prior to moving on to London to negotiate for an English presentation of the Broadway musical.

The **Richard Aldrich** book, "Gertrude Lawrence as Mrs. A," about his late actress-wife, is being transformed into a musical, which **Lester Osterman** plans presenting on Broadway next season with book by **Sam and Bella Spewack**, songs by **Cole Porter** and additional music by a composer to be selected.

Clinton Powell is planning a Broadway production with an, as yet undesignated partner, of "Chicadee," his "musical story" based on the life of W. C. Fields.

A translation by **Mother Adele Fiske** and **Leon Kats** of "Violettes," a play about the atom bomb by Lebanese poet-playwright **George Schehade**, will be presented the evenings of next Friday-Saturday (30-31) and April 1-8 by the Manhattanville Dramatic Assn. in the Little Theatre of Manhattanville College of the Sacred Heart, Purchase, N.Y.

The annual convention of the Speech Assn. of the Eastern States will be held April 12-14 at the Henry Hudson Hotel, N.Y.

Folksinger Pete Seeger is slated to appear in the revue, "Twist," which **Leo Kers** announces for production on Broadway.

Roger L. Stevens will be partnered with **Herbert Swope Jr.** in the planned Broadway presentation next season of **Bernard Evslin's** "Step On a Crack," in which **Rita Hayworth** is to make her Main Stem debut opposite **Gary Merrill**.

Elliot Martin is production stage manager, **Don Garner** stage manager and **Jim Proctor** and **Walter Alford** pressagents for "Great Day in the Morning," opening tonight (Wed.) at Henry Miller's Theatre, N.Y.

Gordon Davidson will be assistant stage director for the N.Y. City Center opera productions of "The Golem" and "Porgy and Bess."

Jack Irwin has succeeded **Tom Head** in "Camelot."

James Anderson has replaced **Leonard Parker** in the off-Broadway production of "The Connection."

Dobbs Franks is musical director of the upcoming off-Broadway production of "King of the Whole Damn World" and **Gershon Kingsley** is musical arranger.

Jack Manning, director of the Helen Hayes Equity Group and operator of his own Manhattan school, the Acting Lab and Theatre, is conducting acting classes for the Catholic Actors Guild, to be followed by a showcase production for the organization.

Mary-Alice Wunderle, who appeared in "Anything Goes" at the Bradford Roof Dinner Theatre, Boston, has been held over at the spot for the role of Gen. Cartwright in "Guys and Dolls."

Michael Kermoyan has replaced **Paul Sparer** in "Ross."

Jean Barrere is general stage manager and **Arthur Marlowe** stage manager for "Venus at Large."

Brian Jackson, currently working on the designs for **Peter Coe's** production of "Macbeth" for the upcoming Stratford (Ont.) Shakespearean Festival production of "Macbeth," has been awarded a Canada Council Fellowship for advanced study of art in Italy.

A revised version of the musical, "Maggie," originally presented on Broadway during the 1952-53 season, is scheduled for a five-week run, with **Betsy Palmer** starred, at the Paper Mill Playhouse, Millburn, N.J., beginning May 22. The Paper Mill season will open April 24 with "Fiorello," in which **Tom Bosley** will repeat the title role he played on Broadway.

Federico Garcia Lorca's "If Five Years Pass" is to be co-produced by **Joel Spector** and the Stage 73 Co. (**Al Kavanagh** and **James Truax**) for an end-of-April opening as the initial offering at a new off-Broadway theatre, Stage 73. **Valerie Bettis** will direct.

David Burns will appear in "A Funny Thing Happened on the Way to the Forum."

Anthony Buttitta, pressagent for the Civic Light Opera Assn., in San Francisco, has written a comedy, "Red Wine," which deals with a family on New York's lower eastside at the turn of the century.

Equity Library Theatre will offer "Charley's Aunt" as its next presentation, April 7-14, at the Master Theatre, N.Y.

Robert Kamlot is general manager, **James Preston** business manager, **Robert Moss** stage manager, **Jeff Siggins** production assistant and **Merle Debuskey** and **Seymour Krawitz** pressagents for the upcoming off-Broadway presentation of "Half-Past Wednesday."

Carl Fisher is general manager, **Ruth Mitchell** is general stage manager, **James Bronson** stage manager, **Richard Seader** company manager, **Harold Hastings** musical director and **Sol Jacobson**, **Lewis Harmon** and **Mary Bryant** pressagents for "A Funny Thing Happened on the Way to the Forum."

Buff Schurr is subbing this week for the vacationing **James Mitchell** in the Broadway production of "Carnival."

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Broadway

Glenna Syse, Chi Sun-Times drama critic, back in the Windy City after a week's looksee of the Broadway shows.

Abe Dickstein of 20th-Fox does a third term as prez of the B'nai B'rith Cinema Lodge. All other officers also repeat.

Intra-VARIETY office social note: Lisa (Lee) Baer (subscription) and Jesse Gross (*Jess*) (legit dept.) do the Lohengrin bit next month.

S. A. G. Swenson, head of Wivefilm, Swedish producer-distributor, in from Stockholm tomorrow (Thurs.) on his annual spring visit.

RCA Victor recording director-songsmith Hugo Winterhalter's daughter Margaret Louise engaged to wed Ensign David Atkin Ward, USNR, this summer.

Robert A. Schmid's daughter, Heidi, engaged to William Franklin Garges. Schmid, ex-Mutual Broadcasting, is executive veep of Boling Co., radio and tv station reps.

Tharon Musser has been granted leave from her usual summer stint as lighting director for Stratford (Conn.) Shakespeare Festival this year to explore several solo projects.

John Resko, the socalled "prison Rembrandt" to be biopictured in AA's upcoming "Reprieve," back to the Coast after setting publication with Doubleday for a novel he expects to complete in April.

Friends are helping underwrite the Sophie Tucker Forest which will be planted in the City Beit Shemesh where the Sophie Tucker Youth Center is located in Israel. It is one of the comedienne's pet charities.

French television entertainer Jacques Angelbin lost a plea for release on a writ of habeas corpus pending an April 4 hearing. He is alleged to have smuggled in a huge quantity of narcotics in a car that he was importing.

Playwright Leonard Spigelgass put his experiences anent the red-tape attendant to buying a foreign car for shipment to the U.S. into a humor book which Doubleday will publish under the title, "The Scuttle Under The Bonnet."

Nanette Kutner's current Athenaum book of poems, "The White House Saga," recalls her addiction to the Capitol when, as p.a. for George White's "Scandals," she rubberstamped Apollo Theatre passes as "The George White House."

Publicist Benjamin Sonnenberg wrote the foreword for Dorothy Draper's upcoming Doubleday book, "Decorating Is Fun!" Incidentally, he happens also to be on the board of directors of Holt, Rinehart & Winston, a competitive publisher.

Johnathan Anderson, choral assistant to Franz Allers on "Camelot" since the inception of that production, has resigned to become conductor of the Westchester Town Club Dinner Theatre, Yonkers, which opens its season April 5 with "Can-Can."

Publicist Carl Erbe, inveterate globetrotter, making another safari to the Orient and to some offbeat spots like Borneo the end of this month. He meets oldtime friend John S. Schlesinger, the South African and London showman-industrialist, in Hong Kong.

Arthur J. Levey named manager of the first Howard Johnson Motor Lodge opening May 17 on 8th Ave. It'll be operated by Loew's Hotels. Levey was in exec capacities with the Belmont Plaza and Sheraton Hotels, the Carriage Club and varied hotels in Atlantic City.

Novelist Orfana Atkinson is up and around again after a gallstone operation. She and her husband, N.T. Times columnist Brooks Atkinson, will reopen their Durham, N. Y., home in mid-April and spend several weeks there as a preliminary to their weekend and summer vacation schedule.

Frank McHugh stopped off in Sioux Falls, S.D., enroute back to the Coast to visit brother Ed at the VA Hospital there. Latter was a stage manager, long in the prompt corner at the Ethel Barrymore Theatre. Frank McHugh came east to shoot a vidfilm.

Former Metro production chief Sol C. Siegel planed to London to powwow playwright John Patrick on his (Siegel's) last film commitment to the Culver City plant. Producer also o.o.'s "How To Succeed" while here, with an eye to a possible film participation deal.

Sixth annual Easter Sunday luncheon at the Hotel Pierre, under Damon Runyon Cancer Fund auspices, will again honor Oscar Hammerstein 2d. Dinahann Carroll and Richard Kiley of "No Strings," Rudy Vallee, Roger Price and Stanley Melba for the entertainment.

James L. Herlihy, of Motion Picture Assn. of America, resigned from State Commission on the Capital City (better known as the Albany Commission). He served from its organization last May, as a group to plan for the construction of State buildings in downtown Albany.

Columnist Louis Sobol is this year's "man of the year" for the March of Dimes annual dinner in the grand ballroom of the Hotel Astor on May 7. Sponsoring committee cocktailery today (Wed.) at Billy Reed's Little Club. Last year columnist Earl Wilson was the guest of honor.

Recalling his gag ad with namesalike "quotes" from critics" in favor of his "Subways Are For Sleeping," David Merrick's current display ad in the dailies heralds the "real" Walter Kerr in reproducing the latter's favorable review of Merrick's newest, "I Can Get It For You Wholesale."

Eddie Wittmer, manager of the Tavern-on-the-Green, and longtime ditto of the now defunct Villanova on West 46th St., and his Lillian celebrating their 50th anni.

Gilbert Miller brags that his 35th anni with Kitty "is second only to Millie and Max Gordon's 50th anniversary" among Broadway managers.

Hardest hit as a specialized group by the recent bus strike, now settled, were the class restaurants, drawing an automatic taxi trade. Inability and/or long waits to get anywheres because of the cab shortages, especially at the peak dinner and pre-theatre hours, forced many to remain home or patronize neighboring bistros.

Stephen Seadler, son of the MGM exec Si Seadlers, now based in Ft. Madison, Ia., as market research manager for Schaeffer Pen, is responsible for a five-part "Defenses of Peace" series via local station KXGI. Title derives from the UNESCO charter, and the skein's thesis is that ideological "disarmament" must precede the military ditto for lasting peace.

Orrin E. Dunlap Jr., former RCA p.r. veepee and pioneer radio editor of the N.Y. Times, has authored "Communications In Space (From Wireless to Satellite Relay)" which Harpers will publish this summer. Dunlap lives in Great Neck where he is an amateur horticulturist and, since retirement from RCA, has been working on several books. He has written quite a few in the past.

From their Mosman, N.S.W., Australian retreat, Mrs. Annette Kellerman Sullivan—the original "one-piece bathing beauty" in the old Hippodrome shows, and later in the silents—submits her subscription renewal with this comment, "We are entering our 50th year of continuous VARIETY (1912). It has followed us around the world. How many VARIETY fans have been so faithful?"

VARIETY headline simulations in films and on tv have been frequent but, while the paper has been a frequent prop in plays with show biz background, the screaming streamer in "All American" is comparatively unusual. Ray Bolger plays Prof. Fodorski, who is exploited by opportunistic merchandisers and the VARIETY pseudo-headline (albeit in much bolder display) reads, "Fodorskiland Tops Disneyland."

Mrs. Jane Durgom, ex-actress and ex-wife of agent-manager Bullets Durgom, was disclosed as the friend of and financing the probe into the sudden death of wealthy socialite Mrs. Lucille Rogers von Linde. She died in Haiti on the third day of her honeymoon with N.Y. plastic surgeon Dr. Manfred von Linde, who had married Mrs. Rogers three weeks after a whirlwind courtship. Haitian authorities have since released Dr. von Linde.

Playwright-librettist Russel Crouse is a patient in St. Luke's Hospital, N.Y., after emergency surgery for intestinal thrombosis. His condition is described as satisfactory, but there's no date set for his discharge. It's emphasized that no malignancy is involved. Crouse is the coauthor with Howard Lindsay of the book of "The Sound of Music," the scheduled Irving Berlin musical, "Mr. President," and such legit hits as "Life with Father" and "State of the Union."

Phillip I. Blumberg of the Szold, Brandwen, Myers & Blumberg law-firm, general counsel for the Kirkeby Hotels and Kirkeby-Natus Corp., has been elected president and chief executive officer of the realestate, commercial and industrial finance company, succeeding the late Arnold S. Kirkeby. Latter was killed in that March 1 plane crash in Jamaica Bay which took 95 lives. Edwin O. Kirkeby, the late hotelier's brother, was elected vicechairman.

Much pickup after Winchell's initial spotlighting that Veronica Lake, the "peek-a-boo look" girl of the 1940s, was working as a waitress in a Manhattan cocktail lounge. As "Connie" (her real name) DeToth (she was married to director Andre DeToth) she lives in the Martha Washington Hotel for Women and works for tips and her meals in the Colonade Room downstairs. She was awarded $65 a week alimony after her third divorce but apparently is working as hostess-waitress as much to keep active as anything, according to the followup feature stories.

The Steve Lawrences (Eydie Gorme) were much concerned after that 10-story drop of the lift in the 14 East 60th St. Hotel because of their baby which is due in about a month. They were in the elevator, along with Mrs. Buddy Hacket, Ken Greengrass (their manager), deejay William B. Williams and others when the lift fell and a major tragedy was averted only because of the spring brakes. None the less, one of the passengers required attention at Roosevelt Hospital. All were leaving a party at Tony Bennett's apartment; it was his farewell night at the Copa.

London

(*HYDe Park 4561/2/3*)

T. S. Eliot back from his U.S. trip.

Festival Ballet left for a Continental tour Monday (26).

Comedian Ted Lune collapsed in Cyprus while rehearsing to entertain the troops.

Alan Dent, film critic of Sunday Telegraph, named new president of the Critics' Circle.

Denton de Gray Agency hosting a cocktail party for clients and press at Ley On's Wednesday (28) night.

Buffet supper and dancing will launch first Astaire-Neagle daneing school in Old Bond Street this week.

Due in tomorrow (Thurs.) is Hobe Morrison, VARIETY legit editor. He can be contacted at VARIETY's London bureau.

Bud Flanagan and boxing promoter Jack Solomons opened a betting shop in the East End, near spot where they were born.

Sol Hurok here to clear up details of the American tours of the D'Oyly Carte company and the Black Watch regimental band.

Patricia Bredin eventually left for Broadway after indisposition. She is skedded to take over the Julie Andrews' role in "Camelot."

Actor Stanley Baker led unit of firefighters when an aircraft hanger in Sussex where shooting on "A Prize Of Arms" is in progress, went up in flames.

Philadelphia

By Jerry Gaghan

(*319 N. 18th St.; Locust 4-4848*)

Sam Goody, planning to expand his record shop operations, looking over locations in Philly and suburbs.

Glenn and Brenda Derringer, teenage brother and sister organ duo, on a tour of west and midwest.

Celeste Holm to emcee luncheon for Philadelphia Committee for UNICEF, at Bellevue Stratford Hotel (April 5).

Organist Dot Langdon, after nine years with the Phillies ball team, leaving to work full time at Presidential Hotel.

Sol Schoenbach's Woodwind Ensemble from the Settlement Music School invited to perform at the Music Educators' Convention in Chicago.

Howard Hanson and the Eastman Philharmonia, recently returned from a three-month tour of Europe, slated for free concert at Academy of Music (April 7).

Ed Greene, local manager Irish Airlines, signed firm's largest contract to fly some 750 Variety Club members to International convention in Dublin (May 15-19). Group will fill five big jets.

Eugene Ormandy, on two week vacation, ordered by physician to cut down conducting duties with Philadelphia Orch. Asst. Conductor William Smith will take over some of batoning chores for remaining six concerts.

Harold Mason, manager of the Academy of Music, and his assistant Paul Stoudt, formed Mast Productions to bring in series of one-nighters. Carol Channing and her "Twelve Gentlemen Who Prefer Blonds" to be initial show, March 30.

Philco is sending Maria Beale Fletcher, "Miss America 1962," on a goodwill 16-day European tour this month to Europe on behalf of company and its international division. Much of Miss Fletcher's appearance time will be spent at U.S. Post Exchanges, where Philco consumer products are sold to military personnel.

Las Vegas

By Forrest Duke

(*DUdley 4-4141*)

New Frontier prexy "Doc" Bayley wants Gene Austin,, who's now a Vegan, to join the lounge lineup.

Eddie Julian, drummer with the George Redman orch at the Silver Slipper, wrote the official song for upcoming Helldorado celebration.

Jerry Lewis wants the Tropicana Australian beauty, Felicia Atkins, for another pic because of her click in a small role in "Errand Boy."

Jack Benny and Fred Cordova saw "Flower Drum Song" at the Thunderbird and were so impressed by comedy performance of Jack Soo they signed him for the May 7 tele show.

Film fan Sammy Davis Jr., starring at the Sands, paid El Portal Theatre manager $300 to screen "King of Kings" at 4 a.m. for himself, Mai Britt, and invited show folk from the Strip.

Harry Harris, singer from Chicago and Detroit, joined Milt Feiber here, replacing the late Bob Fisher, and the new "Barbary Coast Boys" act opened at the Vegas Bowl cocktail lounge.

Tokyo

By Dave Jampel

(*Press Club; 211-3161*)

"El Cid" (AA) likely to bow at Yuraku-za late in April.

Yank stripper Helene Harris scoring in clubs and theatres.

French singer Georges Ulmer opened nitery and concert tour.

Myoshi Umeki visiting homeland for first time in five years.

Aussie tele scribe Jon Howard here gathering material enroute to U.S.

Vocalist Al Alberts launched six-week tour with engagement at New Latin Quarter.

USO unit "Carnival of Fun" topped by Paul Benson opens threemonth Pacific area swing.

Limbo Dancers, with the Deacon, Florida Regina and Lord King Snake, touring Japan after Hanabasha dates.

"Windjammer" slated for Imperial Theatre, Tokyo's only Cinerama house (there's one in Osaka also) after lengthy negotiations.

Harold Hecht and Gilbert Kurland in to set production of Yul Brynner starrer "Ashiya," targeted to roll in June for 10 to 12 weeks at six to eight major locations in Japan. Co-production deal is sought.

Jackie's TV Bio

Continued from page 1

ing has been an integral part so far of this series of NBC specials, but the First Lady hasn't yet come across, although it's reportedly possible she hasn't been asked.

This hourlong special was slated for airing over NBC-TV on Sunday (25) night, but the web changed its mind and instead inserted a repeat of the award-winning "Real West."

Officially, the web said the substitution was due to its desire to include footage of her trip to India, and that is evidently partly the case. However, NBC apparently didn't want to do its original on her the same night CBS-TV did a repeat of the guided tv tour of the White House by the same Mrs. Kennedy.

What cannot be verified but is still rumored to have been another factor is the position of the White House about an unauthorized tv bio on its lady occupant. NBC has not picked a new date for the hour but insists it will be aired, perhaps not before next fall.

Meantime, NBC plans to do a straight news job on Mrs. Kennedy's Indian tour. Stanza'll be aired April 1.

Chicago

(*DElaware 7-4984*)

Barbara Moro replaced Shirley Hamilton as director of Talent, Inc.

Theatre First presents "Great God Brown" March 30-31 and April 1-6-7-8.

Barbara Segal takes over Lina Hammer's praiser chores at Gate of Horn on April 1.

Benny Goodman in town for 50th anni of Harrison High, where he attended school as a youth.

Company of the Four will produce the Chi preem of Albert Camus' "Les Justes" next month.

Broadway producer Bill Penn in Chi for a sharpening up of "Medium Rare," now in its 90th week at Happy Medium.

"Hits of Broadway" revue at the south side Del Prado Hotel held a 2:30 a.m. "late, late show" for entertainers and operators from other clubs.

George Jessel cocktailed last week at a planning party for a "Night of Stars" which will celebrate his 55th year in show biz. Event will be sponsored by the State of Israel Bond organization May 13 at Opera House.

Munich

By John Kafka

(*1, Altheimer Eck; Tel. 291731*)

Eartha Kitt to star in German tv's Easter spectacular, "Three Crazy Men." Show will be presented April 21 on all German stations.

New legit theatre new home base of the traveling company, Der gruene Wagen (Green Wagon) to open this month with Jean Cocteau's "The Eagle Has Two Heads."

Broadway producer Cheryl Crawford met Swiss playwright Max Frisch here to hatch plans for U.S. production of latter's "Andorra," which preemed with outstanding success at Munich's Kammerspiele.

Tele producer Michael Blackwood, formerly with "Omnibus" and "Project 20," made a successful debut on German tv with "Night Jobs," a documentary cross section of people working from dusk to dawn.

American Rudolph Joseph was appointed film and tv supervisor by the City of Munich. His duties include setting up an international picture academy and museum, latter patterned after the film department of N. Y.'s Museum of Modern Art.

Vet cameraman Eugene Shuftan lensing King Brothers' "Captain Sinbad" now shooting at Geiselgasteig. Recent addition to the cast include Bernie Hamilton, Walproduction to be handled in Gerter Barnes, Geoffrey Toone, Ivan Treisault and Maurice Marsac; Metro's distributed Technicolor many and Austria by Bavaria.

Boston

By Guy Livingston

(*423 Little Bldg.; DE 8-7560*)

Dinah Washington opened at Revere Frolic March 25.

Eddie Davis opened new cafe, Executive Suite, in Hub's financial district.

New Peppermint Lounge preemed on site of former Show Time intimer on Stuart St.

Stan Davis exited Continental Distributors exchange here, which he headed, for new Fortune Films.

Lauren Bacall in to view husband Jason Robards Jr. in comedy tryout of "A Thousand Clowns" berthed at the Wilbur.

Berlin

By Hans Hochn

(*760264*)

Actor Heinz Ruehmann observing his 60th birthday.

Giuseppe di Stefano will give a concert at Sportpalast later this month.

"Breakfast At Tiffany's" (Par) most screened pic in German key cities last month.

Hans Woelffer, director of Theatre des Westens, plans to produce "Can-Can" in town.

Arthur Brauner said he'll produce 17 films via his CCC and Alfa companies this year provided he gets the necessary financial support.

Gustav Wally and Lars Schmidt, coproducers of Berlin's "My Fair Lady," expected here to view Ingrid van Bergen in the local musical, "Prairie Saloon." Miss van Bergen may be starred in another local production that's to be financed by Wally and Schmidt.

OBITUARIES

JOHN J. O'CONNOR

John J. O'Connor, 65, v.p. and board member of Universal Pictures Corp., which he joined in 1941, died March 26 in Nuthall Memorial Hospital, Kingston, Jamaica, after suffering a heart attack. He had been on a holiday cruise aboard the S.S. Santa Rosa.

The industry veteran, active in show biz philanthropies, entered the film business in 1914 when he joined up with George Kleine, then roadshowing a pair of powerhouse pix, "Quo Vadis" and "Last Days of Pompei." Later he was head booker in the N.Y. exchange of Kleine-Edison-Selig and Essanay, and subsequently with the old Pathe company in Newark for two years.

In 1921 he became associated with Peerless Booking, the film buying arm of the Keith-Proctor and Moss theatre circuits, and in 1933 became chief buyer-booker for RKO Film Booking Corp. Five years later he was promoted to vicepresident of the outfit and general manager of RKO Theatres, succeeding Nate Blumberg who was shifting to the presidency of Universal. O'Connor also moved to U in '41, becoming Blumberg's exec assistant, subsequently rising to v.p. and the directorate post.

He was a founder and active member of the Motion Picture Pioneers, and for more than 15 years functioned as chairman of the Catholic Charities' Cardinal's Committee of the Laity Fund Raising in the film industry. This service won him a Knight of Malta decoration.

Funeral arrangements were incomplete at presstime. Surviving are his wife, a daughter, three grandchildren, and a twin brother, Thomas, with RKO Theatres.

In Loving Memory
of Ossegonda
ARTHUR J. WRIGHT
March 29th, 1961
Renee Rose (L&K)

HAROLD J. FITZGERALD

Harold J. Fitzgerald, 70, who was active in the motion picture distribution and exhibition fields, died March 22 at Boca Raton, Florida, while recuperating from recent heart surgery. Fitzgerald was vacationing.

Fitzgerald, in most recent years, functioned as president of Superdisplay Inc., a supplier of theatre lobby concessions. Fitzgerald for 20 years was president of the old Fox-Wisconsin Amusement Corp.

For years, "Fitz," was active at all major civic enterprises in Milwaukee. Fitzgerald was the first president of "The 1948 Corp.," later the Greater Milwaukee Committee.

Fitzgerald, through an uncle (by marriage), Tom Saxe, started working for Saxe Amusement Enterprises, at that time, the biggest motion picture concern in Wisconsin. Then, Fitzgerald joined the old Chicago General Film Co., film distributors, becoming shipping clerk of the Chicago General's Milwaukee branch. He rose through various jobs, to assistant manager.

When Saxe entered film distribution, Fitzgerald stayed with him until the Saxe outfit was bought by First National Pictures, this concern later being Warner Bros.

Fitzgerald, before long, had three film exchanges going, then became part owner of First National. Saxe formed a new firm, National Theatres, later 20th Century-Fox, and Fitzgerald went along. Spyros Skouras was in that firm and "Fitz," and three other managers were handed an interest in the concern.

By 1944, the four men had 40,000 shares for $565,000, then in 1946, 20th-Fox bought out National Theatres, and the four's stock brought $7,415,000.

Then, a Wisconsin corporation, known as the Fox-Wisconsin Amusement Corp., with Fitzgerald as president of a 65-theatre chain in Wisconsin and Upper Michigan, was formed. In the heyday of this concern, Fitzgerald had 800 employees. Divestitures ordered for the film concerns by the U.S. government, and the Fox-Wisconsin chain dropped to token theatre exhibition.

Fitzgerald then became connected with various allied concerns, including a post as president of the Milwaukee branch of the Howard Johnson Co., restaurant operators; was a partner in Supermatic, a soft drink vendor; and Merchandising Corp., which dispensed popcorn and confections to parks and theatres.

Fitzgerald was on board of directors of Milwaukee Better Business Bureau, honorary life member and chairman of trust fund to Motion Picture Projectionists Union, Local 164, Milwaukee Athletic Club, Tripoli Country Club, Variety Club, and University Club.

Survivors include wife; son Dean, president of Capitol Service Inc., a firm managing motion picture theatres in Madison and the Howard Johnson restaurants in Milwaukee; and a brother. Fitzgerald's other son, Richard, was killed in action as a second lieutenant in the U.S. Infantry, with the first wave of troops on Leyte.

In Fond Memory of
My Dear Friend
F. B. HAVILAND
Who Died March 29, 1932
JERRY VOGEL

JEAN GOLDKETTE

Jean Goldkette, one of the yesteryear pioneering bandleader greats, long based in Detroit, died at 62 in Santa Barbara of a heart attack.

Goldkette's original orchestras in the 1920s included such names as Tommy Dorsey, Glenn Miller, Artie Shaw, Joe Venuti, Eddie Trumbauer, Jimmy McPartland, Glen Gray, Danny Polo and others of that calibre.

While not a jazz musician himself—he was a pianist with a fine sense of musicianship—he had appreciation for what the pioneering jazzists of the '20s and '30s represented and, as a skillful impresario, he "cast" his sundry orchestras with the finest personnel. Based in the Book-Cadillac Hotel, Detroit, where the Goldkette booking office supplied top bands for the top socialite events to the automotive echelon, he also extended his horizons to Chicago and New York. In the 1930s he had his own radio network show.

In the same idiom as was wont to "discover" new jazz talent, Goldkette set up the National Actors Foundation, of which he was president, dedicated to encouraging new talent. It was a non-profit organization.

MISS JULIET (DELF)

Juliet Delf, better known by her professional billing as Miss Juliet when she was a vaudeville headliner, died at her New York apartment March 24 at the age of 74. Her brother is playwright-actor Harry Delf, now dean of The Friars, who survives, as does a sister, Mrs. Marjorie Perrin.

Miss Juliet was a pioneer in mimicry of show biz and political greats, long before the present-day crop of "impressions" became a nitery and variety vogue. She was a headliner in the heyday of big-time vaudeville in the 1920s and '30s. With the decline of vaude she toured colleges until her retirement 12 years ago.

FRANK ORTH

Frank Orth, 82, actor, who played the role of Inspector Farraday in the Boston Blackie tele series, died March 17 in Hollywood. His films include the original "Doctor Kildare" pix, "The Dolly Sisters," "It Had To Be You," "Petty Girl" and "Father of the Bride."

He retired in 1959.

NINA WILCOX PUTNAM

Nina Wilcox Putnam, 77, novelist and shortstory writer, died March 11 in Cuernavaca, Mexico. Several of her works were done as films including a musical pic, "Sitting Pretty" in 1933 and "A Lady's Profession," also in the same year.

Her son survives.

EUGENE J. (GENE) McHUGH

Eugene J. (Gene) McHugh, 68, former night managing editor of the N.Y. Daily News who retired 1st May, died in New York March 26 of hepatitis. He was a news editor during the Prohibition period and was a confidant of many lawbreakers. His resemblance to Jack "Legs" Diamond, one of the gangland toppers of the era, nearly cost him his life, when a pair of hoods sought to liquidate the mobster.

McHugh was editor when Diamond was rubbed out. The last edition was already on the press. McHugh rounded up a skeleton staff of printers, wrote the story himself and the Daily News was the only morning paper with a story on the execution. Originally he was a press agent for evangelist Billy Sunday.

Survived by wife and a daughter.

MARY C. DAWSON

Mary C. Dawson, 63, founder, president and general manager of the National Negro Opera Company, died March 19 in Washington, D.C.

At one time she was a concert singer. In 1927, she founded the Cardwell School of Music in Pittsburgh, Pa., which she operated until 1941. The Cardwell Dawson Choir made concert tours throughout the U.S. She founded the opera company in Pittsburh in 1941.

Her husband, brother and two sisters survive.

FREDERICK E. GYMER

Fred Gymer, w.k. in advertising and merchandising circles because of his "gag cards" via his Better Mottoes Assn., died suddenly of a stroke at his Cleveland home March 21. He was 68.

Ad agencies, small and big businesses and the like subscribed to his weekly service of humorous slogans, mottoes, etc. for merchandising and "goodwill-getters." His clients ranged from London to Johannesburg and, as a matter of fact, he had just returned from a quickie trip to South Africa, at a customer's personal invitation.

JEAN M. BOHNENSTADT

Mrs. Jean M. Bohnenstadt, 74, former vaude performer and onetime exhibitor, died March 7 in Coldwater, Mich. With her first husband, Earl "Skippy" LaMore whom she wed in 1914, she trouped in a vaude and tent show act that ended with his death in 1942.

With her second husband, Carl J. Bohnenstadt whom she wed in 1945, she owned and operated a film theatre in Colon, Mich., until 1953. Her husband survives.

TOLLA RAYMOND BOSWELL

Tolla Raymond Boswell, 55, U.S. Army acting master-sergeant and husband of Mary Lou Boswell, member of Daily VARIETY business dept., died suddenly of a heart attack in Hollywood March 22. In 1928-34, he owned Master Arts Productions, educational film outfit, and later toured with the original Army Camp Tours before org became USO-Camp Shows.

Widow, four sons and three daughters survive.

MABEL LIVINSTON

Margaret M. Billingsley, about 80, who toured the Orpheum circuit as a singer under the name of Mabel Livinston, died March 10 in Arlington, Va. Mrs. Billingsley ran away from her Pittsburgh home to join a touring troupe at the age of 15. Among other roles, she was noted for Buttercup in "H.M.S. Pinafore." She gave up her career in her 20s for marriage.

A daughter survives.

DR. SERGEI BERTENSSON

Dr. Sergei Bertensson, 77, onetime general manager of Moscow Art Theatre, died of a heart attack March 14 in Hollywood. Prior to to his retirement several years ago, he was dialog director for Lewis Milestone and Gregory Ratoff.

In Russia, he was an author of note for his biogs of Soviet composers and a bestseller, "Amidst Art."

ANTOINETTE ZOELLNER

Antoinette Zoellner, 76, who with her father and two brothers formed the Zoellner String Quartet, died March 11 in Los Angeles. In addition to playing first violin in the quartet, she also took part in founding the Zoellner Conservatory of Music in L.A., with her father who died in 1950.

Her brther survives.

MRS. EDWIN J. MAYER

Mrs. Frances O'Neill McIntyre Mayer, editorial assistant at Redbook Magazine, died of cancer in Tucson, March 25. She was married at one time to Edwin Justus Mayer, playwright and film writer, who died in 1960. They were divorced in 1937 after 10 years.

Survived by son, daughter, two brothers and two grandchildren.

GERTRUDE R. KIRKWOOD

Gertrude Robinson Kirkwood, 71, early silent pix actress and former wife of actor James Kirkwood, died in Hollywood March 19. She appeared with Mary Pickford in several Biograph films in N. Y. under the direction of D. W. Griffith, and later was a Hollywood actress until her retirement in 1957.

Sister, actress Daisy Jefferson, survives.

WILLIAM G. GRAHAM

William G. Graham, 51, assistant secretary of Rockefeller Center, Inc., and assistant to its president, died March 17 in New York. He joined the legal department of Rockefeller Center in 1933. He was a director of the forthcoming 1964 New York World's Fair.

His wife, son, daughter and sister survive.

A. W. STOWE

A. W. (Tiny) Stowe, 60, tv agent who once had his own teleshow, "Tiny Stowe's Minstrels," died in Hollywood March 20. For a number of years he handled moppet tv entertainers, and at time of death was personal manager to tv performer Skipper Frank.

Widow, two sons and daughter survive.

WALTER KELLER

Walter Keller, 69, vet art director, died of hardening of the arteries in Hollywood March 20 after a year's illness. He last was with Paramount's "Gunsmoke" teleseries, and previously had worked for many years at RKO and Warner Bros.

Widow, daughter and brother survive.

WINFIELD ANDRUS

Winfield Andrus, 54, managing editor of Film Daily, died at his Bellerose, Queens, N. Y., home March 24 after a brief illness.

Widow, four sons, mother, and two brothers survive.

Kay Rohrer, 39, pro softball player who walked out of a three year acting contract at Metro when she was 16 because studio forbade her continuing baseball, died of cancer in Phoenix March 17. Survivors include her father, Bill Rohrer, former Pacific Coast League catcher, and brother.

Mrs. Kathleen Chamberlain Bennett, wife of Martin F. Bennett, RCA vicepresident, died suddenly March 22 at her home in Garden City, L. I.

Surviving, in addition to Bennett, are two children and two sisters.

Oneida Hill, longtime pianist-organist known professionally as Jai Dillard, died recently in Milwaukee, where she was playing at the Ernst Cafe prior to becoming ill.

James C. Tunny Sr., 67, film shipper for more than 40 years, died March 3 in Albany. He had been with Universal for some 30 years before joining Clark Service Inc. in 1958.

Milbern Mitchell, 56, an exhibitor who operated theatres in Ennis, Bastrop and Smithville, all Texas towns, died March 6 in Dallas. His wife, two sons, mother, brother and sister survive.

Father, 48, of pop vocalist and actor Marty Wilde, died of a heart attack, March 19, in London.

Olive Blackburn, 43, vaude actress, was found dead in her bath March 16, in London.

Wife, 48, of George Tripp, Warner Bros. Los Angeles exchange film salesman, died of cerebral hemorrhage in L. A. March 18.

Dale Connin, 79, director of the Bryan, O., Civic Band since 1928, died there March 5 of a heart attack. His grandfather, John Connin, organized the band in 1852.

Dorothy Newell, 57, retired exec secretary at Paramount Studios, died in Hollywood March 17. Daughter survives.

Charles L. Lee, 54, sound technician for Revue Productions, died in Hollywood March 19. Widow, son and brother survive.

MARRIAGES

Sarabel Feder to Paul Levinson, Closter, N.J., March 18. He's with CBS-TV network sales service.

Rachel Roberts to Rex Harrison, March 21, Genoa, Italy. Husband and wife are actors.

Patricia Ruden to Edward Southern Hipp, Manasquan, N. J., March 21. Bride is pressagent for the Paper Mill Playhouse, Millburn, N. J.; he's drama critic for the Newark (N. J.) News.

Tamar Harari to Reuben Singer, New York, March 20. She's an actress and he's currently appearing on Broadway in "Milk and Honey."

Linda Christian to Edmund Purdom, March 24, Mexico City. Both are actors.

Nancy Lewis to Jerry Glenn, March 10, Westerly, R.I. She's a dancer; he's an actor.

Katherine Adamec to Roger F. Seymour, New York, March 17. She's secretary to Charles F. Simonelli, assistant to the vicepresident of Universal Pictures.

Barbara Katz to Gil Savitzky, March 18, Brooklyn, N.Y. She's with International Talent Associates.

Elaine May to Sheldon Harnick, March 25, New York. She's the comedienne; he's the lyric writer.

BIRTHS

Mr. and Mrs. Leonard Olshein, son, March 19, New York. Father is with the William Morris Agency.

Mr. and Mrs. Nicholas Benton, daughter, New York, Feb. 18. Father is a legit producer.

Dr. and Mrs. Robert Abeloff, daughter, Hollywood, March 21. Mother is actress Anne Francis.

Mr. and Mrs. Phil Stein, daughter, March 5, Hollywood. Mother is the daughter of comedian Jerry Lester.

Mr. and Mrs. Bob Keenan, son, Feb. 26 in Chicago. Father is manager of sales planning for NBC-TV Central Division Sales.

Dr. and Mrs. Robert Peterson, son, Hollywood, March 22. Mother is actress Joan Caulfield.

Mr. and Mrs. John Vestal, son, Van Nuys, Cal., March 23. Father is a film business manager.

Mr. and Mrs. Fred Remington, daughter, March 20, Pittsburgh. Father is tv editor of the Pittsburgh Press.

Mr. and Mrs. Edwin Perona, daughter, March 19, New York. Father is the owner of N.Y.'s El Morocco.

Osaka Cops

Continued from page 1

picture has figured in local schemes of things.

For example, in Osaka, Japan, the local police took it upon themselves to promote the picture as a weapon against juvenile delinquency. They posted standard ad displays for the picture and along side of them ran a poem of their own origination which in free translation reads as follows:

Fairies in red tight-pants and
blue-pirate striped jackets!
They swagger on the street of
morality with non-gravity!
They streak on the short cut
to the sexual reaction!
Now, let me tell you whose
energies are spent in wrong
way,
The right way to the right
mind.
Go straight into the new light
with big courage.

The poem is titled "West Side of Japan."

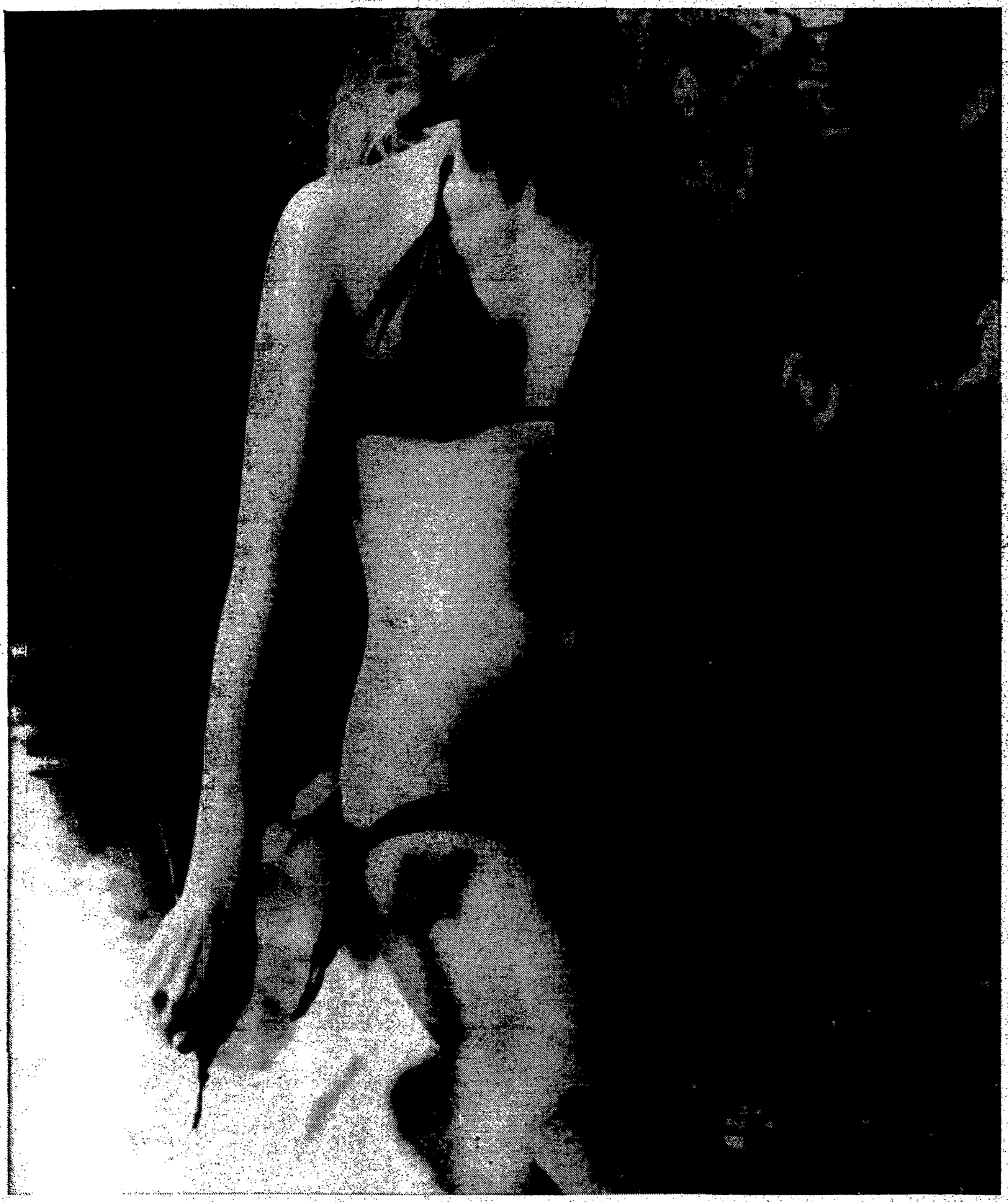
Comic Mark Russell

Continued from page 1

of the late Huey Long, rose at one of the cocktail tables, dashed to the stage and made a long speech defending the Peace Corps and denouncing Russell for making good-humored fun of it. Long closed with the line that the Peace Corps "is necessary."

Before the audience, entertainer Russell took it with good manners and hardly any comment. Later, in private, he had the last word: "Sure, the Peace Corps is necessary. But he doesn't understand. I also make jokes about girls."

Are programmes on textiles a yawn?



(heh. heh.)

The audience who saw and heard John Bamber Speakman speak on Granada's science series DISCOVERY thought it a bit of all right. The programme was *New Fibres and Their Uses.* It showed how the scarcity of natural fibres *(see above)* activated man's search for synthetic substitutes now in abundant supply *(see above)*. Primarily intended for sixth form science students, an adult audience pronounced it ripping and wrote in asking for more. What's more the programme and its series is for sale to television stations in America and around the world.

GRANADA TV NETWORK, ENGLAND

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